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VARIETY

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LEGIT BOXOFFICE BOOMING

Ruth Gilbert's 'Act of God' TV Poser Due for AFTRA Arbitration

By JOE COHEN

American Federation of Television and Radio Artists is confronted with its first tv "Act of God" poser.

Center of the hassle is Ruth Gilbert, the Max of the Milton Berle show. Miss Gilbert, married, and soon scheduled to give birth, is seeking a leave of absence from the Berle display, and would rejoin the show as soon as she's physically able.

At this point, Berle and the production toppers on the program would like to write out the character. After all, it would be embarrassing to have a pregnant female constantly begging Uncle Milty to marry her, which is her usual role on the show. What would the neighbors think? And besides the role of the secretary is a pretty active one. Miss Gilbert has been customarily chasing Berle. Lately, she's been sitting behind a desk in order to hide her condition, and things aren't satisfactory.

Miss Gilbert and her attorneys are trying to get the affair into arbitration. At this point, they charge that Berle must be against

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White-Tie Premieres For Dixie Buildup of Negro 'Carmen Jones' Release

Series of white-tie-and-tails preems in the south is being arranged by 20th-Fox to launch its "Carmen Jones" CinemaScoper in that area. Film has an all-colored cast.

Idea for formal openings in the south originated with Al Lichtman, 20th director of distribution. They'll take the form of charity benefits.

It's expected that the Otto Preminger production will command the widest possible Negro audience since it's the first all-colored cast show in many years. Potential of this audience is put at approximately 6,000,000 for any one film.

Preminger is leaving for Europe in mid-November in connection with "Carmen Jones." While on the continent, he'll negotiate music rights for the picture in several countries where they are held by publishers. Tunes are in the public domain in the U. S.

GOP's NSG Trendex

The Republican National Committee, buying and preempting "the best tv time" there is, the CBS-TV "I Love Lucy" Monday-at-9 slot on Election Eve, drew an 18.5 on the overnight Trendex to present President Eisenhower. (& Mamie) in a plea for GOP ballots. Almost doubling the Chief Exec's score was NBC's "Medic," with a whopping 35.1.

Trendex coverage was the usual 10 cities.

Gleason's Serioso 'Studio One' Stint

Jackie Gleason will do his first ultra-serioso effort on tv next month (Dec. 6) via the CBS "Studio One."

The comic will play a state attorney general cracking down on a "wicked town." Script is "Peacock City," an original by Carey Wilbur patterned after the "hot" goings-on (gambling, etc.) in Phenix City, Ala. (Sam Bischoff had previously announced his film production for Allied Artists of "The Phenix Story," for theatrical release early next year.)

British Sending Four Films To Chinese Reds

For the first time since taking over in China, the Red regime there has made a bid for western films.

Ministry of Culture in Peking has transmitted a request to London for four British productions. Latter are being sent to the Chinese reds via Hong-Kong for their inspection.

Titles involved are "The Cruel Sea," "Oliver Twist," "The Pickwick Papers" and "Great Expectations." Unlike Hollywood, the British film industry is willing to trade with the Communists. A number of British films, including "Pickwick Papers," have been sold to the Soviets.

Ricketson, Rhoden Decline C.P. Skouras Successorship; Selig, Zabel Considered

Chicago, Nov. 2.

Frank H. (Rick) Ricketson, head of Fox Rocky Mountain Theatres, in Denver, and Elmer C. Rhoden of Fox Midwest Theatres in Kansas City have reportedly declared themselves unavailable for the post of president of National Theatres. The Rocky Mountain and Midwest chains are autonomously-run affiliates of National, and both Ricketson and Rhoden prefer to stay on their home grounds rather than moving to National's headquarters in Los Angeles.

National's directorate meets on the coast Thursday (4) to name a successor to the recently deceased Charles P. Skouras. In the running for the chief exec's job are Robert Selig, now exec aide to Ricketson in Denver, and Edward Zabel, film buyer who had been one of Skouras' top exec associates.

BIZ HOT ON ROAD; N.Y. BEST IN YRS.

By HOBE MORRISON

The legit boxoffice is booming. Business on Broadway is the best in years. On the road, it's running far ahead of last season and comparably with the up-and-down record of the last few years.

Grosses, normally bullish on Broadway at this period of the season, are the highest in the eight years that VARIETY has been tabulating the totals. Moreover, the upbeat is not simply a matter of boxoffice receipts, but is also reflected in the total weeks played by all shows to date.

Reason for the bonanza b.o. isn't clear. General biz conditions are spotty, according to Government and trade reports. The auto industry is having a particularly rugged time, with new car sales sharply down. Department store sales are uneven and heavy goods and freight car loadings a bit below par for the season of the year. Employment has improved recently, however.

Fact that legit b.o. is up, especially on Broadway, is in spite of the lack of an all-out critical smash so far this season. The last show to draw rave reviews was "Pajama Game," which preemed last spring. But Tallulah Bankhead in "Dear Charles" is selling out after getting qualified notices and "Boy Friend"

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Use C'Scope Aid In Football Study

Minneapolis, Nov. 2.

Murray Warmouth, U. of Minnesota football coach, is going in for his own version of C'Scope in the filming of his team's contests to permit better study of the players' performances to aid in the coaching.

At his request, new wide lenses have been purchased for the athletic department's cameras. These give a wider and larger picture which brings out more clearly how the gridders have carried out their assignments and, Warmouth hopes, will enable him to do a better job and turn out an improved team.

"It's the C'Scope influence finally reaching into college football," says Saul Malisow, local 20th-Fox branch manager.

Natch

Phoenix, Nov. 2.

Jackie Miles' new Coral platter, "I'm A-Rollin'," which kids the Gene Autry brand of hoss opera derring-do, is on the restricted list of KOOL.

Station is owned by—who else?—Gene Autry.

Fictional Crime Pays Too Well; Hoods Thrive Until Last Minute

Philadelphia, Nov. 2.

Fictional crime pays too well, is too soft a touch for producers of feature films and television programs. "We are living in a culture that tends to glorify the gangster."

Such is the viewpoint of Richard C. Clendenen, staff director of the subcommittee of the U. S. Senate which is currently investigating juvenile delinquency. He spoke here at the 84th Congress of Correction Officers.

"It isn't always clear that crime does not pay," Clendenen said. "Too frequently, we see the gangster in movies or television riding in a long sleek car He goes up to his palatial apartment in his private elevator. There he is met by a gorgeous blonde. With a drink in his hand he hears soft background music and the tinkling of ice.

"At the end of the program there's supposed to be a message of some kind that crime does not pay. But it paid off too well during the first 45 minutes of the program. Somehow it has only petered out i

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Earl Carroll Estate Funds for Cancer Aid

Los Angeles, Nov. 2.

Three trustees of the late Earl Carroll's estate have been authorized by Superior Court to administer a fund for the cure of cancer. Showman's estate amounted to $1,201,414, of which $350,000 will be devoted to the fund.

Trustees are his niece, Mrs. Beverly Carroll Newman, Mrs. Jessie I. Schuyler and Dr. Louis A. Wolfe.

Can't Beat 20% Tax by Early Pay Gimmick

Washington, Nov. 2.

You can't beat the 20% nitery bite by paying your check before the entertainment commences, so long as you remain to see any part of the show.

Ruling is laid down by the Internal Revenue Service to halt the use of this early pay gimmick in the hope of avoiding the tax. Revenue Service had before it the following case:

"In the instant case a cabaret serves full-course dinners between the hours of 5 and 9 p.m. After that time all food and refreshments are served on an a la carte basis. Entertainment in the cabaret begins at 9:30 p.m. Some of the customers call for and pay their checks before the entertainment begins, but remain to finish their meals and are able to witness all or part of the entertainment."

Revenue Service lays it on the

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Charity Promoters Bypass 'Middle Men,' Arranging Own Theatre Telecast

The American National Theatre & Academy and CARE, the nonprofit outfit which provides food packages for the needy abroad, are combining forces for the presentation of a closed-circuit telecast of the upcoming ANTA Album. Negotiations and plans are being geared for a 10:30 p.m. telecast on Feb. 17 to theatres throughout the country.

In an effort to save costs by eliminating the middle man, both outfits are bypassing the established closed-circuit promoters and are making arrangements to put

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EDGEWATER BEACH HOTEL
CHICAGO
Currently presents
The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and her Magic Violin
under the direction of
PHIL SPITALNY

Industry, Show Biz Aid Each Other; Olds Grabs Off Merry B'way Format

By BILL DOLL

With no advance fanfare from the press or treatment from the local critical fraternity, a fullscale musical played for three near-capacity performances at the Mark Hellinger Theatre, N. Y., last week (28-30).

In spite of its quiet arrival, credits in the playbill attested the involvement of as many show biz rofessionals as any major Broadway attraction could possibly boast: settings and lighting by Jo Mielziner, costumes by Alvin Colt, dances directed by "Pajama Game's" Carol Haney, musical direction by Sherman Frank, and choral arrangements by Fred Waring's Don Craig. The director is Max Hodge and the production manager Peter Lawrence.

The name of this unsung extravaganza is "1,000 and One," and stars—according to the program—are the 1955 "Rocket" Oldsmobiles. In the slot for second billing Richard Eastham, who last sang in the Ezio Pinza role in the national company of "South Pacific." Of the supporting company of 35 singers, dancers and actors, all have substantial Broadway credits.

"1,000 and One" is what is known as an "announcement" show produced exclusively for the benefit of the nation's Oldsmobile dealers to acquaint them with the merits of the company's new models. It is the largest of about eight dealer productions which are now staged annually by industrial firms in behalf of direct sales stimulation.

To say that some 5,000 theatre

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Closed-Circuit TV N.Y.-L.A. Hoopla For Gen. Motors

General Motors will present the largest business closed-circuit meeting yet offered on Nov. 23 with a hookup of 65 cities, 51 via television and 14 receiving the audio only at civic luncheons throughout the country. Telesessions, the commercial-meeting subsidiary of Nate Halpern's Theatre Network Television, is handling the event for GM.

Occasion marks the celebration by GM of the manufacture of its 50,000,000th car in the United States. Both the telecast and the radio portion of the video will be piped to hotels from coast to coast where GM dealers, staffers, and civic officials will gather.

The 50 new General Precision tv projectors recently purchased by TNT will get their first airing for the GM show. It's understood that GM's insistence on the latest equipment prompted TNT to make the investment on the new units which are specially designed for hotel use. RCA Service Co. has been signed to supervise the installation and to service the projectors.

Included in the lineup of cities are seven which have been reached for the first time by direct AT&T lines. The audio outlets will be in

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WALDORF'S DANDRIDGE SOS

On an SOS call, songstress Dorothy Dandridge is hurriedly refurbishing her nitery act for a stand at the Waldorf-Astoria Hotel, N. Y., next Thursday (11).

She's replacing Patachou. French chanteuse is currently bedded in France with influenza and won't be able to make the pre-booked Waldorf date.

LAWYERS FOR 'FANNY' SAY FELDMAN USURPS

Law firm of Fitelson & Mayers went on the warpath against film producer Charles K. Feldman last week, demanding in a letter to the Motion Picture Assn. of America that it "nullify and void" Feldman's registration of the titles "Fanny" and "The Fabulous Fanny" or "any other titles bearing the name 'Fanny.'"

Letter to the MPAA was written on behalf of its clients, Fanny Co., Joshua Logan, Harold Rome and David Merrick. They're all connected with legit tuner "Fanny" due Broadway tomorrow (Thurs.).

Reacting to a report of the Feld-

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Hope Leads U.S. Stars In Royal Command Click

London, Nov. 2.

Royal Command vaude performance at the Palladium Monday (1), although faced with an overabundance of talent, came off very well. Bob Hope held the final 20-minute spot, filling half of it solo and remainder with a television sketch. Apart from a few new gags, the comic mainly used material from his previous Palladium stint, but the act proved a solid laughmaker and was enthusiastically received. Howard Keel, Guy Mitchell and Frankie Laine clicked in individual vocal spots, each with a trio of top hits.

Noel Coward and the Crazy Gang earned the top ovation among the local contingent, former using sophisticated cabaret material and the Gang doing typical boisterous comedy. Norman Wisdom scored in a production number from the Palladium revue. Jack Hylton returned from New York today (Mon.) to appear in a sketch with Harry Green, the Crazy Gang and other local artists.

Hope, Laine, Mitchell and Keel were among 15 performers presented to Queen Elizabeth.



HORACE HEIDT
Box 472
Nuys, California

WGA East Slate Set; Rebuff TWA

Writers Guild of America, East, yesterday (Tues.) finalized a double slate of executive officers and council members. At the same time the new union made it clear that those who until lately were active foes (key members of the defunct Television Writers of America) are not eligible for office. Voting will take place in N. Y. during the week of December 13.

The nine-man WGA East nominating committee wrote a ballot with two men for each of the three top executive posts, president, vice-president and secretary-treasurer, and a slate of 32 nominees for council jobs out of which 16 members will be elected. Successful candidates will remain in office until next May.

Proposed for prexy were Erik

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WRITERS GUILD TOUGH RULE VERSUS REDS

Hollywood, Nov. 2.

The new Writers Guild of America-West has before it an amendment to its constitution under which membership would be denied any individual who was either an avowed Communist or who refused to answer the $64 question before a Congressional committee. Amendment comes up for a vote here Nov. 17.

Any writer who had been a member of the Party, but who recanted would be exempt from any penalty.

25 Years After the Wall St. Crash

Reminiscences of One Who Eyewitnessed the Debacle Among Showmen Stranded in Paris

By ABEL GREEN

It was just 25 years ago last week that the stock market went boom and Claude Binyon, a bashful boy reporter at the time, came up with the since-famous VARIETY headline, "Wall Street Lays An Egg."

Nobody has ever charted the might-have-been of show biz if the market had not broken wide open. How many producers and actors were then, and might still be, millionaires? The facts by now can hardly be separated from the myths. The losses were agonizing enough, but undoubtedly gained in the telling. It was swankier to go broke double or triple.

This VARIETY hand viewed the Wall Street crash from a curious vantage point—Paris. It was the year that he went, on assignment from Sime Silverman, to organize the European foreign news service of this journal, a system which has ever since sealed in an international flavor to these pages. What stands out, quarter of a century later, is the hectic picture of a Paris full of stranded showfolk, unable to get back to New York in time to cover their margi , not knowing how complete might be the wreckage of their fortunes.

Most vivid is the scene in H. Hentz & Co.'s Paris brokerage branch on the rue Cambon, opposite the Ritz, and at the Banque de Saint-Phalle, on the Champs-Elysees, which did the bulk of the Yank showmen's Franco-American trading. Glued to the stock board were showmen like Winnie (Winfield R.) Sheehan, Al Woods,

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SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

To live and fight another day, I've run away. The smog, fog, grog and hog-eat-hog that is destined to make L.A. a bigger gas chamber than Dachau was after me. So I retreated to a previously prepared position, as the military say. In my case, as often in theirs, I didn't prepare it. It was prepared for me.

Those who prefer to gamble on a grind policy and think that a nitery is something that operates 24 hours a day have left Palm Springs for Las Vegas. It was kind of them, for it meant that this village has changed from the Coney Island of the Mojave to a beautiful haven for the family trade—those who want their kids as well as themselves to sit it out in the sun a little longer.

Jerry Nathanson, handsomest member of the city council, now that Charlie Farrell has become the Prometheus of "Margie," found just the place for us. The owner liked children, pets and people in that order. We passed as pets of our kids.

The first thing I noticed was that a hand, a beautiful hand, was imprinted in cement at the driveway. The cement slab looked if it had been lifted from the front court of Grauman's Chinese. It bore the initials "M.C."

I examined it with a spyglass Conan Doyle had willed to me. Then I called in an operative of the FBI (Film Booking Institute). Between us we decided it couldn't stand for "master of ceremonies" because it was a feminine hand. The job was to cherchez la femme.

As we wandered through the villa, I kept looking for signs of the owner. It was a beautiful place, but for a woman's home seemed singularly lacking in mirrors. In fact there weren't any, save i the medicine chests.

The Great M.C. Mystery Solved

Then, in a cupboard, I stumbled on a giant economy-sized scrapbook. Pictures of a beautiful doll tumbled out of it. They were photographs of Marguerite Chapman. That solved the "M.C." mystery. Her absence was explained by the fact that she had gone back to Hollywood to scratch her way through "The Seven Year Itch" and from there into tv.

At the end of that time I was only beginning to put the parts of the Chapman mosaic together. For instance, that lack of mirrors. Mirrors are for models and actresses when at work, in her opinion. She looked hard and long at herself on such occasions and advised young girls to do the same, to study their posture. "But never look in one when anyone is around," she added.

Then I ran across a letter dated Sept. 12, 1951. It was from Al Capp Enterprises.

"Dear Miss Chapman, it ran, "we are delighted that you have joined the Al Capp Fan Club. Thank you for the quarter. Al Capp's picture is enclosed. For a dollar you can have a picture of Mr. Capp in a bathing suit." It had a typed signature of Li'l Abner but actually was signed in ink with an X.

This seemed sort of sappy till later I ran across Miss Chapman at a costume ball. Her partner was dressed as Li'l Abner, she as Abner's buxom sweetie. Her partner was Greg Bautzer, who looked better in this part than he does in court.

But that son-of-a-gun, Capp. A buck of him in a bathing suit! At most it should be half a buck since, like me, he has only one leg.

The first phoney story about her related how she is alleged to have crashed her way into pictures. According to the AP (the UP will love this!) she was coming down the steps into the living room of a Hollywood party, intent on making a grand entrance. But like a Cinderella whose slippers were too large for her, she stumbled. Right into the arms of a producer. And who was the producer? Howard Midas Hughes! In tennis shoes, no doubt.

As a child she was a tomboy raised in Chatham, N. Y., a faubourg of White Plains, which in itself is no metropolis. She was a skinny, athletic chick with a Dutch bob and freckles. She had four brothers. With them she played all the sports, jumped fences instead of walking to the gates, and even boxed until it became obvious to others, if not to her, that lumps were appearing where none had appeared before and they weren't caused by body punches because they never went away to this day.

She was a great kid for earning pin money. She held jobs as a babysitter at 10. Later she did typing in the highschool office. She five-and-dimed during Christmas holidays. She even worked as a milliner's assistant until she found out there was more money in wearing hats than designing them.

When she finished highschool she got a job as a hello girl and worked up to the long distance board. ("Call Operator 36 at White Plains.") By then she was a perfect 36 for the part and five feet seven inches tall; weight, 123.

She saved her money and took a course in modeling clothes. Trained now as a mannequin she pitched for a job with the John Bowers agency. Her height got her the job. That and her perfect posture. She landed five assignments her first day. By the time Powers told her she would soon be worth $100 a week to the agency, she was making $250 on outside assignments.

Not Big Enough For "The Outlaw"

Then she saw all the whoopadoop George McCall, an old VARIETY mugg, was making in an attempt to find a new "face" to star in Howard Hughes' (I told you we'd get to him in time) idea of what constituted the attributes for the moll of an outlaw. She wangled a screen-test. This looked promising. Hughes ordered his New York office to send her west for further testing.

P.S.: She didn't get the job. She wasn't big enough for the part, so it went to Jane Russell, who at the time couldn't act either.

She then tested at Warner's for the hillbilly sweetheart of Sgt. Alvin York, the Audie Murphy of World War I.

P.S.: She didn't get that one either.

Next she tested for "Tillie the Toiler" at Columbia. They okayed her and then dropped the picture from the year's product.

Fortunately for Model Maggie, Charlie Einfeld, at that time Warner's publicity chieftain, thought he could help Navy enlistments and Warners pix by collecting some cuties under the fetching title of the "Navy Blues Sextet." None could sing or dance but they looked awfully cute in shorts and gold-braided officers' caps. Marguerite Chapman, who could pose at the drop of a sawbuck, became a member of these land-based water babies. Another was Alexis Smith. The rest have been lost to history.

Because she posed and photographed so fetchingly, it didn't look as if Maggie the Marvelous Model would ever escape from the realm of casekuchen and leg art. But she slugged at learning to act in her off hours. Indeed, she worked so hard at it that her intimates dropped "Chappie" and "Maggie" as nicknames and called her "Slugger."

But her height and imperial beauty made it hard to cast her as "the little woman," the wronged one. The best casting directors could do was pick her for "the other woman." This went on until one day Bill Seiter decided to take a chance and gave her her first starring role. It was in "Destroyer," with Edward G. Robinson, Glenn Ford and Larry Parks. She was cast as Eddie's daughter. He looked up to her and remarked," I must have had a pretty tall wife."

On another occasion she was luckier. She got Fred MacMurray as her leading man in "Pardon My Past." The first day on the set she handed him a picture. It was one of himself, which he had autographed to her when she was a teenager. "Hope you go far in your career," he had written.

But 15 years intervened between those torch-carrying scenes. And that's how stars are borne.

TOA: REGRET THAT DIVORCE

India Tough on 'Demetrius'

Following is a list of cuts and reductions asked by India's censor in the case of one single picture, 20th-Fox's "Demetrius and the Gladiators":

Delete—Shot of a nude marble statue in Emperor Caligula's private arena; shots of Messalina with "the flesh of her bosom visible"; all shots of her in a low-cut dress; Demetrius kissing Messalina; the words "I have had no real young man near me"; Demetrius and Messalina making love on the banks of a pond and the background where girls dance seductively; a dance by three African girls; shots of gladiators being killed by tridents; the words "It wasn't made out of water. Did you know Jesus could turn water into wine? And that was only one of his tricks!"; trailer commentary "You are amid the wild Baccanalian orgies."

Reduce—scenes of gladiators flirting with girls; Lucia being manhandled by gladiators.

The Indian censors generally are hard on violence, prolonged embraces and kissing, and drinking scenes (India being primarily Hindu).

'Lovers' Makes Cuts, Secures Seal

Few Italian Films Carry U.S. Code Approval—Hurt When Combined With Legion's 'C' Rating

Two changes, including a clear definition of the ending, will make Paul Graetz's "Lovers, Happy Lovers" film acceptable to the production code and will earn the release a seal, the producer was informed last week by the Motion Picture Assn. of America.

Changes, which involve no reshooting and which are wholly acceptable to Graetz, were suggested following a N. Y. huddle between Graetz and Geoffrey Shurlock, production code administrator. Significant aspect of the action is that the film, for the moment at least, retains its "C," or condemned, rating from the Catholic Legion of Decency.

Observers point out that the code's reversal—the film had originally been refused a seal—was unusual in the light of the Legion rating. Tradesters assume that, with the changes made, the Legion

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Canada's Distinction

Ottawa, Nov. 2.

"Canada, with its eight censorship boards in ten provinces, is probably the most over-censored country in the world.

This statement is contained in the "Censorship" section of the new year book just out of the Canadian Film Weekly.

Watch 'Aida' Opera Film For Sales Clues; Jacon Ducks Reserved Seats

On the assumption that a two-a-day, reserved seat policy represents an inconvenience to many patrons, Italian Films Export is releasing its "Aida" opera films on a continuous run basis, with exhibs raising their prices anywhere between 15c to 35c above normal scales.

Following an extensive midwestern swing, and huddles with Sol Hurok under whose sponsorship "Aida" is being launched, Bernard Jacon, IFE v.p. in charge of sales, said in N. Y. last week (28) that IFE's initial aim with the pic would be for the "classmass" market and that its reception in that audience bracket would determine future handling.

In N. Y., "Aida" kicks off at the Little Carnegie, an artie. It will be closely watched as a first big-time straight opera film. Results of the N. Y. run will determine policy elsewhere.

BROKER SUES FOR FEE ON RKO THEATRES BUY

Albert A. List, board chairman of RKO Theatres, failed to pay brokerage fees when he acquired 930,000 shares of the company's stock owned and controlled by Howard R. Hughes. Charge was leveled in N. Y. Federal Court last week by Harry Kuffler, member of the firm of Herzfeld & Stern, who seeks $89,350 for his services.

Kuffler asserts he suggested in 1953 that List acquire Hughes' RKO Theatres holdings. He got the greenlight from List, it's claimed, and later communicated with David J. Green who introduced List to Hughes and/or his reps. List was satisfied with Kuffler's services, the complaint alleges. Papers also contend that the broker is entitled to the $89,350 fee.

Macgregor Scott Sees Bettered British Film Prospects in States

While conceding it's been an uphill fight, the American market has definitely improved as a buyer of British films in the opinion of Macgregor Scott, general sales manager of Associated British-Pathe. Prior to returning to London over the weekend, he expressed the belief that the average Yank filmgoer willingly accepts British pictures once he's become accustomed to them.

Scott, who visited Hollywood in the course of a several weeks' U. S. stay, holds that there's little antipathy against British product as such. For, he added, "it's a matter of the public getting introduced to our films—if they see them once they go again providing the stories are entertaining and contai human interest."

Asked if his company would acquire U. S. theatres to showcase its product in line with such a plan recently announced by J. Arthur Rank, Scott declared "we've never favored foreign holdings but I see no harm in it." He recalled that the practice was not a new one, pointing out that Pathe-Cinema, a French company, owns and operates the Paris Theatre in midtown New York.

Scott also emphasized the value

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DONALD SNOOK SINGLED FOR DAMASCUS COUP

Washington, Nov. 2.

Key man setting up the "Cinerama" exhibit, sensation of the International Trade Fair at Damascus, Syria, has received high praise from the U. S. Embassy in Syria. Kudoes went to Donald L. Snook, cultural affairs officer for the U. S. Information Agency, in that country.

"Cinerama" was the surprise of the Syrian fair, topping the elaborate Russian exhibit in public interest.

Brandon Gets 'Impostor' From Japan's Shochiku

American rights for the Japanese film, "The Impostor," produced by the Shochiku Co., have been acquired by Brandon Films, N. Y.

It's a costume drama set in a Kabuki theatre. It's due for release this winter.

YEN OLD DAYS OF STUDIO TIES

By GENE ARNEEL

Chicago, Nov. 2.

Ground work has been laid here for the reconstruction of the picture business along the same pattern that existed from the 1920's until various court decrees a few years ago declared flatly that the major film companies are forbidden to own domestic theatres and the major circuits are enjoined from engaging in either the production or distribution of films.

Despite the fact that even the United States Supreme Court upheld the legality of this divorcement, a number of key exhibitors are blueprinting plans to segue back into the business of film making. This is not just an instance of where a group of indie theatre owners are putting up money to finance production or are guaranteeing dates for features in advance of the camera work. The project entails the active participation of those same major chains in the kind of activity that the nation's highest tribunal has nixed.

Over 60 members of the leadership and Board of Directors of the Theatre Owners of America, at a closed-door huddle which began early Sunday and didn't break until nearly midnight, engaged in hot discussion of the pros and cons. Key point of contention centered on the question of how Paramount Theatres, Stanley-Warner or National Theatres can cause pictures to be produced and stay within legality's realm. This led to the spectacular, yet seriously proposed and seriously studied, idea of trying to induce Congress to overrule the U. S. Supreme Court. TOA-ers have tried to keep the tenor of the meeting hushed up. Consequently some "reliable leaks" are the authority for what went on.

All theatremen attending the TOA convention here are obviously concerned with the curtailment of picture production in Hollywood.

Some used figures to dramatize gravity of the situation. Holly-

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Shurlock Agrees Films Overboard On Sadistic Brutality, Concerned About New Juve Delinquency Cycle

By FRED HIFT

Film producers' increasing tendency to go in for screen violence and brutality is a source of concern to production code administrator Geoffrey Shurlock and he intends to do something about it.

Shurlock, newly installed as code topper, said in N. Y. last week (29) that he was aware of criticism levelled against the industry for its tendency towards sadism action pix and that he planned to take this topic up with the studios particularly in view of an upcoming series of films on juvenile delinquency. Scripts he has read have indicated an unusual—and his view overplayed—accent brutality.

Having just reached basic agreement with producer Paul Graetz for the granting of a code seal for "Lovers, Happy Lovers," Shurlock emphatically rejected any notion that the code has a "double standard" under which it's tougher on foreign imports than on domestic films. "On the contrary," he held "if anything, we are more lenient and bend over backwards to be fair to foreign-language pictures that are submitted to us because we know that any changes would involve cutting the finished product."

Shurlock said there was "no such thing as two codes" at the moment and that, while the idea of an adult classification for foreign films comes up every once in a while, h thought such a procedure was "not impossible but difficult."

"The main trouble is, no one really wants it. There is no machinery set up to keep minors away from certain films," he commented. An adult classification of a picture in any case could be arranged only after the film is completed, he said.

In regard to suggestions that the code establish liaison offices Paris and Rome to allow European

(Continued on page 18)

The New King Kong

Hollywood, Nov. 2.

It looked as if monkey business was afoot when the call sheet for "Green Mansions" at Metro read: "Pier Angeli to test with King Kong."

Later it was learned that King Kong is a young actor from the Philippines.

Jan Sterling's Advice To Touring Stars: Get With It, All Work and No Lark

Hollywood, Nov. 2.

A brighter boxoffice horizon is in sight around the country and rising grosses, better product and the promise of still more big ictures have driven the crying-towel fraternity to cover. What's more, the business upswing has cued an exhibitor optimism and inter-theatre cooperation that should provide an even greater boost for business during the coming year.

That's the impression gained by actress Jan Sterling on a recent personal appearance tour, her sixth nationwide junket in the last four years. The difference in exhibitor viewpoint in this most recent trek, she says, "is really thrilling." Her journey, a whirlwind affair covering New Orleans, Chicago, Indianapolis, Detroit, Boston, Albany, Baltimore and New York City, was on behalf of her Allied Artists starrer, "The Human Jungle."

"But the distributors and exhibitors whom I met didn't want me to confine myself solely to this picture," the blonde actress declared. "They wanted me to stress the present and future quality of films, new films from any studio.

"In one city," she added, "a prominent theatre owner bought a full-page ad to plug his opposition's attraction. And this is only one

(Continued on page 18)

National Boxoffice Survey

Election Shaves Biz; 'Christmas' New Champ, 'Star' 2d, 'Cinerama' 3d, Brando, 'Sabrina' Next

First-run theatres are feeling the competition from the election bally this round but hoped to get something of a pickup via the actual Election Day yesterday (Tues.). Rain, snow and much colder weather are helping in some localities but mainly the election excitement is proving too much of a handicap.

New champion this week is "White Christmas" (Par), which is pushing "Star Is Born" (WB) out of No. 1 spot by a big margin. The Danny Kaye-Bing Crosby-Irving Berlin pic looks to rack up a gross of $525,000 in 12 key cities covered by VARIETY correspondents. "Christmas" is hanging up new records in several keys. It continues terrific in third session at N.Y. Music Hall, doing almost as well as in second week. Likewise, it is running neck-'n'-neck ith first stanza in Denver.

"Star" is a smash second--place winner after being topper for two weeks in a row. "Cinerama" (Indie) is finishing third while "Waterfront" (Col) will capture fourth money. Marlon Brando starrer is showing real stami

"Sabrina" (Par) is showing enough to wind in fifth spot. "Bengal Brigade" (U) is copping sixth place with "Brigadoon" (M-G) in seventh. "Brigade," out for first time this week, is inclined to be spotty but doing okay in several keys.

"Woman's World" (20th), high on the list for weeks, is finishing in eighth position. "Hajji Baba" (20th), with improved showings in several keys, is pushing up to ninth while "Suddenly" (UA) is taking 10th spot. "Rear Window" (Par) and "Betrayed" (M-G) are the two runner-up pix of month.

"Barefoot Contessa" (UA) looms as one of the potentially big new grossers, based on showings this week, first one that the pic has been out in release to any extent. It is torrid in Chi, loud in Portland, fine in Denver but mild in Seattle. Film continues rousing on extended-run in N.Y.

"Black Widow" (20th) is another promising newcomer. It is brisk in Balto, sock in Denver, fine in N.Y., fancy in Philly but slow in Frisco. "Carmen Jones" (20th) is preeming smash this round at N.Y. Rivoli.

"Black Knight" (Col), nice in N.Y., is okay in Omaha. "Athena" (M-G), also new, is rated oke in L.A. "Passion" (RKO), another new entry, shapes mild to dull currently.

"Reap Wild Wind" (Par), out on reissue, is doing smart trade in Philly. "Rogue Cop" (M-G), good in Omaha, is okay in Washington and Frisco.

"Four Guns To Border" (U) shapes fast in Boston. "Vanishing Prairie" (Disney) looks big in Pitt and Indianapolis, and solid in Portland.

"Human Jungle" (AA) looms okay in Providence. "Hulot's Holiday" (GBD), sock in Chi, is doing great day-dating about 12 houses in N.Y. City.

(*Complete Boxoffice Reports on Pages 8-9*)

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Bookmen: Film Dates Too Changeable; Distribs Call Publishers Ad Pikers; But Tie-Up Romance Is on Again

By HY HOLLINGER

Because the big film trend of the past two years has given the Hollywood film studios an almost obsessive interest only in "pre-sold" story values, which is to say, produced plays, published novels, literary material already known to, and approved by, the public, there is a new upsurge in film sales in the book publishing business. Two things are sharply marked: (1) hardcover novels are commanding $50,000 to $100,000 deals and (2) softcover re-issues, tied to the film release, are on the increase.

This follows a long layoff during which the literary men and the film men were barely on speaking terms. New relationship is based on concessions on both sides, but there's still constant bickering on what and how much is to provide toward the promotion of the viewing and reading property.

Insistence by the film companies that books be specially designed with "movie covers" still peeves the publishers, since they feel that once the film is played off the public is reluctant to purchase these "dated" books. Various compromises, however, are worked out, ith the publishers occasionally providing a special cover, placing a special band around the book, giving credit to the fil on the title page, plugging the film on the inside of other books emanating from the house.

One of the biggest beefs registered by the fil men is that the bookmen do not sufficiently carry their end of the advertising load. The tug-of-war on advertising and proper identification of the film is going on, but this hasn't prevented numerous tieups from being made. The bookmen have another squawk in the fact that the film companies keep changing their release dates

(Continued on page 18)

Not Tax Exempt

Washington, Nov. 2.

Toilet preparations sold to a motion picture studio "for use on studio stars" is not exempt from the retail excise tax on such preparations, Internal Revenue Service reminded last week.

Revenue issued a memo on uses of cosmetic preparations which were tax exempt and specifically emphasized that sales to studios were covered by the tax.

Upbeat Film Co. Dividends, 1954

Washington, Nov. 2.

The recent upbeat in motion pictures is reflected again in dividend figures compiled by the U.S. Commerce Dept. For the first ine months of 1954, the industry reported cutting melons for stockholders to an aggregate of $18,978,000, substantial improvement over the $16,257,000 for the same period of 1953.

In August of 1954, dividends totaled $1,426,000 compared with $846,000 for August of last year. In September, disbursement to stockholders was a sock $3,996,000, standing well above the $3,036,000 of a year earlier.

Big differences favoring 1954 were these: Stanley-Warner, which paid nothing last year, paid a dividend of $619,000 this year; Allied Artists, which paid nothing last year, cut a $118,000 melon this year; Loew's, Inc. upped its dividend from $1,029,000 to $1,286,000; 20th-Fox increased from $692,000 last September to $1,108,000 for September, 1954; and Universal increased from $59,000 to $299,000.

Above figures represent only about 60 or 65% of all dividends.

Mori Krushen to Texas

Mori Krushen, exploitation director of United Artists, is on a three-week swing, mostly in Texas. He will confer with circuit heads in that state, Oklahoma and Louisiana.

Immediate targets are "Barefoot Contessa" and "Vera Cruz" campaigns.

ALGER HEROES EN BLOC

Boston Variety Club Hails Recently Promoted Film Execs

Boston, Nov. 2.

A luncheon honoring filmrowites who have recently been promoted to new jobs is to be tossed by the Variety Club at the Bradford Roof, Nov. 9. Metro's Benn Rosenwald is chairman for the affair and all exchange managers are serving on the committee.

Those to be feted are: James Connolly, upped from 20th's branch manager to division manager; James Feloney, 20th salesman, promoted to branch manager; Joseph Gins, new Universal division mapager; Francis Dervin, ex-RKO branch manager, now assistant to James Grainger in RKO's home office; Herbert Schaeffer, who resigned as Republic branch manager to take over as New England sales manager for Buena Vista; Ralph Iannuzzi, transferred from WB's Atlanta exchange to Hub branch manager post; John Moore, upped from branch manager at Paramount to division manager; Jack Brown, promoted from salesman to Paramount branch manager; William Madden, formerly Metro city salesman, now branch manager at Philadelphia, and Judson Parker, who resigned as Republic salesman to assume post of branch manager for Screen Guild Pictures.

Allied Artists Broadens Europe Sales Outlets

Expansion of Allied Artists' distribution facilities Europe, which the company has long been considering, likely will be launched following the annual stockholders' meet Nov. 10 in Hollywood. Board will also convene about that time and is expected to decide whether the buildup should be accomplished by improving the firm's existing continental offices, use branches of another major on a joint basis or acquire additional franchise holders.

Survey of the overall situation was made by AA foreign chief Norton V. Ritchey who returned last week from a two-month swing through the continental market. He conferred with key circuit heads and distributors in Germany, France, Holland, Belgium, Portugal and the Scandinavian countries. While it's understood that some agreements were negotiated, no major changes will be made until after Ritchey reports to the board.

Trade circles feel that if a decision is made to join hands with another major the most logical contender is 20th-Fox. For AA already has a deal with 20th on two

(Continued on page 61)

Times Change—Or Do They?

There's really nothing very new any more in the film biz. Right now, there's concern all 'round about the high cost of features and the distribs' need to earn back very large sums to recoup their costs and show a profit. Budgets of $2,000,000 and $3,000,000 are becoming quite commonplace.

Almost exactly 40 years ago, in February of 1915, an industry topper wrote to Samuel Goldwyn about D. W. Griffith's just completed, 12-reel feature, "The Birth of a Nation":

"I . . . heard rumors that the film cost nearly a hundred thousand dollars! This means, of course, that even though it is a hit, which it probably will be, it cannot possibly make any money. It would have to gross over a quarter of a million for Griffith to get his cost back, and, as you know, that just isn't being done. I suppose you're right when you say there is no advantage in leading if the cost of leadership makes commercial success impossible. It does seem too bad that such a magnificent effort is doomed to financial failure."

'Star Is Born' Leads October Golden Dozen; 'Woman's World' Strong 2d With 'Sabrina' Next

The Golden Dozen

(OCTOBER)

1. "Star Is Born" (WB).
2. "Woman's World" (20th).
3. "Sabrina" (Par).
4. "Waterfront" (Col.).
5. "Cinerama" (Indie).
6. "Brigadoon" (M-G).
7. "Rear Window" (Par).
8. "Egyptian" (20th).
9. "Suddenly" (UA).
10. "Rogue Cop" (M-G).
11. "Human Jungle" (AA).
12. "Seven Brides" (M-G).

Preeming of new, strong product last month improved business generally key cities covered by VARIETY during the last 31 days. Indian Summer temperatures and storms cut into trade in some localities, but nothing could prevent a batch of four new big pictures from rolling up great totals.

Although two or three other films dominated the field early in the month, two weeks of "Star Is Born" (WB) enabled that opus to soar so high it took top money in October. It ranged from socko to terrific in every opening week. "Star" was No. 1 the two weeks it was out in release extensively.

Actual money total of the Judy Garland-James Mason starrer not too far ahead of "Woman's World" (20th), which was a staunch second-place winner. "World" was first one session and never dipped below second place all month. In fact, the big coin rolled up by the five greatest grossing pix amounted to a total gross of over $4,500,000. This plainly indicated great interest in the top money pictures.

"Sabrina" (Par), another first-place winner one week, copped third position. This production got off to a smash start but felt the competition from pix released later in the month. Film is regarded as having such innate boxoffice stamina it probably will be heard from additionally in the future.

"Waterfront" (Col), third one week and fourth another, wound up fourth. Absence of many key playdates early in October seemingly hurt its chances of soaring higher. Marlon Brando pic looks to be one of Columbia's biggest grossers of the 1954-55 season, judging from strength on most playdates.

"Cinerama" (Indie), continues to roll although showing some declining tendencies in certain lo-

(Continued on page 16)

Apologizes For Praising Film

Minneapolis, Nov. 2.

Bill Diehl, St Paul Dispatch-Pioneer Press film critic, thinks his picture has been turned to the wall at the Twin Cities' United Artists branch because he has been panning recent U. A. releases, including "The Moon Is Blue," "The Malta Story" and "Sitting Bull," which last name he refers to as "our fuzzy, faltering friend."

At least, in his review of the current "Suddenly" he informed his readers in the opening sentence that he is persona non grata with U. A.—as welcome the change as "a fly in the soup."

Praising "Suddenly" "the season's suspense winner" and advising every thrill or tension fan not to miss it, Diehl took pains in the review to explain that his highly favorable appraisal doesn't represent an effort to get back into U. A.'s good graces.

"And we haven't been reading Dale Carnegie either," the review concluded.

L.A. to N.Y.

June Allyson
Frank Aletter
Phyllis Avery
Lemuel Ayers
Jack Bailey
Sy Bartlett
Edgar Bergen
Julian Blaustel
Nanette Fabray
Ed Feldman
Nina Foch
Stewart Granger
Paul Henreid
Ruth Hussey
Fritz Lang
Barbara Lawrence
Dave Mathews
Ray Middleton
May Mulvey
Gene Nelson
Mike O'Shea
Dick Powell
Joel Preston
Vincent Price
Gene Raymond
Joe Schoenfeld
McGregor Scott
Mort Sidley
Richard Skinner
Spyros P. Skouras
Benay Venuta
Hal Wallis

N.Y. to L.A.

Robert Aldrich
Jerry Devine
Eva Gabor
George Jessel
Ruth Matteson
Paul McGrath
Nicholas Nayfack
George Nichols
Dore Schary
Geoffrey Shurlock
Arthur Sircom
John Sturges
Robert Vogel
Cornel Wilde

N.Y. to Europe

Jose Ferrer
Ketti Frings
Kurt Frings
Trevor Howard
Jack Hylton
Henry Kaufman
Arnold M. Picker
St. John Terrell
Archie Thomson

Europe to N.Y.

Irving Berli
Ivy Carey
Steven R. Carli
George Cukor
Rene Fraday
Glynis Johns
Nathan Milstein
Edmund Purdom
June Richmond
Edmon Ryan
Joseph H. Seidelman
Richard Thorpe

CHARITY DEDUCTIONS

4% Weekly Payroll Bite Bi Coast Cushion

Hollywood, Nov. 2.

With a backlog of $650,000 already subscribed through year-to-year payroll deductions under the Fair Plan, the Motion Picture Permanent Charities opened its 1955 drive yesterday, aiming to raise $1,250,000 for health and welfare agencies.

Ralph Clare, chairman of the campaign, states that more than 14,000 industry workers have pledged one-half of 1% of every paycheck for community welfare.

2 YANK TELEPIX MAKE FEATURE FOR BRITONS

Hollywood, Nov. 2.

Republic has put two telepix together to form a feature-length film for theatrical release in England as "Stories of the Century No. 1."

Telefilm series, starring Jim Davis and Mary Castle, was made n the Republic lot by Revue Productions and telecast locally by KTTV.

French Comic on NBC Spec

Jacques Tati, the Frenchman, whose pantomi antics "Mr. Hulot's Holiday" attracted the itics' attention, is back from Paris to appear on a Max Liebman spectacular Sunday (7). Tati, accompanied by Jules Buck, the "B" of GBD International Films, flew out to Chi for a day to promote the Surf Theatre opening of "Hulot."

Rich rd Davis and Don Getz, of the triumvirate, are handling the distribution of the film for first-run situations. On sub-run dates, they're turning it over to a subdistrib. For example, in New York, the Joe Burstyn office is peddling the subsequent dates. Davis and Getz, meanwhile, are attempting to line up several circuit dates.

Richard W. Altschuler, Republic's worldwide sales chief, after huddling on the Coast with prexy Herbert J. Yates, attending TOA Chicago convention.

$50,000 Location Trip an Economy

Tarrytown's Colonial Settings Ideal But Metro Faked Hudson River—British Market Angle on 1776

Argument that Hollywood's penchant for authenticity is unnecessarily up ing the production costs via extensive location shooting is disputed by Metro producer Nicholas Nayfack and director John Sturgis. Pair, who were in New York last week, to shoot upstate scenes for "The Scarlett Coat," a Revolutionary War story, point out that the cost to build sets in Hollywood to equal the old Revolutionary period barns and buildings found near Tarrytow , N. Y., would far exceed the cost of bringing a crew east.

In addition, Nayfack noted, th on-the-spot shooting "adds a plus quality in acceptability and credibility." The five-day shooting of exteriors upstate with a crew of 18 and 15 actors hired locally represents about $50,000 of the $1,600,000 budget for the picture. Cornel Wilde was the only star needed for the N. Y. scenes.

Although the Coast crew was shooting on the banks of the Hudson River, it was necessary to fake the river. "We couldn't find a spot that didn't have railroad tracks," Sturgis noted. "We had to use a local lake as the Hudson. However, we found a large estate which had remained practically untouched with the buildings that went back as far as 1730. Many have been restored and look no diffrent than they did during the Revolutionary period."

Nayfack disclosed that American film companies usually avoid Revolutionary War pictures for fear of losing the British market. However, in "The Scarlett Coat," dealing with the Benedict Arnold episode, Maj. John Andre is depicted as a British hero. The screenplay by Karl Tunberg is based largely on Andre's journals.

Following completion of "Coat," Nayfack undertakes "Swordsmen of Sienna," an orginal by Margaret Irwin and Ralph Bettinson to be filmed in Italy. Other pix on his schedule are "The Big Sin," a novel by Jack Webb (not the "Dragnet" one), "The Power and the Prize," a novel of big business by Howard Swiggett, and "Forbidden Planet," a science fiction yarn.

MORE TRAVEL BUT LESS CHASE

Quality of Releases Varied, But To Date All 20th C'Scopers Cashed In

Earning record of 20th-Fox CinemaScope pix as year's end approaches indicates a switch from the former pattern, with practically every one of the films in release so far recouping its negative cost in the domestic market alone.

While the quality of the individual features has varied, their b.o. performance, despite still limited outlets, has been very strong. The 13 CinemaScopers released by 20th so far have brought in over $50,000,000 in rentals. And out of the 13 films, 10 so far have netted $2,000,000 or more.

This contrasts with the prior performance which, within a year and a half, saw only seven out of 54 releases taking in $2,000,000. And in quite a few cases, the pix depended on the foreign revenue to recoup their negative cost.

Even though budgets on the C'Scope films have been somewhat higher, these films have managed to break even on only between 4,000 and 5,000 bookings and less. Total number of theatres in the U. S. and Canada now equipped for CinemaScope stands at 8,700, giving 20th 7,900 possibilities. Practically all of the keys are now equipped.

"The Robe" now has accumulated domestic rentals of approximately $15,000,000 in 55 weeks of release. It's still bringing in between $50,000 and $75,000 a week as the rate of houses equipping continues at a steady 210 a week.

Even a film like "Prince Valiant," considered one of the weakest in the C'Scope lineup, so far has

(Continued on page 18)

Milestone

Hollywood, Nov. 2.

To J. Carrol Naish goes the distinction of using the naughty word, "damn," in a picture for the first time since the revision of the Production Code. In Nat Holt's "Seven Bad Men" he says "I'll blow his damn head off!" but without making the word too expressive.

Formerly condemned, the word still must have Code approval before it is used. In this case it used merely to show the character of the user, a gangster.

Too Preoccupied With Shortage, Rank-Filers Blank Toll-TV Issue

Chicago, Nov. 2.

Rank and file members and even several board members of TOA are showing little concern over metered televisi which has been billed by some exhibition leaders as the villain that threatens to wipe out theatres by the thousands. Reason is they're so wrapped up with the matter of product availability that there's little time to devote to other matters. The supply of pictures is an immediate problem, it's pointed out, whereas toll tv lies ahead in an obscure future.

The TOA board and exec committee, though, on the whole are far from sluffing off the subject. A formal vote was taken authorizing TOA's continued participation in a joint industry committee on subscription tv. This is headed by TOA's Alfred Starr and Allied States' Trueman Rembusch.

The TOA leaders further promised to do all "within their legal power" to fight this projected box-officization of home video.

SWEDISH 'HAPPINESS' MINNEAPOLIS MOP-UP

Minneapolis, Nov. 2.

For the first time in local film history, a picture has gone into its second month in a neighborhood house here. Moreover, it's starting its sixth week with no end of the run in sight.

The picture is the Swedish "One Summer of Happiness" and the theatre the Suburban World where it's having its first territory run in a 600-seat artie house ordinarily showing subsequent runs.

Previous long record for any neighborhood house here was chalked up recently when the Westgate ran "Genevieve" for four weeks.

Columbia's Nov. 22 Meeting

Annual meeting of Columbia stockholders is set for Nov. 22 in N.Y., with stockholders of record on Nov. 1 entitled to vote.

Election of officers is the main item on the agenda so far.

Schwartz Names DCA's Starters

Chicago, Nov. 2.

Distributors Corp. of America will have a schedule of nine productions for release over the next three years, Fred J. Schwartz, president of the outfit, disclosed here yesterday (Mon). List includes "I Am A Camera," lensed abroad by Moulin Productions with Julie Harris, Shelly Winters and Laurence Hervey in the top roles.

Schwartz is in Chi to line up support for DCA from exhibitors attending the Theatre Ow of America convention.

Being readied as the first DCA release is "Long John Silver," produced in Australia by Joseph Kaufman.

Others on the sked are "Lelia," produced by Bernard Luber with Olivia de Havilland in the lead; "The Viking," to be made in Scandinavia in association with Milo Frank; "The Way We Are," to be produced by Robert Aldrich with Joan Crawford; Fi ian's Rainbow," cartoon adaptation of the legit musical; "The Survivors," to be made by the Boulting Brothers; "Hunters of the Deep," billed as "an underwater adventure," and an untitled property by Sam and Bella Spewack.

WARNERS BRINGS LATIN REPS TO MEXICO CITY

Warner Bros. Lati American staffers will convene in Mexico City Nov. 15 to 26. Sales session will be presided over by Wolfe Cohen, prexy of Warner International.

Cohen left over the weekend for Rio de Janeiro to attend the annual convention of the Brazilian staff. He then proceeds to Argentina and later to Peru for a general survey of those countries before arriving in Mexico for the Latin American meet.

Samuel Schneider, Warner Bros. v.p., will also attend the Mexico confab as will homeoffice exec's John J. Glynn, Karl Macdonald, and Jerry Keyser.

CHARLES SKOURAS' WILL

Life Trust for Widow, Son, Brother, Friends, Executors

Los Angeles, Nov. 2.

Will of the late Charles P. Skouras, filed for probate in Superior Court, leaves a trust fund, with the income payable to his widow, Mrs. Florence L. Skouras for life. On her death the trust property goes to his three children, Mrs. Jack Jungmeyer Jr., Mrs. Margaret L. Curti and Charles P. Skouras Jr. Balance of the estate, listed as being "in excess of $10,000," is left to his wife, Mrs. Florence Skouras.

Named as executors of the will and trustees of the trust are his son, Charles P. Jr., brother George and two friends, Michael Rosenberg, of Pacific Drive-In Theatres, and John B. Bertero, of National Theatres.

WIDESCREEN AS SHORTS-SAVER

Shorts subjects, in a new bid for exhib attention, are fitting themselves to the new widescreen age via an accent on novelty. It's still an uphill struggle for the reelers but execs feel they're finally beginning to see the light.

This, they stress, isn't saying that the going isn't rough. It is. Costs keep rising and, on the whole, theatremen continue to toe a price line set many years ago and wholly out of step with present producer expenses.

However, CinemaScope and the widescreen are offering the shorts men a chance to exploit those new vistas. And with the emphasis thus on the "different," and a good many more single bills in the country than there were prior to C'Scope, it's felt that exhib resistance to higher shorts rentals must gradually be broken down.

While, in the regular one and two-reel subjects an attempt is being made to become more documentary in approach—there are more travel shorts being made than ever before—cartoon content is being switched to a more imaginative plain. There is a definite trend away form the cat-chases-mouse yarns with their considerable violence.

Producer Walter Lantz, who makes the "Woody Woodpecker" cartoons for Universal and has been at it since 1916, expressed it this way in N. Y. last week: "I'm definitely determined to give our stories a new freshness and to get away from the eternal chase theme. We've had complaints about it, and now is as good a time to break away as any. People are in the

(Continued on page 16)

English Wildlife Shorts

Series of 13 two-reelers on the life and habits of birds and animals has been acquired by Noel Meadow for theatrical, tv and 16m distribution. Films, entitled "The World of Life," were produced in England by Countryman Films, Ltd.

Each film contains from three to four different subjects related to wildlife. Some depart from that line, like the one providing behind-the-scenes view of the British Mt. Everest expedition testing its oxygen equipment in a decompression chamber.

'Home Movies' (50% Killed by TV) Currently Reviving Via Factory Use

'Live' Comment

Arthur Krim and Arnold Picker, United Artists' president and foreign department v.p., respectively, visiting a theatre in Siam during their recent trip abroad, encountered a truly unique pic presentation.

An American film was being shown with the dialog cut out. Accompanying the action were the voices of three native actors who were stationed in the projection booth. Seems this precludes the need for titling or dubbing foreign-tongue product.

While television has reduced the volume of 16m "homemovie" biz by about 50%, distribs of the narrow-gauge films say there's been a distinct upbeat of 16m showings in plants and factories.

Also on the plus side, they port that 8m business is up approximately 25% This despite the fact that most people who own 8m projectors are content with just running films made via their own hand cameras.

Latest estimate puts the number of noncommercial 16m projectors in the U. S. at about 750,000. Thi contrasts with approximately 8,000,000 or more 8m home projectors.

Biggest distributor by far of 16m and 8m pix is United World, a subsidiary of Universal. Company, it's understood, has been hard hit by the tv impact, but is increasingly tying into that field via shorts sales. It has about 125 titles available for video out of a total title list of 12,000.

UW library being used extensively by schools and other groups and does its business increasingly in the documentary field. However, it continues to distribute one-reel versions of old Universal and other films, and it also produces pix. While the earnings of UW aren't disclosed in the U balance sheets, it's understood that the outfit is running in the black.

UA's Own Point 4: Two-Way Deals

United Artists is out to help native industries abroad via the addition of foreign product to its release schedule and co-production deals, Arthur B. Krim, president, stated in N. Y. last week following an extensive swing of the Far East. He id the foreign market represents a "two way street," that foreign industries are straining under severe economic problems and "we're trying to help in some measure to compensate for what we are taking out." That last referred to Yankee film company earnings overseas.

In line with this, the prez related that UA is now "exploring" distribution of a new Philippine film. "Genghis Khan," made in Manila, was handled by UA last year. This is the type of cooperation cited by Krim as serving to lessen the opposition toward American film companies by foreign industries.

Krim reported that he and Arnold Picker, UA's foreign operations chief, who had accompanied him on the trip, found considerable interest on the part of government officials, producers and financial men in the company's coproduction ideas. He said the distrib has "set up the machinery for making worldwide pictures and as a property comes up we can move fast. We are looking for pictures which have the same chance of success as 'African Queen,' 'Moulin Rouge' and 'Barefoot Contessa,' all of which were lensed abroad."

The chief exec said he found

(Continued on page 16)

Fabian Chides Exhibs For Phlegmatic Attitude Toward Theatre Video

Chicago, Nov. 2.

TOA members in convention here got the back-of-the-hand treatment from S. H. (Si) Fabian and Mitchell Wolfson, head of the organization's theatre television committee. In a report on this subject, the two circuit operators rapped the lack of exhibitor support for advancing closed-circuit tv as a medium of entertainment and for its employment by commercial clients.

Fabian and Wolfson said there are several bottlenecks holding up expansion of piped-in video but, they moaned, "the greatest obstacle is the lack of exhibitor vision and enthusiasi for these sources of revenue."

Re the entertainment end of theatre tv, the report stated "We have been marking time during the past year." There had been two Marciano-Charles heavyweight bouts picked up by exhibitors and a few football games. On the commercial side, "some slight progress" was commented upon. Ford Motor, Sealtest, National Dairy, Chrysler and Dodge conducted meetings

(Continued on page 18)

Gambling Take Surged in 1953

U.S. Data, Year Behind and Corrected, Traces Falloff (Since Revised) at Film B.O.

Washington, Nov. 2.

American public spent an all-time high on recreation and amusements in 1953 but the share left at the boxoffices of the nation's film theatres continued to sag for the seventh straight year.

(The trend has since been reversed—Editor).

Spending for television and musical instruments, foreign travel and gambling at the horse and dog tracks continued high, as it did in the field of live entertai ient.

Take of the film theatre in 1953 was $1,252,000,000 per U. S. Dept. of Commerce data. This was one more year of unbroken decline from the peak of $1,692,000,000 hit in 1946. (Commerce Dept. revised most totals for the past decade, some by as much as $300,000,000 below figures announced in previous years. However, the trend remained unchanged.)

Boxoffice take for legit, opera, etc., and entertainment staged by non-profit institutions (except for sports events) was a big $185,000,000 last year, second only to the peak of $188,000,000 reached in 1947. The gain last year was $4,000,000 over 1952.

The American public thronged to th tracks in 1953 and left the parimutuels with net receipts of $377,000,000, an all-time high, indicating the amount of legal betting. That the nation had itchy feet is shown in the record breaking total of $1,959,000,000 spent on foreign travel and remittances by U. S. citizens, an increase of about $300,000,000 over 1952 which had been the previous year record.

Last year our people bought $2,176,000,000 worth of radio and television sets, records and musical instruments, bettering the preceding year, and second only to the record year of 1950 when $2,379,000,000 went to this purpose. In addition, we spent no less than $533,000,000 (a new record) on the repair of radio and television sets. The two items would indicate where many of the dollars went in 1953, which formerly were spent at the film theatres.

HOST 1,500 NUNS AT CHI 'CINERAMA' SHOW

Chicago, Nov. 2.

Palace Theatre last week hosted gratis performance of "Cinerama" for the Sisters of the Archdiocese of Chicago. Special showing was held Saturday morning (30) for about 1,500 nuns.

Showing was a public relations gesture, as "Cinerama" has been getting Catholic blessings in both church and press.

HORSE KICK A LADY?

Not Roy Rogers' Gallant Trigger, Jury Decides

Los Angeles, Nov. 2.

Roy Rogers' Trigger ain't the kind of a hoss that goes around kicking femmes. That is what a jury in Superior Court decided after hearing testimony in th $186,000 damage suit brought by actress Mabel Smaney against Rogers and his palomino.

Plaintiff contended that Trigger kicked her during the shooting of "Son of Paleface" in 1951. Jury ruled that the hoss merely brushed against her.

Last Time I Saw Paris
(COLOR)

Topflight romantic drama with strong cast names and good b.o. possibilities.

Hollywood, Nov 2.

Metro rele. of Jack Cummings production. Stars Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed; features Eva Gabor, Kurt Kasznar, George Dolenz, Roger Moore. Directed by Richard Brooks. Screenplay, Julius J. and Philip G. Epstein and Richard Brooks; based on the F. Scott Fitzgerald short story, "Babylon Revisited"; camera (Technicolor), Joseph Ruttenberg; editor, John Dunning; score, Conrad Salinger; musical supervision, Saul Chaplin; song, "The Last Time I Saw Paris" by Jerome Kern and Oscar Hammerstein 2d. Previewed Oct. 28, '54. Running time, 116 MINS.

Helen Ilswirt	Elizabeth Taylor
Charles Wills	Van Johnson
James Ellswirth	Walter Pidgeon
Marion Ellswirth	Donna Reed
Lorraine Quarl	Eva Gabor
Maurice	Kurt Kasznar
Claude Mati	George Dolenz
Paul	Roger Moore
Vicki	Sandy Descher
Mama	Celia Lovsky
Barney	Peter Leeds
Campbell	John Doucette
Singer	Odette

(*Aspect ratio*: 1.75-1)

"The Last Time I Saw Paris" is an engrossing romantic drama that tells a good story with fine performances and an overall honesty of dramatic purpose. It is an above-average entry for the better situations and, because of its compelling love story, set against a Paris locale, it should fare okay elsewhere, too, although the 116 minutes a cumbersome length for the more general playdates. Such names as Elizabeth Taylor, Van Johnson, Walter Pidgeon and Donna Reed provide marquee flash and should help the bookings.

F. Scott Fitzgerald's short story, "Babylon Revisited" has been updated and revised as the basis for the potent screenplay on which director Richard Brooks shares credit with Julius J. and Philip G. Epstein. Metro acquired the script property from Paramount and it has been given class handling under the production guidance of Jack Cummings, reflecting good taste and good story-telling all down the line.

Performancewise, Miss Taylor's work as the heroine should be a milestone for her. It is her best work to date and shows a thorough grasp of the character, which she makes warm and real, not just beautiful. Brooks' direction also gets a sock response from Johnson. The latter's portrayal of the Fitzgerald hero easily lines up with his best, if not topping previous highs. Pidegon, too, scores in what is a definite change of pace as an elderly playboy father of two beautiful daughters. Miss Reed, while with less footage than most of her co-stars, makes her character of a girl blighted by an unrequited love entirely understandable, even sympathetic.

Plot around which the dramatics spi is laid in Paris in the reckless, gay period that followed V-E Day of World War II. There, Johnson meets and marries Miss Taylor and starts a struggling existence as a day-time reporter for a news service and wouldbe author at night. Even the faith of his wife cannot balance the brand of failure he assumes after too many rejection slips and when some supposedly worthless Texas oil property suddenly gushes into wealth he becomes a playboy himself, dooming the marriage and eventually leading to the wife's death.

This story is told in one long flashback after an opening that finds Johnson, now a published writer but no longer rich, returning to Paris to reclaim his small daughter, Sandy Descher, from the custody of Miss Reed, his sister-in-law who loves him, and her husband, George Dolenz. This ending, while some may find it rather long, is emotionally sure and will wring not a few tears from auditors. The post-war period of the footage, which occupies most of it, is rich with Parisian flavor and the script and Brooks' direction are the nearest thing yet to recreating the reckless gaiety that Fitzgerald caught in his writings.

In addition to the four stars, the picture has fine supporting work from the other casters, including Eva Gabor as a gay divorcee; Kurt Kasznar, cafe-owning friend of the married couple; Dolenz, young Miss Descher and Roger Moore as a professional romeo.

Threading through the footage and theming it with beautiful melody is the Jerome Kern-Os ar Hammerstein 2d title song, hauntingly sung by Odette. It recurs often in the Conrad Salinger score. The Technicolor photography by Joseph Ruttenberg adds tinted beauty to the picture. Also rating credit for worthy contributions are Helen Rose gowns, the art direction and set decorations and other technical assists. *Brog.*

Athena
(MUSICAL—COLOR)

Youthful emphasis in names of Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone to help prospects for lightweight musical escapism.

Hollywood, Oct. 29.

Metro release of Joe Pasternak production. Stars Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, Louis Calhern; features Linda Christian, Evelyn Varden, Ray Collins, Carl Benton Reid, Howard Wendell, Virginia Gibson, Henry Nakamura. Directed by Richard Thorpe. Written by William Ludwig, Leonard Spigelgass; camera (Eastman Color), Robert Planck; editor, Gene Ruggiero; songs, Hugh Martin and Ralph Blane; music supervised and conducted by George Stoll; choreography, Valerie Bettis. Previewed Oct. 26, '54. Running ti 95 MINS. The Sisters:

Athena	Jane Powell
Minerva	Debbie Reynolds
Niobe	Virginia Gibson
Aphrodite	Nancy Kilgas
Calliope	Dolores Starr
Medea	Jane Fisher
Ceres	Cecile Rogers
Adam Calhorn Shaw	Edmund Purdom
Johnny Nyle	Vic Damone
Grandpa Mulvain	Louis Calhern
Grandma Salome Mulvain	Evelyn Varden
Bet	Linda Christian
Mr.	Ray Collins
Mr.	Carl Benton Reid
Mr.	Howard Wendell
Roy	Henry Nakamura
Ed Perkins	Steve Reeves
	Universe" of 1950
Miss Seely	Kathleen Freeman
Bill Nichols	Richard Sabre

(*Aspect ratio*: 1.75-1)

The propects for this lightweight musical will be helped generally by the emphasis on youth in the casting of Jane Powell, Edmund Purdom, Debbie Reynolds and Vic Damone to carry off the top romantic chores. There's nothing particularly outstanding in the offering, but it manages to be fairly pleasant tintuner entertainment most of the time and so should get by in the regular market.

The Joe Pasternak production spots seven tunes by Hugh Martin and Ralph Blane, several of which rate reprises, and "Chacun Le Sait", from "Daughter of the Regiment," which Miss Powell warbles most effectively. Damone's best is "The Girl Next Door." Also listening well is "Love Can Change the Stars," sung at various times by the Misses Powell and Reynolds, and Damone. "Venezia" is pretentiously presented as a big production number with Damone singing, but listening better is "Imagine," which he does with Miss Reynolds. Others are the title tune, "Vocalize" and "I Never Felt Better."

The nonsensical fun in the screen story by William Ludwig and Leonard Spigelgass shows what happens when a health faddist family of seven sisters, a physical culturist grandfather and a grandma who communes with the stars becomes involved in the lives of Purdom, stuffy young attorney, and Damone, young crooner. The latter willing to have Miss Reynolds move in on him, even if the stars hadn't made it inevitable, but Miss Powell has more trouble swinging Purdom into line because he's a proper Bostonian with a fiancee, Linda Christian, and a budding political career. Some routine misunderstandings ensue as Richard Thorpe's direction sends the players through the involvements but the windup finds everyone properly paired off.

Assisting the younger players in excellent style are Calhern as the muscle-flexing grandpa and Evelyn Varden as the grandma. Miss Christian, too, has her moments as the fiancee, as do Ray Collins, Carl Benton Reid and Howard Wendell, Purdom's political advisors, and Henry Nakamura, the attorney's houseboy.

The Eastman tints, printed by Technicolor, show up well in the lensing by Robert Planck. The art direction is good and George Stoll's musical conducting gives the score a good beat. *Brog.*

Ricochet Romance
(SONGS)

Grassroots comedy with "Ma and Pa Kettle" format.

Universal release of Robert Arthur-Richard Wilson production. Stars Marjorie Main; features Chill Wills, Pedro Gonzales-Gonzales, Alfonso Bedoya, Rudy Vallee. Directed by Charles Lamont. Screenplay and story, Kay Lenard; camera, George Robinson; editor, Russell Schoengarth; musical supervision, Joseph Gershenson; songs, Larry Coleman Jr., Joe Darion, Norman Gimbel, J. J. Espinosa, Ernesto Lecuona, Arturo G. Gonzales. Tradeshown, N.Y., Oct. 19, '54. Running time, 80 MINS.

Pansy Jones	Marjorie Main
Tom Williams	Chill Wills
Manel Gonzales	Pedro Gonzales-Gonzales
Alfredo Gonzales	Alfonso Bedoya
Worthington Higgenmacher	Rudy Vallee
Angela Ann Mansfield	Ruth Hampton
Claire Renard	Benay Venuta
Betsy Williams	Judith Ames
Dave King	Darryl Hickman
Timmy Williams	Lee Aaker
Miss Clay	Irene Ryan
Mr. Webster	Phillip Tonge
Mr. Daniels	Phillip Chambers
Mr. Harvey	Charles Watts
Mrs. Harvey	Marjorie Bennett

(*Aspect ratio*: 1.85-1)

Although wearing the misleading title of "Ricochet Romance," this Universal entry boils down to another comedy i the "Ma and Pa Kettle" series. For the same down-to-earth humor, long used in the "Kettles," employed in "Romance" with virtually the same results. It should mop up in the smaller situations which cater to a grassroots clientele.

Adding to the film's "Kettle" flavor is Marjorie Main (the original "Ma Kettle"), director Charles Lamont and co-producer Richard Wilson. Both Lamont and Wilson carry credits on previous "Kettle" pix before Percy Kilbride ("Pa Kettle") "retired" from the series. Studio is currently attempting to lure Kilbride before the cameras to resume his original role in a fresh "Kettle".

The Kay Lenard story, which the writer also screenplayed, is located on a dude ranch. With such a setting it's too obvious that the establishment would be peopled with an assortment of types on which to hang slapstick situations and other scenes too humorous to mention. There's the problem of the dissatisfied guests, no cook for the weekend, a predatory blonde boarder with designs on the male proprietor, etc.

While the material is rather thin the cast makes a good try at giving it credibility. Marjorie Main, as a replacement cook, scores handily on the laughmeter. Chill Wills generates levity as the ranch owner who prefers his magician avocation to tending to the premises. Pedro Gonzales-Gonzales and Alfonso Bedoya are amusing as a pair of Mexican employees of the ranch while Rudy Vallee contribs some wry humor as a wealthy guest fond of good cooking.

Also fitting nicely into the overall format are supporting players Ruth Hampton, Benay Venuta, Judith Ames and Darryl Hickman, among others. Some four tunes are worked into the 80 minutes of footage. Aside from the title number of "Ricochet Romance," they include "Las Altenitas," "Para Vigo Me Voy" and "Un Tequilla." Bedoya croons "Ricochet" while the Guadalajara Trio handles the rest.

Producers Robert Arthur and Richard Wilson appear to have extracted maximum values from the modest budget. Charles Lamont's direction accents the bucolic touch in the right places while George Robinson creditably lensed the venture. Editing of Russell Schoengarth is competent as is Joseph Gershenson's musical supervision and other technical credits. *Gilb.*

Drum Beat
(COLOR)

Alan Ladd in C'Scope outdoor actioner with good prospects at the b.o.

Hollywood, Nov. 2.

Warner Bros. release of a Jaguar production. Stars Alan Ladd; co-stars Audrey Dalton, Marisa Pavan; features Robert Keith, Rodolfo Acosta, Charles Bronson, Warner Anderson. Written and directed by Delmer Daves. Camera (Warnercolor), J. Peverell Marley; editor, Clarence Kolster; music, Victor Young. Previewed Oct. 28, '54. Running time, 107 MINS.

Johnny Mackay	Alan Ladd
Nancy Meek	Audrey Dalton
Toby	Marisa Pavan
Bill Satterwhite	Robert Keith
Scarface Charlie	Rodolfo Acosta
Captain Jack	Charles Bronson
General Canby	Warner Anderson
Crackel	Elisha Cook Jr.
Manok	Anthony Caruso
Dr. Thomas	Richard Gaines
Jesse Grant	Edgar Stehli
General Grant	Hayden Rorke
Modoc Jim	Frank de Kova
Bogus Charlie	Perry Lopez
General Gilliam	Willis Bouchey
Lt. Goodsall	Peter Hansen
Capt. Alonzo Clar	George Lewis
Lily White	Isabel Jewell
Mr. Dyar	Frank Ferguson
Mrs. Grant	Peggy Converse

(*Aspect ratio*: 2.55-1)

The Modoc Indian uprising on the California-Oregon border in 1869 is the basis for this Alan Ladd outdoor action starrer. Done in CinemaScope and WarnerColor, and with the Ladd name to brighten the marquees, it should get a good boxoffice response in the outdoor market.

Picture, first for the Jaguar production unit, was produced, directed and written by Delmer Daves for Warner Bros. release. The scripting is a careful job, in the main holding to fact with some fictionizing for dramatic values. Thus, there is less of the fanciful heroics encountered in most outdoor actioners, but action hasn't been neglected, and the characters are solidly developed. While the natural lava-fort used by the warring Modocs to hold off the U. S. Army still exists, Daves found better pictorial values by locationing in the Coconino National Forest of Northern Arizona. These values are strikingly displayed in the tinted C'Scope lensing by J. Peverell Marley.

Alan Ladd is seen as a frontiersman commissioned by President U. S. Grant to negotiate a peace with the rebelling Modocs led by Captain Jack, renegade redskin forcefully played by Charles Bronson (formerly Buchinsky). The peace is to be effected without force of arms, which presents two-gun Ladd with quite a problem. His first efforts are stymied by a revenge killing which touches off a massacre by Captain Jack's braves. Later, white negotiaters are killed, and Ladd almost so, by redskin treachery during a parley. The President relieves the hero of the no-force edict and he eventually brings the egocentric Captain Jack to the hangman's scaffold.

Two femmes star with Ladd. Audrey Dalton does nicely as the eastern girl who comes west and winds up with the hero. Marisa Pavan scores as the Indian girl who gives her life to save Ladd. Among other featured players who stand out along with Bronson are Robert Keith, the stage driver who caused the massacre; Rodolfo Acosta, as the bloodthirsty Scarface Charlie; Warner Anderson, as General Canby; Elisha Cook, Jr., treacherous white; Anthony Caruso, a good Modoc; Richard Gaines, professional peace-maker, and Hayden Rorke as President Grant.

The Victor Young score is used properly and excellently to sharpen the drama. It includes a title tune sung behind the credits. The overall technical credits are good. *Brog.*

Lease of Life
(BRITISH—COLOR)

Robert Donat in leisurely-paced story of country parson with a year to live; limited b.o. prospects.

London, Oct. 19.

General Film Distributors release of Ealing Studios-Michael Balcon production. Stars Robert Donat, Kay Walsh, Denholm Elliott, Adrienne Corri. Directed by Charles Frend. Screenplay, Eric Ambler; camera (Eastmancolor), Douglas Slocombe; editor, Peter Tanner; music, Alan Rawsthorne. At Gaumont, London. Running time, 94 MINS.

William Thorne	Robert Donat
Vera Thorne	Kay Walsh
Susan Thorne	Adrienne Corri
Martin Blake	Denholm Elliott
The Dean	Walter Fitzgerald
Headmaster	Cyril Raymond
Foley	Reginald Beckwith
Boy With Book	Robert Sandford
Verger	Frank Atkinson
Dr. Pembury	Alan Webb
Solicitor	ichard Wattis
Jeweller	rederick Piper
Mrs. Sproatley	Vida Hope
Sproatley	Beckett Bould
Carter	Richard Leech

For many years among the top stars of the British screen, Robert Donat has restricted his film appearances in recent times because of persistent ill-health and recurrent asthma attacks. In these circumstances, it might have been considered advisable to provide a strong dramatic vehicle for him instead of the quiet and leisurely tale which is unfolded in this new Ealing production. A modest box-office pic for the home market, despite its quota tag, this has limited appeal in overseas territories.

The theme of "Lease of Life" is by no means unusual, although it is an offbeat piece of writing for Eric Ambler who is usually associated with suspense and action. This is a quiet tale of a country parson who finds real happiness when he is given a year to live although he has the problem of raising money to enable his daughter to take up a music scholarship in London.

The cathedral city in which the story is set and the surrounding rural communities provide a natural and attractive background. The principal characters are clearly etched and there is a faint gesture of malicious local gossip to contrast with the more serene atmosphere of the rectory. There is a side issue concerning dying parishioner who entrusts his money to the vicar rather than allow his grasping wife to lay hands on it. But it is the vicar's wife who succumbs to temptation and steals a wad of notes to pay for her daughter's tuition. This aspect of the plot never rings true.

In a performance, which is at times reminiscent of his famous "Mr. Chips" characterization, Robert Donat dominates the screen as he plays the sick parson with an appealing sincerity and conviction. It is unfortunate that even such a forceful individual performance is unable to infuse extra life into the production.

Kay Walsh plays his wife in a sympathetic but limited way. Adrienne Corri, as their gifted daughter, is poorly served by the script and has a hard job to convince. Denholm Elliott, as her friend and teacher, has flimsy and relatively unimportant part. Vida Hope gives a characteristically individual performance as the dying man's wife and there are good sketches by Cyril Raymond as the headmaster and Reginald Beckwith as a local reporter. *Myro.*

The Fast and the Furious
Chase meller with sports car racing theme; for lowercase programmer dates.

Hollywood, Oct. 28.

American Releasing Corp. release of Palo Alto (Roger Corman) production. Stars John Ireland, Dorothy Malone; features Bruce Carlisle, Iris Adrian, Marshall Bradford. Directed by Edwards Sampson and John Ireland. Screenplay, Jerome Odlum, Jean Howell; from a story by Roger Corman; camera, Floyd Crosby; editor, Edwards Sampson; music composed and directed by Alexander Gerens. Previewed Oct. 27, '54. Runni time, 73 MINS.

Frank Webster	John Ireland
Connie Adair	Dorothy Malone
Faber	Bruce Carlisle
Race Official	Marshall Bradford
Sally	Jean Howell
Police Sergeant	Larry Thor
Gas Station Attendant	Robin Morse
Truck Driver	runo DeSota
Waitress	Iris Adrian

(*Aspect ratio*: 1.75-1)

High-priced sportscar bombs furnish most of the action for "The Fast and the Furi ," modestly-budgeted chase meller that is slanted for lowercase programmer bookings. Racing footage is interesting but becomes repetitious and helps to string out the running time to an unnecessary 73 minutes, an unhandy length for supporting playdates.

New indie distribution outfit, American Releasing Corp., is handling the Palo Alto, production as its first of four features from the latter unit. John Ireland and Dorothy Malone topline and supply the picture with familiar names and generally competent performances. Ireland shares directorial credit with Edwards Sampson, who also edited, and they manage to bring off the Jerome Odlum-Jean Howell script satisfactorily for release aims. Producer Roger Corman furnished the story.

Ireland is seen as a fugitive from a murder frame who commandeers Miss Malone's sports car, taking her with him. To get out of the country he enters the car in a race that will finish across the border in Mexico. Meanwhile he and Miss Malone are getting romantic so windup finds him deciding to go back and fight the false charges.

Assisting in carrying the yarn are Larry Thor, police sergeant; Marshall Bradford, race official; Iris Adrian and Jean Howell, among others. Camera work by Floyd Crosby, the Alexander Gerens score and other technical credits come off okay. *Brog.*

La Grande Speranza
(The Great Hope)
(ITALIAN—COLOR)

Rome, Oct. 19.

Minerva release of Excelsa production. Stars Lois Maxwell, Renato Baldini. Directed by Duilio Coletti. Screenplay, Coletti, Oreste Biancoli, Marc'Antoni Bragadin; from story by Bragadin; camera (Ferraniacolor), Leonida Barboni; music, Nino Rota; editor, Giuliana Attenni. Previewed in Rome. Running time, 91 MINS.

Captain	Renato Baldini
Lily	Lois Maxwell
1st Mate	Folco Lulli
Officer	Carlo Ninchi
Lieutenant	Ido Bufi Landi
Johnny	Earl Cameron
Carter	Edward Flemming
Steimer	Henri Vidon
Ciccio	Carlo Delle Piane
Fernandez	Jose Jaspe
Jackie	Tom Middleton

Pacifist despite its wartime setting, this pic has patriotic, humanitarian and entertainment factors which hint a good general reception almost anywhere. An English-language version, now being prepped, may rate a general audience looksee on some American circuits with some trimming suggested to speed pace a bit. Otherwise, pic has all well-blended requisites excitement, suspense, warmth and humor for good entertainment.

Well-balanced color production, though short on exportable names, shows that Italy can turn out commercial fare of quality without running to extremes current in the exploitation market. If this film is indicative of a trend, it looks promising for local industrial stability. Story, based on true wartime events, narrates some of the adventures by an Italian submarine and its crew during the last war. On its travels, it picks up survivors of its victims, thanks to its captain's humanitarian streak.

Among these are a British nurse, a British officer, crew members of various nationalities, a writer, etc. All types are represented, and all react differently to the environment, with the Britisher rebelling, the nurse slowly warming to the Italian captain and others becoming pals with members of the crew. Xmas spirit on board is shared by all, and a general feeling of comradeship, aided by Italo's attitude to war, is nurtured and spread. The finale points to hope that thi fellowship will continue after hostilities have ceased. Although slanted to the Italian side, the argument holds water thanks to underplaying of script and cast.

Renato Baldini is fine as the

(Continued on page 11)

REGULATION A BOOBY TRAP

TOA Feature-Financing Unit

Chicago, Nov. 2.

Theatre Owners of America, in order to boost production, is setting up a special unit through which members will finance production. A special committee will be established to supervise the operation. Its function will be "to cause pictures to be produced."

It's understood Dept. of Justice approval will be necessary for the undertaking. Some TOAers have already been sounded out if they'd be willing to invest the equivalent of one week's rentals which would go into the fund. The majority said they'd be willing to go along with the idea.

Allied Heckles TOA Luncheon But Reade Calls for a United Front

By LES REES

Minneapolis, Nov. 2.

Some 75 of the territory's independent exhibitors, including a number of North Central Allied officers and members, heard the Theatre Owners of America story and learned its approach to industry problems from the lips of President Walter Reade Jr. and five other TOA bigwigs.

It was at a luncheon at which Indie circuit owners Harold Field and Eddie Ruben, TOA members, were hosts and the meeting resolved itself pretty much into a preview of this week's TOA Chicago national convention. Doors were open to trade press reporters.

After the TOA recital, punctuated by verbal fireworks as TOA and NCA hurled some accusations and other exhibitors sounded off, the luncheon adjourned without any move to organize a TOA unit in this exclusive Allied States stronghold.

In their invitations to exhibitors, Field and Ruben stated that they had no plan for the formation of a TOA unit here, but that if those in attendance at the luncheon decided such a unit would be advantageous to their interests they'd lend their assistance in getting it started.

After the luncheon, both asserted they were well satisfied with the airings of views which had occurred, even though no move developed to bring a local TOA body into being. They said they felt the discussions had given the territory's independent exhibitors "something to think about" and might lead to a stronger organization here.

Fur flew after Reade told the gathering that the TOA approach was to follow the policy advocated by the late President Theodore Roosevelt to speak softly and carry a big stick. "You talk of a big stick, but I've seen no evidence that your organization has been carrying one or, if it is, there is no indication yet that you are intending to wield it," shot back E. L. Peaslee, NCA first vice president and a former president.

Reade denied Allied barbs that TOA hadn't accomplished anything yet. Although there has been no trade press publicity, he asserted TOA conferences with film company sales managers were going on and he felt that they would result in relief to exhibitors. Also, he explained, efforts were being made to bring TOA and Allied States closer together so that a more of an exhibitor united front could be effected in the present fight against excessive film rentals, production shortage and print scarcity.

(Bennie Berger, the much-quoted Allied leader here, was in Europe but before his departure had called "the scheme" to organize a TOA unit here a paper organization lacking militancy.)

The Needles

There was an explosion after W. R. Frank, theatre circuit owner and Hollywood producer, had told the meeting about an independent producer's trials and tribulations.

"Frank, we screened your 'Sitting Bull' this week, and I want to tell you that its camera work and color have set the industry back 10 years," declared Ray Hanson, Fertile, Minn., exhibitor, taking the floor.

(Continued on page 10)

2,010-CAR OZONER

Hartford Park To Be World's Largest, It's Thought.

Hartford, Nov. 2.

What is claimed to be the world's largest drive-in is planned for this city next spring. On the drawing board is a layout for a 2,010-car ozoner.

Next nearest in size is one under construction in California. That is for 2,000 cars. Hartford drive-in will be owned by Abraham J. Bronstein of this city, a paper merchant. Plans to spend $500,000 on the filmer.

AL LICHTMAN PLEA: ACCEPT ARBITRATION

Chicago, Nov. 2.

Call for a code of ethics in exhibitor-distributor dealings, coupled with a plea for exhibition to support arbitration, came here today (Tues.) from Al Lichtman, 20th-Fox director of distribution, in a speech before the Theatre Owners of America convention.

Declaring that "we should and must work together cooperatively and honestly," the 20th sales topper put the accent on exhib-distrib cooperation. "If we establish confidence with one another, it will be much easier to do business based on facts," he said.

Lichtman said the companies and the exhibitors differed on only a single point over an arbitration system, and he expressed confidence that this difference would be ironed out. He also hit out against mediocrity in any form, be it in distribution, exhibition or pix content.

CELLER: ALLIED WILL BE SORRY

By HERMAN LOWE

Washington, Nov. 2.

Federal price control in the distribution of motion pictures would necessarily involve government price control of theatre boxoffice, in the opinion of Rep. Emanuel Celler (D., N. Y.).

Celler, a longtime fighter against business monopoly, will become chairman of the House judiciary committee if the Democrats win today's election. He saw no merit in the plan of the Allied States Assn. to place motion picture distribution prices under Federal Trade Commission supervision.

At the same time, the industry learned it may be subject to still another investigation of its "monopolists" in the coming 84th congress. Senator William Langer (R., N. D.), chairman of the Senate monopoly subcommittee, and Senator Estes Kefauver (D., Tenn.) its ranking minority member, will request $1,000,000 from the next Congress for the subcommittee's work.

In joint statement they declared: "There is need . . . to study the increasing regimentation of Main Street business men by monopolists through agency and other contracts, such as those monopolists now use to control the automobile dealers, the movie houses . . . and others in every small town in America."

No explanation was given for including "movie houses." VARIETY

(Continued on page 15)

NO INCONSISTENCY

Goldenson Explains Profit As Against 'Shortage'

Chicago, Nov. 2.

Theatremen at the TOA convention here are beefing plenty over a product shortage and its devastating consequences yet United Paramount's third fiscal quarter (which is the same as the calendar third quarter) was the best such period since the circuit broke away from Paramount Pictures Jan. 1, 1950.

Leonard Goldenson, president of the company, asked about this, said this is no contradiction. "In the third quarter there were good pictures which could hold over in our larger theatres. This accounted for the profits. The shortage was felt again in mid-October and this particularly hurts our smaller theatres which cannot extend their runs."

McGee, TOA Keynoter, Denies Attendance Slump Reversed; Economic Strangulation Feared

Chicago, Nov. 2.

Over 600 theatremen, representing the most important circuits and individual exhibition outlets in the country, were told here that the film industry is presently fitting itself into an economic straitjacket. The downward attendance trend has yet to be stemmed. And if Hollywood persists with the policy of fewer pictures at higher costs to showmen an additional 5,000 theatres will be wiped out.

These points were rammed home by Pat McGee, general manager of Cooper Foundation Theatres, Denver, in a keynote address before the Theatre Owners of America convention which opened yesterday (Mon.).

"I am told (said McGee) that in a few big cities the fine new pictures at greatly increased admission prices show vastly improved grosses, but these results have not reached, and are not likely to reach, 80% of the theatres in the nation. There has always been, on the part of production and distribution, the inclination to repeat what the other guy has said; thus, you hear the cry that fewer, but better, pictures are the answer to the industry, while we exhibitors, with our fingers closer to the facts, say that such a policy will eventually kill us. We say, always try for better pictures, but more of them, to keep up interest in the thousands of theatres i smaller communities of the country which cannot live in a market of short supply."

As part of a program of remedial action, Cooper offered what was regarded as the most spectacular proposal to emanate from an exhibitor conclave in years, one intended to emphatically and dramatically drive home the message that more product is an economic must. The circuit exec called for the formation of exhibitor group that would clude TOA, Allied States Assn. and all other organizations, for the purpose of pooling "manpower and resources." McGee wants every exhibitor in the country under the same roof and to unanimously back a program of financing film producers, to work out more efficiently-operated distribution and to increase production in general.

Need 'Action Committee'

Stated McGee: "There are no stumbling blocks that I can see." He said the all-exhibition association should appoint an "action committee" headed by one executive who would be empowered to explore pic financing and the other projects. "The time," he declared, "for conversation is past. When the machinery is ready we must back it with playdates and with money. Once having set forth on these objectives we must pursue them relentlessly."

The idea of merging various exhib outfits has been proposed by TOA leaders often in past. Allied has been aloof, but recently sought TOA's support of its, Allied's, announced intention of seeking Government regulation of pix unless the distributors ease up on their rental demands. The TOA people here have made it obvious that they'll have no part of any move looking to Government intervention.

McGee's recommendations, in addition to encouraging additional product from present Hollywood producers, also spotlighted a role for foreign filmmakers. He put it this way: "Encourage foreign producers to analyze our needs in the U. S. and make pictures that will interest American audiences. This can be done by using American stars in foreign productions coupled with foreign personalities. The roster is loaded with names of current stars who came from foreign countries and found a home in the hearts of American theatregoers. Put Gina Lollobrigida in one good American style movie and you

(Continued on page 10)

1.66 TO 1 FAVORED

TOA Reports Theatres Veer From 20th-Fox Recommendation

Chicago, Nov. 2.

TOA's theatre equipment and accessories committee, co-chaired by Joseph J. Zaro, Lucian E. Pope and Edwin Gage, states that a concensus of opinion reflects preference of a screen aspect ration of 1.66 to one. This is for non-CinemaScope pix.

In an apparent reference to CinemaScope presentation, the committee reports that the ratio of 2.55 to one, as recommended by 20th-Fox, "too severe and it does not provide enough height for the average theatre." More practical, it was felt, would be somewhere between two to one and 2.55 to one.

TOA SHOULD STEP UP 'TAX RELIEF' DRIVE

Chicago, Nov. 2.

A program looking to "a wider scope of tax relief" was recommended to the Theatre Owners of America convention here by Robert E. Bryant and LaMar Sarra, co-chairmen of TOA's state and local legislation committee.

They said that the threat of new admissions levies in cities and municipalities which have enabling acts represents the "gravest danger." Exhibitors were advised further to present to their state and local lawmakers proof of inequities in seat and privilege licenses, special levies patron service sales and concession vending machines and assessed valuations on real and personal property of theatres.

Gene Russel's Veepcy

Champaign, Ill., Nov. 2.

Gene Russell has been elected regional v.p. of the Champaign region of the United Theatres Owners of Illinois.

George Barber, Tuscola, Ill., and W. E. Simmons, Monticello, Ill., were named to represent the Champaign area on the UTOI board of directors. Mrs. W. E. Simmons, Monticello, was appointed secretary.

TOA Now Regrets Divorcement

Continued from page 3

wood turned out 450 features in 1947 and this, say the theatremen, was no over-abundance. Steadily declining since, the total was down to 275 in 1953 and looks to slide further to 250 in this current year.

Theatremen are branding as untrue the argument out of California that the fewer pictures now being made are better and can fill theatres' playing-time needs via extended runs. This may obtain with a relatively few showcase operations in key cities but not for neighborhood and rural houses where two, three and four program changes a week are necessary to keep the customers coming, say the exhibitors.

Out of this has come the drastic proposal for seeking out the green light that would lift the legalistic barriers now preventing production financing by the top circuits.

(National Theatres execs recently asked the Department of Justice to agree to relaxation of court decrees to the extent of permitting the corporation to finance a few films annually. This request apparently is being turned down.)

Congress has the power to upset a ruling from the Supreme Court and precedents would be applicable to the film industry today, the theatremen were informed. It's understood that Pat McGee, Denver circuit operator who figured largely in the recent campaign that resulted in special relief for exhibitors from the federal admissions tax, introduced the idea.

At any rate, the plan, which still requires formal endorsement, calls for seeking out the sympathy of all Senators and House Representatives, such as was accomplished in the tax fight.

TOA officers, directors and members at this annual conference are showing enthusiastic support of other schemes to encourage more production. These include pledges to play the pictures, wherever possible and feasible, of such new units as Distributors Corp. of America, formed by independent exhibitors as stockholders, and the amalgamation of various groups in some sort of financing venture as recommended by McGee in his key-note address to the convention. However, the feeling is that these added product sources will still be inadequate; that a really king-sized undertaking is an economic must.

It was underlined at Sunday's board meeting that the major circuits are sufficiently well-heeled to establish really meaningful funds for a heavy flow of new production and there wouldn't be the problem of getting any large number of theatremen together in any one financing operation.

Also stressed was the need for new distribution outlets, and here again the aid of Congress will be required because of the court injunctions. There would be little point in bankrolling new pictures if these were to be released by, say, Paramount, according to the exhibitors. They figure that the new additions to Par's release schedule would have the effect of cutting the film company's output of its own productions.

The planning has been necessarily along broad lines, so far, as concerning both production and distribution. The basic principle of having the major chains back in the production picture must await a formal vote, possibly at another board and exec committee meeting here Thurs. (4). Then there's the matter of lining up the congressional backing. Next step, if the program ever advances to this point, would be mapping of the specifics.

All adding up to a startling twist in film industry affairs. While it may never come about, at least it's being actively considered by many of the country's most importantly-placed theatre operators.

'Christmas' Cheers L.A., Stout 40G; 'Bengal' $41,500 in 10 Spots, 'Athena' 20G; 'Star' 22G, 'Sabrina' 10G, H.O.s

Los Angeles, Nov. 2.

A stout $40,000 shaping for "White Christmas," playing at Downtown Paramount and Warner Beverly, being one of few bright spots in an otherwise soft gross situation at first-runs currently. Other new bills are definitely on the light side. However, "Athena" is rated at okay $20,000 in two locations.

"Bengal Brigade" looms slow $9,500 in three houses plus about $32,000 in seven ozoners. Light $12,000 shapes for "Passion" paired with "Africa Adventure" in three houses, with some added coin coming from seven drive-ins.

Fifth round of "Star Is Born" still is good at $22,000 while sixth week of "Sabrina" continues nifty at $10,000 at Hollywood Paramount. Neat $5,000 is seen for second frame of "Julius Caesar" at Hawaii. But elsewhere holdovers and extended-runs largely mild.

Estimates for This Week

Downtown Paramount, Warner Beverly (ABPT-SW) (3,200; 1,612; 90-$1.50) — "White Christmas" (Par). Stout $40,000. Last week, Beverly, "Brigadoon" (M-G) (7th wk-6 days), $3,900; Par with unit.

State, Egyptian (UATC) (2,404; 1,536; 70-$1.10)—"Athena" (M-G). Okay $20,000 or near. Last week, "Beau Brummell" (M-G) (2d wk), $10,500.

Orpheum, Vogue, Four Star (Metropolitan-FWC-UATC) (2,213; 885; 900; 70-$1.10)—"Bengal Brigade" (U) and "Ricochet Romance" (U). Slow $9,500. Last week, Orpheum, Hollywood, "Rear Window" (Par) and "Terror Ship" (Indie) (2d wk), $13,000; Four Star, "Suddenly" (UA) and "Diamond Wizard" (Lip) (3d wk), $2,000; Vogue, with another unit.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 70-$1.10)—"Passion" (RKO) and "Africa Adventure" (RKO). Light $12,000. Last week, excluding Hollywood, "Three Hours to Kill" (Col) and "Miss Grant Took Richmond" (Col) (reissue), $10,700.

Hillstreet, New Fox, Uptown (RKO-FWC) (2,752; 965; 1,715; 60-$1.10)—"Sitting Bull" (UA) with 2d-run support) (2d wk). Mild $10,000. Last week, $17,700.

Hawaii (G & S) (1,106; 80-$1)—"Julius Caesar" (M-G) (2d wk). Neat $5,000. Last week, $8,000.

El Rey (FWC) (861; 70-$1.10)—"Down 3 Dark Streets" (UA) and "Victory at Sea" (UA) (2d wk). Scant $1,100 in 5 days. Last week, with Downtown Paramount, Vogue, $20,000.

Los Angeles, Ritz, Iris, Loyola (FWC) (2,097; 1,363; 814; 1,248; $1-$1.50)—"Egyptian" (20th) (3d wk). Modest $13,500 in 5 days. Last week, $25,000.

Chinese (FWC) (1,905; $1-$1.75)—"Woman's World" (20th) (4th wk). Mild $8,500. Last week, $11,700.

Wilshire (FWC) (2,296; $1-$1.75)—"Hajji Baba" (20th) (4th wk). Small $1,800 in 4 days. Last week, $2,600.

Pantages (RKO) (2,812; $1-$2.25)—"Star Is Born" (WB) (5th wk). Good $22,000. Last week, $27,700.

Hollywood Paramount (F & M) (1,430; $1-$1.50)—"Sabrina" (Par) (6th wk). Nifty $10,000. Last week, $12,400.

Fine Arts (FWC) (631; 80-$1.50)—"Vanishing Prairie" (Disney) (11th wk). Slow $2,000 in 6 days. Last week, $2,600.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (79th wk). Into current frame Sunday (31) after okay $21,800 last week.

Broadway Grosses

Estimated Total Gross
This Week $642,700
(Based on 22 theatres.)
Last Year $645,300
(Based on 25 theatres.)

'Christmas' Wow $34,000, Frisco

San Francisco, Nov. 2.

Big news here in current session is the mighty gross being racked up by "White Christmas" at the Paramount. It is head and shoulders ahead of anything else in the city. Elsewhere the going is sluggish, with "Black Widow" slow at the huge Fox.

Estimate for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Shanghai Story" (Rep) and "Tobar the Great" (Rep). Mild $9,000. Last week, "Bob Mathias Story" (AA) and "Return from the Sea" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Black Widow" (20th). Slow $15,000. Last week, "Woman's World" (20th) (3d wk), $12,500.

Warfield (Loew's) (2,656; 75-$1)—"Rogue Cop" (M-G). Okay $14,000. Last week, "Brigadoon" (M-G) (3d wk), $8,500.

Paramount (Par) (2,646; 90-$1)—"White Christmas" (Par). Giant $34,000. Last week, "Black Knight" (Col) and "Thunder Pass" (Lip), $18,500 in 9 days.

St. Francis (Par) (1,400; $1-$1.50)—"Star Is Born" (WB) (5th wk). Fine $13,000. Last week, $16,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (44th wk). Fancy $19,500. Last week, $21,500.

United Artists (No. Coast) (1,207; 70-$1)—"Bengal Brigade" (U) and "Diamond Wizard" (UA). Oke $8,000 or near. Last week, "Sitting Bull" (UA) and "Challenge the World" (UA), $10,500 in 8 days.

Stagedoor (A-R) (400; $1-$1.25)—"Little Kidnappers" (UA) (2d wk). Fine $3,800. Last week, $4,200.

Larkin (Rosener) (400; $1)—"Hobson's Choice" (UA) and "Last Holiday" (AA) (6th wk). Fast $3,000. Last week, $2,700.

Clay (Rosener) (400-$1)—"Naughty Martine" (Indie). Fair $2,200. Last week, "Dreams of Love" (Indie) (3d wk), $1,700.

Vogue (S. F. Theatres) (377; $1)—"I Know Where I'm Going" (Indie) and "Man on Eiffel Tower" (Indie). Oke $2,000. Last week, "Companions of Night" (Indie) (3d wk), $1,760.

'Contessa' Lofty 11G, Port.; 'Bengal' $6,000

Portland, Ore., Nov. 2.

Biz has taken a nosedive in the last few rounds. Town is bogged down with longrun holdovers. Only two new entries, "Barefoot Contessa" being standout with a big week at the Liberty. "Rear Window" moves into a third frame. "Star" holds for a fourth time but it's only so-so at Orpheum. "Bengal Brigade" looms modest at the Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Bengal Brigade" (U) and "Ricochet Romance" (U). Modest $6,000. Last week, "Brigadoon" (M-G) (2d wk), $6,800.

Fox (Evergreen) (1,536; $1-$1.25)—"Woman's World" (20th) (3d wk). Fine $8,500. Last week, $10,000.

Guild (Indie) (400; $1)—"Vanishing Prairi " (Disney) (5th wk). Solid $2,500. Last week, $3,100.

Liberty (Hamrick) (1,875; 75-$1)—"Barefoot Contessa" (UA) and "Man In Hiding" (UA). Lusty $11,000. Last week, "Suddenly" (UA) and "Lone Gun" (UA), $8,800.

Oriental (Evergreen) (2,000; 65-90)—"Jekyll and Hyde" (M-G) and "A Woman's Face" (M-G) (reissues). Slim $2,000 or less. Last week, "Girl For Joe" (WB) and "Guy With A Gri " (WB) (reissues). $1,600.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Star Is Born" (WB) (4th wk). So-so $5,500. Last week, $8,000.

Paramount (Port-Par) (3,400; 75-$1)—"Rear Window" (Par) and "Hot News" (AA) (3d wk). Fast $6,000. Last week, $9,200.

'Xmas' Wham 24G, D.C., 'Beau' 15G

Washington, Nov. 2.

Mainstem film biz is off here this week as this voteless town spent most of the past session discussing the congressional election. Many government workers headed for their home states to vote. "White Christmas" looks easily tops of the newcomers with a smash session at the 1,939-seat Keith's. "Beau Brummel", and "Hobson's Choice" are both fair. "Suddenly" is proving a disappointment. "Rear Window" and "On the Waterfront" look most solid of the holdovers.

Estimates for This Week

Ambassador (SW) (1,400; 90-$1.25)—"Star Is Born" (WB) (3d wk). Fine $6,000 after $9,100 for second. Holds again.

Capitol (Loew's) (3,434; 60-80)—"Beau Brummell" (M-G). Good $15,000. Last week, "Brigadoon" (M-G) (3d wk), $10,000 in 6 days.

Columbia (Loew's) (1,174; 60-80)—"Rogue Cop" (M-G) (3d wk). Okay $4,500 after $6,500 last week.

Dupont (Lopert) (372; 65-$1)—"Hobson's Choice" (UA). Nice $5,000 for this British import. Last week, "Vanishing Prairie" (Disney) (9th wk), $3,500.

Keith's (RKO) (1,939; 75-$1.25)—"White Christmas" (Par).

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'Christmas' Record 25G Tops Cincy; 'Star' Smart 12G, 'World' Fast 10G

Key City Grosses

Estimated Total Gross
This Week $2,688,700
(Based on 23 cities, and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,999,700
(Based on 24 cities and 222 theatres.)

'Christmas' Crisp $45,000 Leads Det.

Detroit, Nov. 2.

"White Christmas" is the big news this week, rolling toward a whopping gross at the Michigan. "Human Desire" shapes good at the Palms. "Jesse James' Women" is slow at the Broadway-Capitol. Others are holdovers, the strongest being "Star Is Born" at the Madison in its fifth week and "Cinerama" in 85th week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Hajji Baba" (20th) and "Unholy Four" (Lip) (2d wk). Mild $18,000. Last week, $23,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "White Christmas" (Par). Terrific $45,000. Last week, "Bengal Brigade" (U) and "Four Guns to Border" (U), $11,000.

Palms (UD) (2,961; 80-$1) — "Human Desire" (Col) and "Bullet Waiting" (Col). Swell $18,000. Last week, "Rear Window" (Par) and "Overland Pacific" (Indie) (2d wk), $14,000.

Madison (UD) (1,900; $1.25-$1.50)—"Star Is Born" (WB) (5th wk). Steady $14,000. Last week, $17,000.

Broadway-Capitol (UD) (3,500; 80-$1) — "Jesse James' Women" (UA). Slow $9,000. Last week, "The Raid" (20th) and "Key Largo" (WB) (reissue), $8,000.

United Artists (UA) (1,938; $1-$1.25) — "Woman's World" (20th) (3d wk). Down to oke $8,000. Last week, $10,900.

Adams (Balaban) (1,700; $1-$1.25) — "Brigadoon" (M-G) (2d wk). Slowing to $8,500. Last week, $12,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (85th wk). Fine $16,500. Last week, same.

'Xmas' Great in Cleve. At 27G Despite Snow; 'Bengal' 9G, 'Star' 14G

Cleveland, Nov. 2.

Traffic-stopping freak snowstorm made the weekend a washout as far as key houses were concerned, snubbing new product that got off big. "White Christmas" was clipped by the untimely snowflakes but still shapes up as a boffo grosser for the Stillman to pace the town. On third round at Allen "Star Is Born" is still nice. "Rear Window," dropping a bit for State, rated fast fourday h.o. Fair takings are being registered by "Bengal Brigade" at Hipp.

Estimates for This Week

Allen (S&W) (3,000; 90-$1.25)—"Star Is Born" (WB) (3d wk). Fine $14,000 or near following $18,000 last week.

Hipp (Telem't) (3,700; 60-90)—"Bengal Brigade" (U). Light $9,000. Last week, "3 Hours to Kill" (Col) and "Black Dakotas" (Col), $8,500.

Lower Mall (Community) (585; 60-90)—"Vanishing Prairie" (Disney) (4th wk). Mild $2,000. Last week, $2,600.

Ohio (Loew's) (1,200; 60-90)—"Rear Window" (Par). (m.o.). Opened today (Tues.). Last week, "Asphalt Jungle" (M-G) and "Battleground" (M-G) (reissues), nice $6,000.

Palace (RKO) (3,287; 60-90)—"Passion" (RKO). Dull $8,000. Last week, "Woman's World" (20th) (2d wk), $10,500.

State (Loew's) (2,700; 60-90)—"Sabrina" (Par). Opened today (Tues.). Last week, "Rear Window" (Par) (2d wk-4 days), fancy $7,000.

Stillman (Loew's) (2,700; 75-$1.25)—"White Christmas" (Par). Roaring along to socko $27,000, riding over all others. Last week, "Beau Brummell" (M-G) (m.o.), $8,000.

Cincinnati, Nov. 2.

"White Christmas," a record-breaker at Keith's and town topper, is bolstering overall downtown biz this frame to a holiday level. Dailies plugged native Vera-Ellen and Cincy radio and Rosemary Clooney as the musical's femme leads. Terrific campaign was biggest here for some time. "Her 12 Men," only other new bill currently, shapes okay at the Grand. "Star Is Born" and "Woman's World" continue in winning stride. "Cinerama" still is torrid in 19th Capitol week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Star Is Born" (WB) (3d wk). Bright $12,000 after $16,000 second stanza.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (19th wk). Maintaining hotsy pace at about $24,000 to better last week's $22,500.

Grand (RKO) (1,400; 50-75)—"Her 12 Men" (M-G) and "Law Vs. Billy Kid" (Col). Pleasing $7,000. Last week, "Bounty Hunter" (WB) and "Champagne Safari" (AA), $6,000.

Keith's (Shor) (1,500; 75-$1.25)—"White Christmas" (Par). Streaking to record $25,000 best for this house in modern era. Warrants five-week stay. Whopping advance campaign had page ads topping press splurge and considerable radio and tv time. Last week, "Egyptian" (20th) (4th wk), $5,500.

Palace (RKO) (2,600; 75-$1)—"Woman's World" (20th) (2d wk). Good or near $10,000 following $13,000 preem.

'Xmas' Whopping $30,000 In Buff.; 'Passion' 10G, 'Star' Lively 13G, 3d

Buffalo, Nov. 2.

Buffalo is going for "White Christmas" like it was the first snow of the year, with a terrific $30,000 likely at the Paramount. Only thing like that money was "Greatest Show On Earth," and "Christmas" may top that. "Passion" is rated moderate at the Century. "Star Is Born" shapes neat i third Center Theatre stanza.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Brigadoon" (M-G) (2d wk). Yanked after three days of holdover with $6,000. Last week, good $15,000. "Beau Brummell" (M-G) and "Khyber Patrol" (UA) have been brought in as the new bill.

Paramount (Loew's) (3,000; 80-$1.00)—"White Christmas" (Par). Terrific $30,000, and likely will run ahead of "Greatest Show On Earth" (Par) here. Last week, "Reap Wild Wind" (Par) and "Miss Body Beautiful" (Par) (reissues), $12,000.

Center (Par) (2,000; 90-$1.25)—"Star Is Born" (WB) (3d wk). Neat $13,000. Last week, $19,700.

Lafayette (Basil) (2,000; 50-80)—"Bengal Brigade" (U) and "Deadly Game" (U). Fair $8,000 or close. Last week, "3 Hours to Kill" (Col) and "Untamed Heiress" (Col), $6,500.

Century (Buhawk) (3,000; 50-80)—"Passion" (RKO) and "Hell Raiders of Deep" (IFE). Moderate $10,000. Last week, "Human Jungle" (AA) and "Jungle Gents" (Indie), same.

'STAR' BRILLIANT 20G, OMAHA; 'ROGUE' $4,500

Omaha, Nov. 2.

"Star Is Born" is outstanding here this week, although far from house record. Sock takings loom for it at the Orpheum. "Rogue Cop" is disappointing at the State while "Black Knight" looks okay at the Brandeis. "Sabrina," moved from Orpheum to the Omaha for a second week, is fairly big.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75)—"Black Knight" (Col) and "Unholy Four" (Lip). Okay $4,000. Last week, "They Rode West" (Col) and "Blades of Musketeers" (Indie), $4,000.

Omaha (Tristates) (2,000; 70-90)—"Sabri " (Par) (m.o.). Big $6,000 in move from Orpheum. Last week, "Rear Window" (Par) (3d wk), $5,500.

Orpheum (Tristates) (2,890; 75-$1)—"Star Is Born" (WB). Sock $20,000. Last week, "Sabrina" (Par), $12,000 at 70c-90c scale.

State (Goldberg) (875; 55-80) — "Rogue Cop" (M-G) and "Cowboy" (Lip). Fair $4,500. Last week, "Woman's World" (20th) (3d wk), $3,500.

'CAINE' GOOD $15,000, ST. LOO; 'BENGAL' 11G

St. Louis, Nov. 2.

Upped scale at Loew's for "Caine Mutiny" is making it the best pic here currently. "Hajji Baba" looms fairly good at midtown St. Louis Theatre while "Brigadoon" is rated nice on moveover to Orpheum. Surge of cold weather is counted on to boost trade later in week.

Estimates for This Week

Ambassador (Indie) (1,400; $1.40-$2.40)—"Cinerama" (Indie). Neat $14,000 after $15,000 last week.

Fox (F&M) (5,000; 75)—"Human Desire" (Col) and "Bullet Is Waiting" (Col). Opened today (Tues.). Last week, "Bengal Brigade" (U)

(Continued on page 15)

'Christmas' Terrif 48G Paces Hub; 'Guns' Loud 10G, 'Star' Slick 32G, 2d

Boston, Nov. 2.

"White Christmas" at the Paramount and Fenway is easily copping top coin here this stanza with a new house record figured for the Par. "Star Is Born" in second frame at the Met is below hopes with the high admission price blamed. But it still looks nice at this huge house. "Passion" at the Memorial, is mild. "Four Guns To the Border" at the Pilgrim shapes fast. "Hobson's Choice" at the arty Beacon Hill opened strong. "Cinerama," hyped by strong radio and card campaign, is very good in 44th week at the Boston. "Sabrina" still is in the chips i 6th week.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (6th wk). Good near $9,000 after $10,000 in 5th week.

Beacon Hill (Beacon Hill) (800; 50-$1)—"Hobson's Choice" (UA). Slick $9,000. Last week, "Vanishing Prairie" (Disney) (6th wk) $3,200.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (44th wk). Big $21,000 after $22,500 in previous week.

Exeter (Indie) (1,300; 60-$1)—"High and Dry" (U) (3d wk). Nice $6,000. First week was underquoted, big $10,000. Second $7,000.

Fenway (NET) (1,373; 70-$1.25)—"White Christmas" (Par). Wow $15,000 or near. Last week, "Notorious" (RKO) and "Farmer's Daughter" (RKO) (reissues), $7,000 in 9 days.

Memorial (RKO) (3,000; 50-$1)—"Passion" (RKO) and "Queen of Sheba" (Lip). Mild $10,500. Last week, "Hajji Baba" (20th) and "Blackout" (Lip) $15,500.

Metropolitan (NET) (4,367; 80-$1.50)—"Star Is Born" (WB) (2d wk). Nice $32,000 following nifty $40,000 in first.

Orpheum (Loew's) (3,000; 50-90)—"Betrayed" (M-G) and "Yellow Tomahawk" (UA) (2d wk). Solid $12,000 following $17,500 for first week.

Paramount (NET) (1,700; 70-$1.25)—"White Christmas" (Par). Looks like a record $33,000. Last week, "Notorious" (RKO) and "Farmer's Daughter" (RKO), $16,000 in 9 days.

Pilgrim (ATC) (1,800; 65-95)—"Four Guns to Border" (U) and "City Across River" (U). Fast $10,000. Last week, "Rouge Cop" (M-G) and "Fast and Furious" (Lip) (2d wk), $8,500.

State (Loew's) (3,500; 50-90)—"Betrayed" M-G) and "Yellow Tomahawk" (UA) (2d wk). Oke $6,000 following $9,000 first frame.

New Pix Fail to Boost Chi B.O.; 'Baba' Bright 25G, 'Hulot' Boff 7G, 'Contessa' Big 24G, 2d, 'Star' 48G, 3d

Chicago, Nov. 2.

Loop has leveled off in recent weeks to a sober pace, and present session shapes no better or worse. Four newcomers are doing little to step up the overall tempo with holdovers either hot or cold.

"Adventures of Hajji Baba" shapes fine $25,000 at Oriental. Loop's dualer of "Shield for Murder" and "Overland Pacific" is fair $12,000. At the Surf, "Mr. Hulot's Holiday" is scoring a mighty $7,000. "Sensualita" is okay $3,700 at World.

"Barefoot Contessa" continues smash in second week at United Artists. In same frame, "King Richard and Crusaders" and "Shanghai Story" look par at Roosevelt.

Great third week looms for "Star Is Born" at the Chicago while McVickers is sagging with "Betrayed." Grand winds up "Sitting Bull" to okay returns in third. "On the Waterfront" in fifth frame at the Woods is sock. In sixth week, "Egyptian" wraps up its run in dull fashion at the State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"Star Is Born" (WB) (3d wk). Sock $48,000. Last week, $60,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Sitting Bull" (UA) (3d wk). Good $8,000. Last week, $10,000.

Loop (Telem't) (606; 90-$1.25)—"Shield for Murder" (UA) and "Overland Pacific" (UA). Brisk $12,000. Last week, "Rogue Cop" (M-G) (3d wk), $9,400.

McVickers (JL&S) (2,200; 65-$1.25)—"Betrayed" (M-G) (3d wk). Neat $12,000. Last week, $15,000.

Monroe (Indie) (1,000; 65-87)—"Southwest Passage" (UA) and "Khyber Patrol" (UA) (2d wk). Just fair $5,000. Last week, $6,500.

Oriental (Indie) (3,400; 98-$1.75) —"Adventures Hajji Baba" (20th). Fast $25,000 looms. Last week, "Woman's World" (20th) (4th wk), $18,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (66th wk). Tall $28,000. Last week, $32,000.

Roosevelt (B&K) (1,400; 65-98)—"King Richard and Crusaders" (WB) and "Shanghai Story" (Rep) (2d wk). Trim $13,500. Last week, $19,000.

State-Lake (B&K) (2,700; 98-$1.50)—"Egyptian" (20th) (6th wk). Winding at mildish $16,000. Last week, $17,000.

Surf (H&E Balaban) (685; 95)—"Mr. Hulot's Holiday" (GBD). Smash $7,000. Last week, "Hugh and Dry" (Indie) (4th wk), $3,000.

United Artists (B&K) (1,700; 98-$1.25)—"Barefoot Contessa" (UA) (2d wk). Still hotsy $24,000. Last week, $29,000.

Woods (Essaness) (2,150; 98-$1.25)—"On Waterfront" (Col) (5th wk). Terrific $25,000. Last week, $30,000.

World (Indie) (697; 98)—"Sensualita" (Indie). Fine $3,700. Last week, on reissues.

H.O.s Hobble K.C. Biz; 'Bengal' Brisk $14,000, 'Star' Snappy 12G, 2d

Kansas City, Nov. 2.

Biz is taking a quiet turn, despite some new films in town. It looks like many holdovers have been overly extended. However, "Star Is Bor " in second week at Paramount still is fancy albeit reported under expectations. "On Waterfront" in first holdover round at the Midland is rated thin. "Suddenly" at the Missouri is barely okay also in second frame. "Woman's World" at the Orpheum in third week looks barely passable. "Bengal Brigade," lone newcomer, shapes trim in four Fox Midwest houses. "Brigadoon" in second week at the Roxy is okay. Weather turned cold near the weekend, but politics is figured the most damaging to trade.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Man With Million" (UA) (2d wk). Fairish $1,700. Last week, $2,000.

Midland (Loew's) (3,500; 65-90) —"On Waterfront" (Col) (2d wk). Thin $6,500. Last week, $8,700.

Missouri (RKO) (2,650; 50-80)—"Suddenly" (UA) and "Malta Story" (UA) (2d wk). Just okay $6,000. Last week, $8,500.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Woman's World" (20th)

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Sabrina' Hotsy $15,000, Pitt Ace

Pittsburgh, Nov. 2.

"Sabrina" is the big topnotcher here this session with a solid total at the Penn. It is pacing the city. "Hajji Baba" is rated nice at the Fulton, and stays over. "Star Is Born" is still good but considerably off from the second week at the Stanley. It is staying a fourth round. "Woman's World" shapes okay in second Harris stanza.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Hajji Baba" (20th). Notices weren't good but they were b.o., and should help to nice $7,500. Holds. Last week, "Black Shield" (U), $7,200.

Harris (Harris) (2,200; 65-$1)—"Woman's World" (20th) (2d wk). Holding well at $8,000 on windup. Last week, $9,500.

Penn (UA) (3,300; 65-85)—"Sabrina" (Par). In short notice because "Brigadoon" (M-G) did not hold. Looks solid $15,000 or over. Last week, "Brigadoon" (M-G), $14,000.

Squirrel Hill (SW) (900; 65-85)—"Vanishing Prairie" (Disney) (2d wk). One of the best art nabers has had in some time. Looks strong $3,500 on top of $4,500 last week. Stays.

Stanley (SW) (3,800; 75-$1.25)—"Star Is Born" (WB) (3d wk). Sliding to good $12,500 but holds again. Last week, $21,000.

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (48th wk). Looks fine $10,000 or near. Last week, same.

'Xmas' Sockeroo $20,000, Seattle; 'Contessa' 7½G

Seattle, Nov. 2.

Big advertising campaign is paying off in spades currently for "White Christmas" at Music Hall, where a huge gross looms. Pic is so big it appears to be hurting the take for other new films such as "Barefoot Contessa" at Fifth Avenue and "Bengal Brigade" at the Orpheum. "Vanishing Prairie" still is good in third Music Box session.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90 $1.25) — "Passion" (RKO) and "Africa Adventure" (RKO). Drab $2,000. Last week, "Black Shield" (U) and "Ricochet Romance" (U) (2d wk), $2,700.

Coliseum (Evergreen) (1,829; 75-$1)—"Three Hours to Kill" (Col) and "Human Desire" (Col). Okay $8,000. Last week, "Duel in Jungle" (WB) and "Bounty Hunter" (WB), $9,800.

Fifth Avenue (Evergreen) (2,500; 90-$1.25) — "Barefoot Contessa" (UA) and "About Mrs. Leslie" (Par). Disappointing with $7,500 or thereabouts. Last week, "Woman's World" (20th) (3d wk), $6,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"White Christmas" (Par). Big ballyhoo spells immense $20,000, with a new high here possible if pic holds up. Last week, "King Richard Crusaders" (WB), $5,700.

Music Box (Hamrick) (850; 90-$1.25)—"Vanishing Prairie" (Disney) (3d wk). Good $4,500. After $6,300 last week.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Bengal Brigade" (U) and "Unholy Four" (Lip). Sluggish $6,000 or near. Last week, "Naked Alibi" (U) and "Drum Beats Over Wyoming" (Rep), $5,300 in 5 days.

Paramount (Evergreen) (3,039; $1.25-$1.50)—"Star Is Born" (WB) (4th wk). Off to mild $7,000. Last week, $11,800.

'Betrayed' Fast 12G, Toronto; 'World' 15G

Toronto, Nov. 2.

With "Betrayed" the only important new film, town is bogged down with holdovers. However, "Brigadoon" and "Woman's World" still are fancy in second stanzas, with "Broken Lance" also hefty. Besides the big showing by "Betrayed," "Gone With Wind" is doing okay for an oldie.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Southwest Passage" (UA) and "Khyber Patrol" (UA). Oke $12,000. Last week, "Shanghai Story" (Rep) and "Kidd Slave Girl" (UA), $14,000.

Eglinton, University (FP) (1,080; 1,558; 50-80)—"Gone With Wind" (M-G) (reissue). So-so $10,000. Last week, "King Richard Crusaders" (WB), $9,000.

Hyland (Rank) (1,354; 60-80) — "Doctor in House" (Rank) (9th wk). Trim $5,000. Last week, $6,500.

Imperial (FP) (3,373; 60-$1) — "Broken Lance" (20th) (2d wk). Hep $12,000. Last week, $16,000.

Loew's (Loew) (2,090; 60-$1)—"Brigadoon" (M-G) (2d wk). Fancy $20,000. Last week, $25,000.

Shea's (FP) (2,386; 75-$1) — "Caine Mutiny" (Col) (4th wk). Okay $8,500. Last week, $13,000.

Odeon (Rank) (2,380; 75-$1) — "Woman's World" (20th) (2d wk). Big $15,000. Last week, $19,000.

Uptown (Loew) (2,745; 60-80)—"Betrayed" (M-G). Fast $12,000. Last week, "Bengal Brigade" (M-G), $10,000.

'Xmas' Boffo 40G, Philly; 'Widow' 25G

Philadelphia, Nov. 2.

Bluechip films are boosting trade here this round. Except for the preems, most of the heavy traffic at the wickets was over the weekend. Great exploitation helped "White Christmas," which is soaring to a terrific $40,000 at the Randolph and easily pacing the city. "Barefoot Contessa" looms big at the Midtown. "Black Widow" also is fancy at the Fox while "Reap Wild Wind," out on reissue surprised with a smash teeoff.

Estimates for This Week

Arcadia (S&S) (625; 80-$1.35)—"Rear Window" (Par) (10th wk). Fine $6,000. Last week, $6,700.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama" (Indie) (56th wk). Okay $10,000. Last week, $12,000.

Fox (20th) (2,250; 99-$1.49)—"Black Widow" (20th). Fancy $25,000. Last week, "Hajji Baba" (20th) (2d wk), $14,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Reap Wild Wind" (Par) (reissue). Smart $13,000. Last week, "Bengal Brigade" (U), $14,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Star Is Born" (WB) (3d wk). Fair $19,000. Last week, $30,000.

Midtown (Goldman) (1,000; 74-$1.49)—"Barefoot Contessa" (UA). Wow $25,000 or near. Last week, "Beau Brummell" (M-G) (3d wk), $9,000.

Randolph (Goldman) (2,500; 74-$1.49)—"White Christmas" (Par). Terrific $40,000. Last week, "Woman's World" (20th) (3d wk), $9,500.

Stanley (SW) (2,900; 74-$1.30)—"Human Jungle" (AA). So-so $15,000. Last week, "Seven Brides" (M-G), $9,000 in final 5 days.

Stanton (SW) (1,473; 50-99)—"Shanghai Story" (Rep) and "Thunder Pass" (Lip). Good $8,500. Last week, "Passion" (RKO) and "Africa Adventure" (RKO), $6,000.

Trans-Lux (T-L) (500; 80-$1.50) —"Sabrina" (Par) (2d wk). Solid $11,500. Last week, $16,000.

Viking (Sley) (1,000; 75-$1.30)—"Brigadoon" (M-G) (4th wk). Off to oke $6,500. Last week, $10,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Suddenly" (UA) (3d wk). Sturdy $10,500. Last week, $17,000.

'WIDOW' HOT $20,000, DENVER; 'XMAS' 25G, 2D

Denver, Nov. 2.

The great staying power of "White Christmas" in its second session at the Denham is attracting the most attention here currently. It is only $1,500 behind the terrific first week total. "Black Widow" looms big at the Centre while "Barefoot Contessa" is rated fine at the Paramount. Teachers' convention here helped weekend grosses.

Estimates for This Week

Centre (Fox) (1,247; 60-$1) — "Black Widow" (20th). Sock $20,-

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Spongy Skies, Election Distraction Curb N.Y.; 'Carmen' Big $50,000; 'Black Knight' Catching $14,000

Rain and the distraction of the elections are providing a tough handicap for Broadway first-run theatres this stanza. However, with public schools out yesterday (Tues.) for election day and four new bills there are favorable factors for the current session. The washout caused by heavy downpours last Friday and the all-day rain Saturday naturally are clipping the totals at many spots.

"Carmen Jones" looms as strongest of newcomers, with a great $50,000 likely in first round ending tomorrow (Thurs.) at the Rivoli. Having to open in the rain Friday was a drawback. "Black Widow" finished its opening week last night (Tues.) with a nice $65,000 at the Roxy.

"Black Knight" is winding its initial stanza today at the Globe with a fast $14,000 likely. "Golden Mistress" with vaude looms neat $25,000 current round at the Palace.

"White Christmas" continues the outstanding coin-getter in third session at the Music Hall, with a terrific $167,000, just $1,000 below the second week. The business last Saturday (30) constituted the high mark for any Saturday of the current run while Sunday's trade was near the opening week Sabbath. Pic continues on indef, and likely into the first week of December.

"Star Is Born" continues at a smash gait for third week at the Paramount and Victoria, where day-dating. Pic wound up with $65,000 at the Par and $37,000 at the Vic. Film is now in fourth week at both spots but comes out of Paramount after Nov. 16 because of stageshow opening the following day.

"Beau Brummell" finished its second frame at the State last night (Tues.) with a fast $21,000.

"Hansel and Gretel" held very big with $23,000 in third session at the Broadway, and is continuing on. "Barefoot Contessa" looks to wind its fifth week at the Capitol with a sturdy $33,000 or near.

"Sabrina" held remarkably well with a big $26,000 in sixth round at the Criterion. "Suddenly" looms good $12,000 in fourth week ending today (Wed.) at the Mayfair.

"On Waterfront," still champ longrun pic, held at an amazingly sturdy $24,000 in 14th stanza ended last night (Tues.) at the Astor. "Cinerama" dipped with the other films but still was a sock $36,000 in 73d session at the Warner.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) —"On Waterfront" (Col) (15th wk). Held amazingly sturdy at $24,000 in 14th session ended last night (Tues.). The 13th week was $23,500. Now set to stay until end of year.

Broadway (Myerberg) (1,900; 74-$1.50)—"Hansel and Gretel" (Myerberg) (4th wk). Third week ended Saturday (30) continued sock at $23,000 after $33,000 in second. Both surprisingly great figures for this puppet feature.

Baronet (Reade) (430; 90-$1.55) —"Leonardo Da Vinci" (Indie) (reissue). Opened Sunday (31). In ahead, "Hamlet" (U) (reissue) (4th wk-9 days), oke $3,000 after $3,500 for third week.

Capitol (Loew's) (4,820; 85-$2.20) —"Barefoot Contessa" (UA) (5th wk). Present round ending today (Wed.) shapes to hit stout $33,000 after $42,000 for fourth week. Continues on, with "Last Time I Saw Paris" (M-G) due in next.

Criterion (Moss) (1,700; 50-$1.85) —"Sabrina" (Par) (7th wk). Sixth session concluded last night (Tues.) held with very big $26,000 after $32,000 in fifth.

Fine Arts (Davis) (468; 90-$1.80) —"The Detective" (Col). Opened Monday (1), and broke opening day record. In ahead, "Vanishing Prairie" (Disney) (11th wk), winding Sunday (31) was nice $5,300 after $6,000 in 10th week.

Globe (Brandt) (1,500; 70-$1.50) —"Black Knight" (Col). First week winding today (Wed.) looks to reach nice $14,000. Moved in a day earlier than planned. In ahead, "Hajji Baba" (20th) (3d wk-6 days), $6,500 including preview. Second week, $10,000.

Guild (Guild) (450; $1-$1.80)— "Martin Luther" (Indie) (3d wk). This round ending tomorrow (Thurs.) is headed for trim $6,000 same as second week.

Mayfair (Brandt) (1,736; 79-$1.80) —"Suddenly" (UA) (4th wk). This session ending today (Wed.) looks to reach good $12,000 after $19,000 for third week, a bit below hopes.

Normandie (Trans-Lux) (592; 95-$1.80)—"Runaway Bus" (Indie) (2d wk). Initial stanza ended Friday (29) hit fair $3,500.

Palace (RKO) (1,700; 50-$1.60)— "Golden Mistress" (UA) and vaudeville. Week ending tomorrow (Thurs.) looks to reach fine $25,000 or close. Last week, "Personal Affair" (UA) and vaude, $23,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Star Is Born" (WB) (4th wk). Third week ended Monday (1) was big $57,000 after $92,000 for second week. Now set to go through Nov. 16.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (IFE) (7th wk). Sixth round ended Sunday (31) held at fancy $10,000 after $12,000 for fifth week.

Rivoli (UAT) (2,092; 85-$2)— "Carmen Jones" (20th). Soaring to smash $50,000 or near in first week ending tomorrow (Thurs.). Holding in ahead, "Rear Window" (Par) (12th wk), $16,000 to conclude a highly successful longrun.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"White Christmas" (Par) first VistaVision pic, and stageshow (3d wk). Holding in great style with $167,000 likely for present stanza ending today (Wed.). Second week was $168,000, below hopes, but still terrific for initial holdover round. Stays on into December at current pace.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Black Widow" (20th) (2d wk). Climbed to nice $65,000 in first stanza ended yesterday (Tues.). In ahead "Woman's World" (20th) (4th wk-8 days), $38,000 to finish very fine run.

State (Loew's) (3,450; 78-$1.75)— "Beau Brummell" (M-G) (3d wk). Initial holdover week ended last night (Tues.) dropped to fast $21,000 after $28,000 in first session. Second week got a terrific boost from a sneak preview last Friday (29).

Sutton (R & B) (561; 90-$1.50)— "High and Dry" (U) (10th wk). Ninth stanza ended Monday (1) was good $6,500 after $7,000 for eighth week.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (10th wk). Ninth round finished last night (Tues.) was trim $5,000 after $5,600 for eighth week. Stays.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (87th wk). The 86th frame ended Monday (1) was good $4,400 after $4,800 in 85th week.

Victoria (City Inv.) (1,060; $1-$2)—"Star Is Born" (WB) (4th wk). Still going great guns with $37,000 for third week ended Sunday (31) after $39,000 for second week. Stays on indef at this gait.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (74th wk). The 73d session finished Saturday (30) held with sock $36,000 after $38,000 for 72d week at this house. Continues.

Grid Game Helps Mpls.; 'Suddenly' Loud $6,000, 'Brigadoon' Fat 9G, 2d

Minneapolis, Nov. 2.

It's another instance here of weekend business being helped by the influx of visitors for Minnesota U.-Michigan State "homecoming" football game which drew a capacity 64,000 crowd. Three fresh arrivals with only "Suddenly" assuming much boxoffice importance. However, along with the numerous strong holdovers biz still is high in the chips. Temperatures as low as 15 and snow didn't hurt. Longruns comprise "Cinerama" starting its eighth month at the Century where still very strong; "On Waterfront" and "Sabrina," both rounding out highly successful six-week runs; "A Star Is Born" in its fourth stanza and "Brigadoon" winding up a fortnight date.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (29th wk). No weakening with age here. Tall $25,000 with added shows. Last week, $20,000.

Gopher (Berger) (1,600; 65-85)— "Suddenly" (UA). Best boxoffice bet here for some time. Stout $6,000. Last week, "Adventures Robinson Crusoe" (UA), $5,000.

Lyric (Par) (1,000; 65-85)—"The Raid" (20th). Nice $4,000 or near.

(Continued on page 15)

Blockbusters Coming—But When?

Theatres Renew Yelps That Distribs Neglect November and Early December Boxoffice

Although the major distribs are scheduling their so-called blockbuster product for Christmas-New Year's release, there is a steady wail currently from exhibitors asking "what do we play in November and early December"? A familiar theatreman's complaint that the distribs are holding back product for the holiday season and neglecting to provide attractive fare for the "tough days" is again being heard round the country.

Another beef, that's beginning to sound like a chant, is "we have no idea what picture we'll be playing for Christmas." Booking, it's charged, is a day-to-day problem and the holiday stanza particularly points up the product shortage. Said an exec of one of the smaller chains, "I don't even know what we'll get for Nov. 15."

The release slates of the major companies, it's admitted, look good on paper, but except for a few key city situations the pictures seldom get to theatres on the dates recorded on the release charts.

20th's Roster

Discounting the problem in getting pix from maker to seller, the pictures listed as available for the November to December period appear promising. Irving Berlin's "There's No Business Like Show Business" is listed as 20th-Fox's Xmas-New Year's entry. However, it's doubted that it'll reach more than a few key spots during that stanza. Other 20th films that'll be playing around from now to the year's end are "Woman's World," "The Adventures of Hajji Baba," "Black Widow," and "Desiree." 20th also has available several 2-D pix it has picked up from indie producers and will let exhibs have 'em for November-December playing. They include "The Outlaw's Daughter," "Black 13," "Devil's Harbor," and "The Other Woman."

Paramount's holiday feature is Martin & Lewis' "Three Ring Circus." It has been Par policy for a number of years to release an M&L'er during the festive period. Other Par items that will be making the rounds are "White Christmas" and "Reap the Wild Wind," a Cecil B. DeMille reissue. "Rear Window" and "Sabrina" will also be on many screens.

Columbia has made no special Xmas pic designation, but will probably have many dates on "Phffft." In addition, it'll provide for November to December airing such items as "The Black Knight," "Fire Over Africa," "Affairs of Messilina," "Cannibal Attack," "They Rode West," and "Pirates of Tripoli."

Warners' Lineup

Warner Bros. is scheduling "The Silver Chalice" for special Christmas engagements and "Young at Heart" for New Year's runs. "Star Is Born," of course, will be an important holiday entry. Completing the November-December slate will be "Drum Beat" and "Track of the Cat."

"Sign of the Pagan," a Technicolor C'Scoper, is Universal's contribution for Xmas, with "So This Is Paris," a Techni musical, set for New Year's. The remainder of the November-December schedule includes "Bengal Brigade," "Four Guns to the Border," "Ricochet Romance" (a Ma & Pa Kettle entry), and "Yellow Mountain."

Metro is banking "Deep In My Heart," the musical biog of Sigmund Romberg, for its Christmas coi It's also offering for November-December playing time "Athena," "The Last Time I Saw Paris," and "Crest of the Wave." A pair of Tarzan reissues, apparently aimed at the kid trade, bolsters the slate. Many of M-G's October releases will be hitting the sub runs at that time, including "Rogue Cop," "Brigadoon," and "Beau Brummell."

United Artists Xmas-New Year's entries are Burt Lancaster's "Vera Cruz" and the Italo-British Venice festival winner, "Romeo & Juliet." The slate for November-December is filled out with "Twist of Fate," "White Orchard," "You Know What Sailors Are," 'Shield for Murder," "The Snow Creature" and "The Steel Cage." In addition, "The Barefoot Contessa" will be available for many situations.

Rolls-Royce Biopic

Hollywood, Nov. 2.

Hadden Mason, English artists' representative, is in town with four screenplays owned by London producers, to induce Hollywood stars to sign for British pictures.

One of the scripts is the story of Rolls and Royce, makers of Rolls-Royce cars.

SAM PINANSKI, BOSTON, COMPO MAN AT TOA

Chicago, Nov. 2.

Sam Pinanski, Boston circuit operator, did the pitching for the Council of Motion Picture Organizations at the TOA get-together. He gave a recap on the fight that won the Federal admissions tax fight, underlined how COMPO has resulted in industry unity on some matters and enhanced the trades relations with the press and Congress.

Pinanski updated the TOA-ers on progress toward the COMPO program of group life insurance for industryites. Total of 650 companies, with over 6,000 employes, have expressed interest in the project, he said.

COMPO's research work, plans for its national audience poll, its effort to bring "greater orderliness to the industry's technological development and the organization's efforts in the public service field were detailed by Pinanski.

ANOTHER DETROIT ARTIE

Piccadilly Will Be Sol Krim's Abbey Playhouse

Detroit, Nov. 2.

Sol Krim, owner of the 1,000-seat Krim, a nabe artie, has purchased the 900-seat nabe Piccadilly from Sam Cameron. Piccadilly, closed for more than a year, will operate as an artie under the name of Abbey Playhouse starting in 10 days. Sale price and renovation was in excess of $100,000, Krim states.

With the Abbey Playhouse, Detroit will have four nabe arties and one downtown.

Distributors Corp. of America will have representation in Macy's Thanksgiving Day Parade with a float depicting battle among buccaneers. It ties in with DCA's "Long John Silver."

Allied Heckles TOA

Continued from page 7

out and you must have gotten one of them," answered Frank.

Angry words followed a statement by Gilbert Nathanson, a local circuit owner who quit Allied, that all he had heard at exhibitor meetings before were a lot of yelling and table pounding with nothing ever accomplished.

Taking exception, Ted Mann, a former NCA president and now a board member, said he had done a lot of yelling and table pounding himself and had no apologies to offer. Resentfully, he wanted to know if Nathanson was insinuating that he was a demagog?

"I'm not trying to scold you or anybody else," replied Nathanson. "I just want results not words and words are all we've been getting. Let's have less rabble rousing and more exhibitor unity."

Martin Lebedoff, circuit owner and NCA officer, cited among Allied accomplishments the recent picketing of the Columbia exchange, elimination of the theatre music tax and a prominent part in the admission tax revision.

In addition to Reade, other TOA toppers at the luncheon were Alfred Starr, board chairman; Herman M. Levy, general counsel; Ray Cooper, vice president; Al Forman, director, and George Kerasatos, executive committee member.

McGee's Keynote

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will have another star. Mr. (J. Arthur) Rank wants a larger share of the American market. Our screens are open to him but he must find a way of appealing to the American theatre goer who so far has shown no interest in most English pictures."

McGee deplored what he termed the absence of "leadership and statesmanship" in all branches of the industry. "I do not criticize producers and distributors for this any more than I criticize exhibitors for being naive and expecting too much," he commented. He said there were a few exceptions such as Spyros Skouras' gamble with CinemaScope which, he added, was "statesmanship of a very high order."

McGee offered to support his statements concerning depressed business with figures. He reported that 80% of the theatres currently are showing 7% less attendance than last year. Dollar volume, even with the Federal tax relief, "has not increased materially." He listed the tax saving at $123,000,000.

DRIVE-IN RENTALS UP 30%, TOA TOLD

Chicago, Nov. 2.

Film rentals for drive-ins have increased up to 30%, acerding to the results of a survey conducted by a TOA committee headed by Jack D. Braunagel and William T. Powell.

Asked about the general trend in costs of product, ozoner operators reported on a territorial basis as follows: southcentral, 10% increase in the first nine months of 1954 over the same period in 1953; midwest, upward about 25% over last year; northwest, generally about the same level except that percentage deals on CinemaScope pix have upped costs; southwest, upward 15%; midcentral, upward approximately 24%; southeast, up 30%. There was no explanation for the varying degrees of the uptrend around the country.

Business at the open-air houses was on the upbeat, particularly in the southeast where an improvement of 25% to 30% was noted. Southcentral was up 6% and midwest up 10%. Not sharing in better grosses were theatres in areas where tv has been newly introduced or where weather conditions were unfavorable. Eased admission taxes and C'Scope were cited in the northwest as reasons for slight improvement despite adverse weather.

Is it necessary for an ozoner to install C'Scope equipment if the competition has it? Houses operating all year around found this a "must," partially because of the shortage of product. The report added: "Seasonal drive-ins in the north may be able to get by a little longer due to backlog of winter product, but even this is questionable."

Other points made by the TOA committee: the distributors should permit the theatremen to decide whether a film is to be played in standard format or anamorphic; theatremen would do well to be on guard against the increasing number of professional beggars working the drive-ins; more efficient methods of operation are becoming more and more necessary.

RKO Theatres Nets $1,625,000 in 39 Wks.

Recent upbeat in theatre business is reflected in RKO Theatres' third quarter financial report issued yesterday (Tues.) showing a net income of $1,625,009 for the 39 weeks ending Oct. 2 as compared to $788,331 for the same period a year ago.

Total income from theatre operations for the 39-week stanza, before deduction of depreciation, dividends, income taxes, and other items, was $4,681,703 as compared to $2,915,917 for the same period of 1953.

The 13-week third quarter reveals a net profit of $720,984, following deduction of $41,048 loss on the disposal of a theatre property. The same 13 weeks of 1953 resulted in a net profit of $370,728.

New Harry Cohn Pact Kayoes Exit Reports

Frequent reports during the past year that Columbia Pictures prexy Harry Cohn was planning to unload his stock in the company were scotched yesterday (Tues.) by the announcement that the topper had inked a new five-year contract.

"The contract," Cohn stated, "should dispel any rumors that I am in a new negotiation for the sale of my Columbia stock, nor have I presently any intention of entering into such a negotiation."

New pact will be submitted for ratification of Col stockholders at the annual meeting in December.

He'll receive $3,500 weekly salary plus $600 weekly expenses for total of $213,200 per year.

Doug Shearer's Citation

Hollywood, Nov. 2.

Douglas Shearer, head of technical research at Metro, has been cited by the Office of Naval Research for discovering ways and means to simplify studies in the field of nuclear and cosmic physics.

These discoveries, which make it easier to work out mathematical computations, will be used by the Navy in certain projects.

Boycott-Minded Li'l Exhibs Ask A United Front

Chicago, Nov. 2.

Some smalltown theatre owners are in a boycott frame of mind. This was demonstrated at an unscheduled meeting, within the TOA convention framework, of nearly 100 exhibs who have lower-case operations. Why couldn't a boycott be made to work against a film company whose rental terms too harsh, they wanted to know.

It was "illegal," said Walter Reade, who co-presided with Alfred Starr.

The lesser-scale showmen appeared unable to understand why such a giant theatre organization couldn't put "some pressure" on the distribs in some way. Starr gave them an apparently satisfactory answer, saying: "We have an enormous amount of latent strength and I think we're going to use it. No picture can get off the ground without our consent. We have the whip in our hands."

Starr didn't go any further but some sort of working agreement with Allied States appears shaping which would have the two associations working together in an effort to force eased pic terms. (A few exhibs asked for a full merger.)

Agenda for Thursday's board meeting includes a vote on Allied's bid for support for its government regulation plan. TOA-ers are opposed to this but in reply to Allied may suggest that the two organizations otherwise join forces in dealings with the companies.

EDWIN D. MARTIN, 34, NEW TOA PRESIDENT

Chicago, Nov. 2.

Edwin D. Martin (known to his associates as 'E. D.'), 34-year-old circuit operator of Columbus, Ga., was elected president of Theatre Owners of America at board meeting in advance of the organization's annual convention here. The vote was not entirely expected —Martin himself expressed surprise—since there were other candidates in the running. There had been some sounding out of Denver's Pat McGee as to his availability but McGee held himself aloof. There was also some sentiment for Myron Blank, of Des Moi , and George Kerasotes, Springfield, Ill. Final balloting, however, had Martin as the unanimous choice.

Kerasotes and J. J. Rosenfield of Spokane were added to the roster of TOA v.p.' Alfred Starr of Nashville was reelected chairman of the executive committee. Samuel Pinanski of Boston was appointed honorary board chairman, which post was vacated with the recent death of Charles Skouras. S. H. (Si) Fabian continues as treasurer, Mitchell Wolfson as chairman of the finance committee and Herman M. Levy as general counsel.

Skouras Memorial

Directorate reaffirmed its position favoring an industry arbitration system and, stated Levy, will press efforts in this direction after the conclave. Board meet also decided to set up some sort of memorial for Charles Skouras and will work the details of this at another meeting here Thursday (4).

Elevation of Martin to the top TOA spot is another example of the spotlight focusing on second-generation industryites. He's the son of Roy Elmo Marti , Sr. whose theatre holdings (also a couple of tv stations) cover a wide area the south.

Arthur Loew to Barcelona

Arthur M. Loew, president of Loew's International, will preside at Metro's European conference, set for Barcelona for three days beginning Nov. 11.

Loew, now in Europe on business, will remain there until after the meeting. He'll be assisted at the confab by David Lewis, regional director of Continental Europe. Metro managers, sales and publicity chiefs from all territories in Continental Europe will attend.

New York Sound Track

"Carmen Jones" got quite different treatment as stage play and as film in N.Y. Times. Said **Lewis Nichols**, 1943: "Beautifully done in every way. Just call it wonderful, quite wonderful." Said **Bosley Crowther**, last week: "Lurid and slightly farcial . . nothing wrong with the music except that it does not fit the people or the words" . . . **Edward Small** still undecided if his "New York Confidential," made in association with **Clarence Greene** and **Russell Rouse**, goes to United Artists, Columbia or RKO.

Edward R. Kingsley, out of the hospital following an attack of jaundice, now conducting his biz via telephone from his home. He caught the bug while honeymooning in Italy . . **Hugh M. Flick**, the N.Y. censor, confides that his "fan mail," demanding stricter bluepencilling, is on the rise.

American Society of Girl Watchers, Inc., has been chartered by Prentice-Hall to conduct a beauty contests business at Tuckahoe, N.Y.

Irving Berlin is a little vexed with some commentators and columnists trying to read something into the coincidental fact that **Marilyn Monroe** sings "After You Get What You Want You Don't Want It" in the upcoming 20th Century-Fox filmusical, "No Business Like Show Business." It's a 1920 copyright, and was one of the pioneer numbers in the Berlin Music Corp. catalog when he, **Saul Bornstein** and **Max Winslow** first went into business that year. "Lazy" and "Heat Wave" are oldies which Miss Monroe does. The new tunes are sung by **Ethel Merman** and **Johnnie Ray** in the 20th film. It so happened that "After You Get" was selected by producer **Sol C. Siegel**, while Berlin and his wife were in Paris, and he merely advised the songsmith that, per contract, this oldie was culled from Berlin's package deal of old and new songs for Miss Monroe. Her recent marital schism and the song title is sheer coincidence.

Geoffrey Chaucer, an old English scriptwriter, whose quaint spellings and archaic expressions have served as punishment for generations of schoolboys, is revived in Time mag this issue for the review of Columbia's "Black Knight . . It's a joke that is more labor than fun . . . **Joe Schoenfeld**, editor of VARIETY's daily in Hollywood, in Manhattan for his regular lookaround . . Because more books are being sold to Hollywood these days, "subsidiary rights" loom large in author thinking . . . Resultantly there is discussion within the Authors Guild of a time-limit beyond which literary agents, who have long since been dismissed, can control picture sales of old works.

John Huston's "Moby Dick," which is being shot abroad, has a 20-feet long electronic whale built on a five-and-a-half ton steel skeleton by DeHavilland Aircraft and rigged so that every vertebrae moves. Huston operates the whale by playing a console-type instrument at the edge of the two-acre deep water tank.

New Tag: 'Director of Diversity'

Technicolor has created a new post of director of diversification and research development and has installed Dr. Maurice Nelles in the position. Latter comes to TC from the Borg-Warner Corp. where he was director of its central research lab.

Nelles took over at TC Monday (1). A past research manager of the Allan Hancock Foundation, he served from 1944-45 as deputy director of the War Production Board.

Technicolor has a considerable research program going all the time and has been doing work in color tv and visual reproduction tape.

Film Reviews

Continued from page 6

La Grande Speranza

captain, giving the key part strength. Lois Maxwell underplays her role as the nurse with whom he's in love for good effect in her best performance to date. Folco Lulli lends his amiable personality to lighten the setting, as do comedians Paolo Panelli and Carlo Delle Piane as two playful gobs. Others contribute sober, restrained performances. Script structure is somewhat episodic, but director Duilio Coletti ties most strings together smoothly. Ferraniacolor lensing by Leonida Barboni is consistently good. Music by Nino Rota likewise is solid. *Hawk.*

Canzoni di Mezzo Secolo

(Half a Century of Songs)
(ITALIAN-COLOR)

Confusing, poorly edited cavalcade; limited b.o. in U. S.

Continental Motion Picture Corp. release of Minerva production. Stars Silvana Pampanini, Renato Rascel, Maria Fiore. Features Anna Maria Ferrero, Cosetta Greco, Olga Villi, Carlo Dapporto, Galeazzo Benti, Franco Interlenghi, Erno Crisa, Lauretta Masiero. Directed by Domenico Paolella. Screenplay, Paolella, Carlo Infascelli; camera, Ferraniacolor), Mario Damicelli; settings, Mario Chiari. Tradeshown in N. Y., Oct. 27, '54. Running time, 95 MINS.

The Mannequin	Silvana Pampanini
The Elevator Boy	Renato Rascel
The Lady	Cosetta Greco
The Window Dresser	Galeazzo Benti
Mimi	Anna Maria Ferrero
The Sceptic	Carlo Dapporto
Rosa, the Country Maid	Maria Fiore
The Painter	Erno Crisa
The Black Bird	Olga Villi
The Student	Franco Interlenghi
Siren, Cossack, Native Girl	L. Masiero
The Mister	Marco Vicaro

(In Italian; English Titles)

"Half a Century of Songs" is just that—a glorified Italian "Hit Parade" of the past 50 years, with any attempt at skillful storytelling secondary to the music. Film, in Ferraniacolor, comprises seven episodes designed to spotlight the songs of seven modern periods in Italian history and to cram as many of the songs into each episode as is physically possible without regard to coherency. As such, it's a confusing and overlong hodgepodge, and looks to only limited returns in this country.

Even the songs, many of them familiar through American adaptations, become tiresome by the time this 95-minute feature drags itself out. Film is staged flashily, and the Ferraniacolor is almost violent in intensity, and this too, becomes tiresome. In its attempt to film a spectacular musical, Minerva has so overdone things as to make it a rather dull one. To add to the confusion, the editing is poor and one can't tell where one episode leaves off and the next starts, and in some cases the characters do the singing while in others an off-screen voice cuts in as a sort of narrator.

Best of the performances are turned in by Maria Fiore as a country girl-turned-paramour and by Renato Rascel as an over-imaginative elevator operator at a Riviera hotel. Silvana Pampanini, one of the Italian stars better known to U.S. audiences, is wasted in a tearful episode of the '30s. *Chan.*

Journey to Italy

(Viaggio in Italia)
(ITALIAN)

Rome, Oct. 19.

Titanus release of a Roberto Rossellini production (in association with Sveva-Junior Films). Stars Ingrid Bergman, George Sanders. Directed by Roberto Rossellini. Screenplay, Rossellini, Vitaliano Brancati, from a story by Rossellini and Brancati; camera, Enzo Serafin; music, Renzo Rossellini; editor, Jolanda Benvenuti. Previewed in Rome. Running time, 100 MINS.

Katherine Joyce	Ingrid Bergman
Alexander Joyce	George Sanders
Tony Burton	Leslie Daniels
Natalie Burton	Natalie Ray
Prostitute	Anna Proclemer

(In Italian; English Titles)

With the aid of the English dialog version, plus marquee bait in Ingrid Bergman-George Sanders-Roberto Rossellini, this pic could be hypoed to moderate grosses perhaps topping those of previous Bergman Italian-mades. Some re-editing would help the pace considerably, with a hasty ending a sure trouble spot, since lacking proper motivation in its present form. Film as a whole alternates brilliant bits with long stretches of so-so.

Story tells of an English couple, coldly moving close to divorce because of mutual incomprehension, who inherit a house near Naples. Planning to sell it, they begin suddenly to warm to the southern climate and the boisterous humanity about them. Fadeout sees them uniting again after witnessing a miracle during a local religious procession.

Rapid change from grit to gri , especially in Sanders, who plays Miss Bergman's husband, mars the effect of the warmup process by overspeeding. Tale is unevenly told, has some unhappy bits of dialog and sometimes shows the roughout form, which for its director, is the final version.

Editing, for example, is characteristically abrupt. Whereas Miss Bergman's character, given more footage, appears much clearer in delineation, Sanders lacks the needed definition enabling proper audience participation. For instance, his interlude with a prostitute begins promisingly, but the idea is not followed through. Others in cast fill in well.

Photography by Enzo Serafin, including some hidden-camerawork, fits the moods well. Music by Renzo Rossellini helps. *Hawk.*

Les Corsaires Du Bois De Boulogne

(Pirates of the Bois De Boulogne)
(FRENCH)

Paris, Oct. 12.

Sofradis release of Peceflims production. Features Raymond Bussieres, Christian Duvaleix, Arlette Poivre, Vera Norman, Jean Ozenne, Denise Grey. Written and directed by Norbert Charbonau. Camera, Pierre Petit; editor, Marinelle Cadix. At Raimu, Paris. Running time, 90 MINS.

Hector	Raymond Bussieres
Cyprian	Christian Duvaleix
Caroline	Vera Norman
Annette	Arlette Poivre
Mother	Denise Grey
Grossac	Jean Ozenne

Slapstick and satire have been pushed into some prominence in this pic. However, the few good ideas imbedded in this lack the breath of talent to bring them into solid comedy focus. Hence, it remains haphazardly made film which is distracted from by uneven thesping and timing, poor production dress and a lack of sufficient core. As it stands it has nabe possibilities for local showings, but it does not have U.S. interest because of its low comic vein.

This is a takeoff on the recent Dr. Bombard shipwreck ocean crossing. Pic has a street singer getting his pal and gal mixed up in an attempt to try the same thing and cash in on the publicity. They get a rich girl embroiled in this and all four have to go when her father uses it as a publicity stunt. Some good moments appear on the raft, but repetitiveness and general low comedics never bring this into ribtickling gear. *Mosk.*

Giovanna D'Arco Al Rogo

(Joan at the Stake)
(FRANCO—ITALIAN)
(Color)

Rome, Oct. 19.

ENIC release of a PCA Production Cinematografici Associati-France-London film co-production. Stars Ingrid Bergman, Tullio Carminati; features Giacinto Pranelli, Augusto Romani, Plinio Clabassi, Saturno Meletti, Agnese Dubbini, Pietro de Palma, Aldo Tenossi; voices of Miriam Pirazzini, Pina Esca, Marcella Pillo, Giovanni Acolati. Directed by Roberto Rossellini. Story and dialogue, Paul Claudel; music, Arthur Honegger; arranged and conducted by Gian Andrea Gavazzeni; orchestra, chorus and ballet of the San Carlo Opera House, Naples; camera (Gevacolor), Gabor Pogany; editor, Jolanda Benvenuti. Previewed in Rome. Running time, 80 MINS.

Pic version of the Claudel-Honegger operatic, a hit on many European stages in the Bergman-Rossellini staging, is a difficult item to classify, with "prestige" perhaps best summing it up. Solemn-paced work, though somewhat livened up by Roberto Rossellini's direction, is nevertheless not for the general trade. Very special handling, with much aid from the Ingrid Bergman name, and more limitedly the Claudel-Honegger tandem, will help it reach its audience, worldwide even if limited. Best market appears to be France, and a French version of "Joan" was shot simultaneously with the English one.

Rossellini's direction, based on his own stage production of the work, is imaginative and different from anything he has done before. Production gamble by two new producers, Giorgio Criscuolo and Franco Francese, was made possible by using cast, costumes and some of settings of the stage version. A pre-rehearsed 18-day shooting schedule permitted the film to be brough in at $100,000 despite the double version and the color budget. This total does not include the Rossellini-Bergman contribs. Words and music remain identical with the original, while the visual has been much changed.

Action takes place mainly in a cloud-banked series of stylized settings, in and from which Joan (Miss Bergman) and a priest (Tullio Carminati) watch flashbacked and present proceedings of life on earth. Action is dominated by the dialog of these two, interspersed with choruses and dances, culminating in the burning at the stake, already previewed at start via some striking shots.

Both Miss Bergman and Carminati lend conviction to Claudel's dialogues (Miss Bergman's singing is confined to a nursery-like bit). Within its strange context, Joan is sometimes moving.

Gabor Pogany gives the pic elegant color (Gevacolor) rendering, and many of the sets are striking. Pace is slow throughout. Editing, as in many of Rossellini's films, is choppy. *Hawk.*

Guacho

(Foundling)
(ARGENTINE)

Buenos Aires, Oct. 19.

Argentina Sono Film production and release. Features Tita Merello, Carlos Cores, Julia Sandoval, Enrique Chabo, Luis Medina Castro, Margarita Corona and Alejandro Rey. Directed by Lucas Demare from a novel by Concha Espina, adapted by himself and Sergio Leonardo. Camera, Alberto Etchebehhere; sets, Gori Munoz; music, Lucas Demare; editor, Jose Serra. At Ambassador, Buenos Aires. Running time, 97 MINS.

This is grim entertainment without hardly a single light moment. It has grossed well here because audiences were buoyed in hopes that Lucas Demare had made another "Los Isleros." He has tried to imbue the pic with the same stark realism of the previous success but fails because he makes no attempt to explain the characters which only makes everything implausible. It is hard to understand on what grounds the producers felt this had the quality to be entered at the Venice Film Festival. Not even the photography is outstanding.

In a remote fishing village, a man marries a stranger after only brief acquaintance. For a reason which goes unexplained he has tossed overboard a next door sweetheart. A foundling is left on the couple's doorstep and the wife senses it is the former sweetheart's and her husband's child, but rears both it and her own child. As her own boy is the weaker, to retain the husband's love she has him believe the stronger is hers.

Tita Merello's acting draws tears despite all the implausibilities. It is her personality alone which has kept the pic alive here. Carlos Cores seems more in character as the rough fisherman than in most roles while Julia Sandoval is decorative as the jilted girl. The cameras are never effectively handled and the whole production lacks distinction. *Nid.*

You Don't Know What Trouble We Had!

Negative for 'Long John Silver' Needed Elaborate Care—Shipped In and Out of Orient Packed in Ice

On the surface, the filming of an American film in a foreign location, appears a comparatively easy task. However, except for those directly involved in the project, few industryites realize the tremendous mechanical problems that are encountered, even in such a basic aspect of picture production as the shipment of the film.

What a producer faces in getting the raw film to the location site and then transferring it to the processing plant is best illustrated in the experience of Joseph Kaufman who recently completed "Long John Silver" in Australia. Picture will be the first release of the recent'y-organized Distributors Corp of America.

The raw Eastman stock is shipped from Rochester, N. Y., to Los Angeles where it is packed in ice cakes for shipment via plane to Australia. In Australia, the film is placed in a deep-freeze where it remains until two days before actual shooting begins. The film is then placed an ice box to prevent emulsion in case the temperature gets too hot. Following exposure of the film, it is returned to th deep-freeze.

Once a week, the daily rushes, comprising 10,000 to 12,00 feet of film, are prepared for shipment to Technicolor's Denham Laboratory in England since "Long John" was made as a British quota film. The footage is packed in ice cakes again and is re-iced en route in Singapore and India. Each reel is insured for $10,000. The film arrives in London, a distance of some 12,000 miles from Australia, in 72 hours

At Techni's Denham lab, black & white prints of the daily rushes are processed and then sent back to Australia for cutting. A shipment of the processed b&w film is received every 10 days. In a laboratory in Sydney a duplicate of the cut copy is made in case anything should happen to the original cut film. In addition, a cutting report is sent to England where a negative is cut to correspond to the cutting copy. From this neg, the color CinemaScope prints are made.

Techni's lab in England only makes the prints for the foreign distribution. The "make materials" are sent to Techni's Hollywod lab for release prints for the western hemisphere and also for the inclusion of the soundtracks for both stereophonic and optical sound.

Since "Long John" was shot i 1:85 ratio as well as CinemaScope, the entire shipping, storage, processing, and cuttting jobs are duplicated. The 1:85 to 1 version, according to Kaufman, will not be released until the C'Scope bookings have been completed.

World Travel

The Down Under shooting has also made a world traveller out of Kaufman. He has been on an almost commuting schedule, with his points of departure and arrival being Sydney, Los Angeles, New York, and London. He has taken a two-year lease on a studio in Sydney and plans to make several other theatrical films as well as vidpix there. Kaufman was in New York last week to confer with DCA execs on domestic distribution and with 20th-Fox on the foreign release. He left for London over the weekend to confer with director Byron Haskin who had come from Australia to supervise the final editing of the picture. Final prints are expected to be completed at the end of November. The world preem will be held in Sydney on Dec. 16. It had been hoped to have the picture ready for Christmas release in the U. S., but Kaufman doubted that sufficient prints would be available at that time.

Lollo's Taste in Tie-Ups

Gina Lollobrigida's back in Italy and the D. M. Grattan Co. ad agency, which is handling requests for her endorsements, last week told a mournful "what-some-people-WON'T-do-for-money" story.

Just to avoid any misunderstandings, Violet Grattan let the trade in on a little secret: Gina doesn't smoke, and she won't endorse cigarets. Also, she won't model intimate wearing apparel "despite the fact that she has earned her fame for her luscious figure."

It appears, however, that Miss Lollobrigida has a good singing voice, and that she's not above using it to plug better-type automobiles via film on tv.

Seamless White Screen Being Introduced at $1.50 Per Foot by Trans-Lux

New and seamless white screen, called the "Luxmatte" and said to be an improvement over the silver wide screens, is being put on the market by Trans-Lux, according to Richard Brandt, T-L Theatres Corp. v.p. Price is $1.50 per foot which compares to $2 in the past.

Screen, being used flat for the most part, is the one picked by Loew's Theatres for its houses. It's also going into the Brandt situations, some Warner Theatres and various foreign outlets.

Fact that it's seamless is said to be a distinct advantage for exhibs who have found that the screens with seams have a tendency to split and crack. Also, the seams sooner or later become visible and disturbing to audiences.

Brandt explained that silver screens had originally been installed for 3-D. The Trans-Lux white surfaces provide a more brilliant image on the wide screen and allow for truer color reproduction. Due to their large light gain, screen curvature is no longer necessary.

UNION CITY, N. J., SUIT VS. MAJOR DISTRIBS

Marlies Theatre Corp., operator of the Park Theatre, Union City, N. J., from 1940 through 1950, filed a $1,050,000 antitrust suit Monday (1) in N. Y. Federal Court against the eight majors, Republic Pictures, Skouras Theatres Corp., North Bergen Amusement Corp., Doves, Inc., and the Union Hill Corp.

Plaintiff charges that the distributor defendants discriminated against the Park by refusing to furnish suitable product, thus preventing it from competing with nearby houses run by subsidiaries of Loew's, Inc., RKO Pictures and Skouras.

Slow Collections in Foreign Lands

Problem of slow rental collections in the foreign market is still a thorn in the side of the major fili companies. However, progress is being made in solving it.

Execs in N.Y., while pinpointing some proble territories such as Brazil and Italy, say they're less hampered by exhib reluctance to shell out rental coin than they were in the past. Also, the amount lost via bad debts is said to be surprisingly small in the aggregate.

Trouble frequently comes in areas where there are limitations on dollar remittances to the U.S. In such countri , some exhibs take the attitude that it'd be better for the American distribs to let them work with the due rentals since, if they'd be paid out, they'd only end up in blocked accounts anyway.

Collections are also lagging in areas where the large chains have a virtual monopoly on the market and where there are severe import restrictions on U.S. films. "They take advantage of us there," was one comment. If comparatively few Hollywood imports are allowed, local exhibs realize that the distribs can't afford to go in for any punitive measures, such as withholding their pi until rentals come through more promptly.

Companies differ in their strictness in pressing for rapid rental collections. All agree, however, that while the film biz is a cash business, a certain amount of credit has to be extended.

Two years ago, move was made via the Motion Picture Export Assn. to arrive at a common policy on the rental collection problem. Since then, however, action has resolved itself to an individual approach. One of the reasons is that there are those among the major distribs who don't feel certain that united action on questions such as this is permissible under the Webb-Pomerene Act which is the legal umbrella under which the MPEA operates abroad.

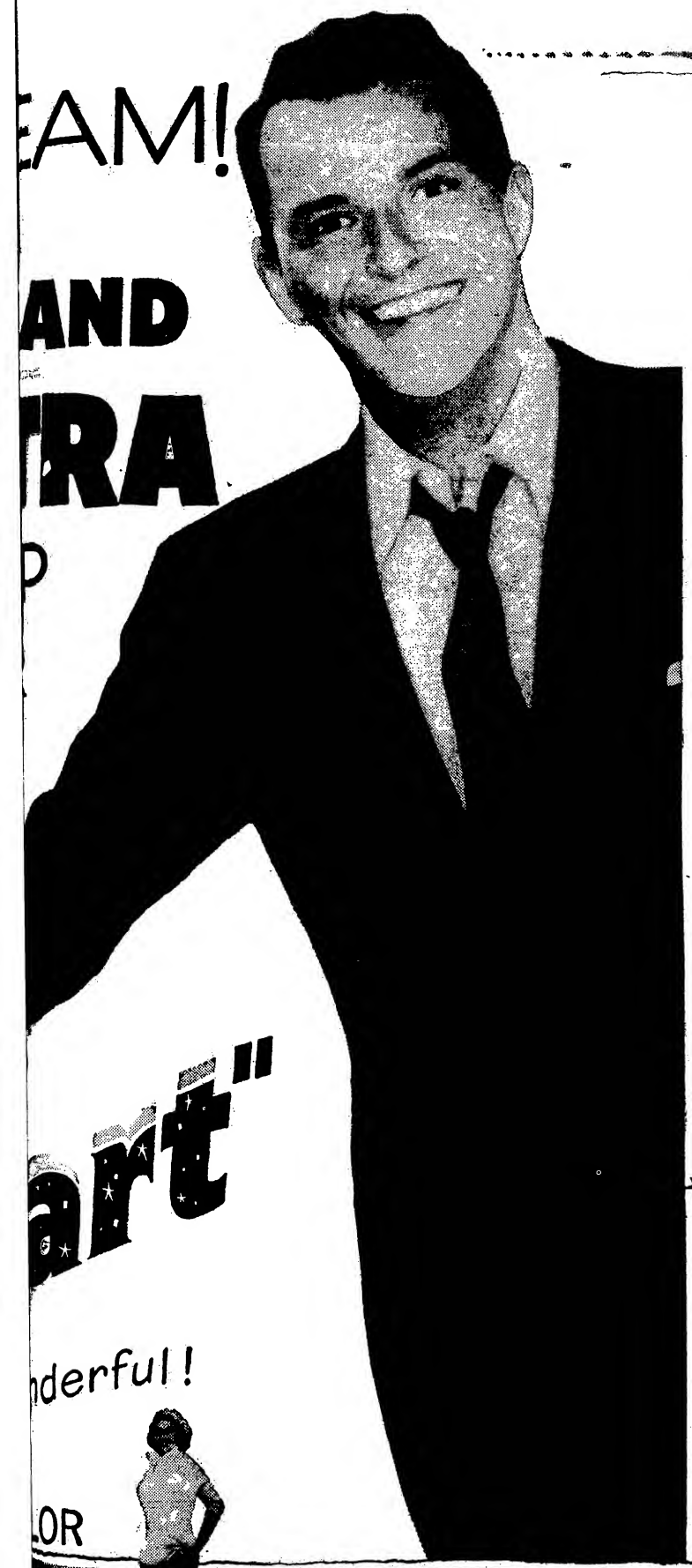
Panavision in Canada

Hollywood, Nov. 2.

Robert Gottschalk, head of Panavision, reveals that the company has equipped a total of 212 Canadian theatres with its Super Panatar variable anamorphic projection attachment, during the last 30 days.

At the same time Radiant Screen, of Chicago, global sales representative of the process, reported that Sound Equipment, Inc., of Toronto, will handle sales in Canada.


THE DREAM T
DORIS DAY
FRANK SINA
ALL WRAPPED U
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"Young at He
All Young...all Heart
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WARNERCOLOR
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TECHNIC
ALSO STARRING
GIG YOUNG
ETHEL BARRYMORE
DOROTHY
AN ARWIN PRODUCTION • PRODUCED BY HENRY BLANKE
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Nobody knew what a guy like Barney would do next– and she didn't care–just so he did it with her!

Another award-winning sensation-role for the new Sinatra–bringing love in his own special way to Doris Day in the most heart-singing story ever Xmas-presented by

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DORIS AND FRANK SING 'EM AS ONLY THEY CAN!

'YOU MY LOVE'
'JUST ONE OF THOSE THINGS'
'ONE FOR MY BABY'
'SOMEONE TO WATCH OVER ME'
'YOUNG AT HEART'
'HOLD ME IN YOUR ARMS'
'THERE'S A RISING MOON'
'READY WILLING AND ABLE'

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ROBERT KEITH · ELISABETH FRASER · ALAN HALE, JR.
SCREEN PLAY BY JULIUS J. EPSTEIN AND LENORE COFFEE

GLAS · PRESENTED BY WARNER BROS.

London Bus Strike Dents Biz Some; 'Crusaders' Hep 9G, 'Egyptian' Big $16,000, 2d, 'Window' Smooth 9G, 3d

London, Oct. 26.

The unofficial London bus strike made a slight dent in boxoffice receipts last session, but overall results continue satisfactory. "The Egyptian" opened in boffo style in two pre-release theatres. Second round for pic at the Carlton is solid $7,000 or over, while same session at the Odeon, Marble Arch shapes fine $9,000 or close.

"King Richard and the Crusaders" looks trim $9,000 in its initial round at Warner Theatre. "Black Shield of Falworth," stout on opening stanza at the Odeon, Leicester Square, is holding at neat $8,000 in second. "The Student Prince" is fair in second frame at the Empire after okay $13,000 opener.

"Belles of St. Trinians" is still smash $11,000 at the Gaumont in the fourth session. "Modern Times" continues big with over $9,000 in its second week at the London Pavilion.

"Rear Window" stays in the big money with a sock $9,000 for third week at the Plaza. "Cinerama" at the Casino is rated disappointing with $13,000 for third week at the Casino.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"The Egyptian" (20th) (2d wk). Solid $7,000 or near after $8,400 for first week. Holds on.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (3d wk). Below hopes with $13,000 this frame, representing about 50% capacity.

Empire (M-G) (3,099; 55-$1.70)—"Student Prince" (M-G) (2d wk). Fair $11,000 or near. Previous week was $13,000. Stays on.

Gaumont (CMA) (1,500; 50-$1.70)—"Belles of St. Trinians" (BL) (4th wk). Smash $11,000, same as third round. "Down 3 Dark Streets" (UA) opens Oct. 28.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Lease of Life" (GFD) (3d wk). Moderate $3,600. Last round, $2,900. "Mad About Men" (GFD) preems Oct. 28.

London Pavilion (UA) (1,217; 50-$1.70)—"Modern Times" (UA) (reissue) (3d wk). Great $8,800. Second week $9,200. Continues.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Black Shield Falworth" (GFD) (2d wk). Neat $8,000. Opening round was $8,400. "Barefoot Contessa" (UA) opens Nov. 4.

Odeon, Marble Arch (20th) (2,200; 50-$1.70) — "The Egyptian" (20th) (2d wk). Fine $9,500. First week was $11,000.

Plaza (Par) (1,092; 70-$1.70) — "Rear Window" (Par) (3d wk). Fancy $9,000 after $11,000 in previous frame. "White Christmas" (Par) preems Nov. 4, being first VistaVision pic for England.

Rialto (LFP) (592; 50-$1.30) — "Coins in Fountain" (20th). Fi $4,300. Stays indef.

Ritz (MG) (432; 50-$1.70) — "On Waterfront" (Col) (3d wk). Nice $4,000 or near this round, same as previous week. Stays on indef.

Studio One (APT) (600; 30-$1.20)—"Living Desert" (Disney) (23d wk). Excellent $2,400. Stays again.

Warner (WB) (1,735; 50-$1.75)—"King Richard and Crusaders" (WB). Trim $9,000 seen in opening round.

Tiny Brit. Rep Theatre Asks Tax Exemption

London, Nov. 2.

An appeal for total admission tax exemption on behalf of small repertory theatres was sent last week to the Chancellor of the Exchequer by Edmund Warwick, lessee of a 290-seater in the Midlands. He argued that the present policy of taxing them out of existence on the one hand and authorizing a local levy on the rates to revive them on the other was not good business.

The appeal to the Chancellor, which coincided with the news that the Oxford Playhouse, one of the oldest provincial repertory theatres, is to close next year, requested abolition of admission duty on all seats up to 70c. in theatres with a capacity of less than 500. According to a statement made in Oxford, the Playhouse had lost more than $14,000 in six months.

Brit. Actor Wins Libel Suit Vs. London Paper

London, Nov. 2.

An actor won his claim for libel against the Sunday Dispatch in the High Court last week, although he was not mentioned by name in the paper. The plaintiff, Frank Elliott, claimed that an article in that paper on Feb. 7, 1954, referred to a white-haired man who looked a good type and had a small pension which prevented his playing at the tables. The article stated further that he was a beggar and was in the habit of receiving gifts of money from women.

Elliott, who was an actor and writer and has appeared in British and American films, said he had been for many years a frequent visitor to Monte Carlo where he was a wellknown figure.

The paper apologized in court and agreed to pay a "substantial sum" by way of damages and costs.

10 Top Producers Buy Mex Clasa

Mexico City, Oct. 26.

Ten top pic producers are the latest owners-operators of Clasa, Mexico's original modern film studios, which date from 1935. The producers—Jesus Grovas, Miguel Zacarias, Raul de Anda, Alfonso Rosas Priego, Antonio Matouk, Pedro Galindo, Guillermo and Jose Luis Calderon, Armando Orive Alba, Valentin Gascon and Juan J. Ortega—bought Clasa for $360,000 from the trade's own bank, the semi-official Banco Nacional Cinematografico. They have a year in which to pay up.

This is Clasa's third change of owners-operators in recent years. The first sale was by the Nacional Financiers, the government's fiscal agency, to the bank. That was a bit of a bargain for the bank. As the studios owed the bank $200,000, Cinematografico only had to pay $160,000 cash. The bank, apparently, made no cash profit on its sale of Clasa to the producers.

Clasa, a 10-stage plant, had been charging the lowest in Mexico for studioing pix. The new owners-operators expect to make an annual average of 30 pix at Clasa.

'WAR IN AIR,' TELEPIX SERIES, PREEMS NOV. 8

London, Nov. 2.

"War in the Air," a series of 15 half-hour telepix, made by BBC-TV in conjunction with the Air Ministry, is to be beamed on the British network starting next Monday (8). The films tell the story of air power and its impact on the world during the last 20 years.

First in the series, "The Fated Sky," covers the progress of the air situation in Europe from the official foundation of the Luftwaffe in 1935 to the fall of France in 1940. Music was composed by Malcolm Arnold, who wrote the score of "Crashing the Sound Barrier." Philip Dorte, head of Television Films, supervised the production unit, with Air Chief Marshall Sir Philip Joubert as service advisor. Preparation of the series began in 1953.

'Romeo-Juliet' Lasts Six Days in Glasgow

Glasgow, Nov. 2.

The British-made pic "Romeo and Juliet," originally planned to run for a short season at the Cosmo, city art house, was withdrawn after six days. Film proved a flopperoo.

In contrast to the billing at Rank cinemas, where the name of author William Shakespeare was carefully eliminated, the Cosmo management gave the playwright his full billing in hopes of appealing to the more discriminating class of customer.

RKO's 'Melody' Short On Royal Film Show

London, Nov. 2.

Two shorts have been selected for the Royal Film show at which the main feature will be "Beau Brummel" (M-G). These are "Tonight in Britain," a 20-minute tinter of Britain's show biz, produced by Associated British-Pathe and RKO's "Melody," the first of a new series of adventures in music.

These will open the program and precede "Beau," which, in turn, will be followed by the stageshow being produced by Peter Ustinov.

3d Theatre Chain Quits Brit. CEA

London, Nov. 2.

Another major theatre group has ankled the Cinematograph Exhibitors Assn. The Essoldo circuit announced last week that it was pulling out of membership its entire chain of 170 theatres, including those recently taken over from Southan Morris. About three months ago, the J. Arthur Rank group withdrew the Odeon and Gaumont circuits from membership.

Decision to resign from the CEA was taken by Sol Sheckman, chairman of the Essoldo group, because of dissatisfaction with the handling of the negotiations on the Eady levy. In a letter to Walter R. Fuller, the CEA general secretary, he claims that the officers should not have made a decision without prior consultation with the Granada circuit and the Essoldo group as the leading independent exhibitors.

The letter of resignation contains a statement that the Essoldo group will pay the levy at the agreed rate "under protest" but Sheckman complains that he is unable to obtain any worthwhile British films in his competitive areas because they are automatically booked to Circuits Management Assn. (Odeon and Gaumont) or Associated British Cinemas. Si these companies benefit from their exhibition as well as getting a large proportion of the levy, Sheckman contends that production and exhibition should be divorced.

Swiss '54-'55 Film Year Starts Off Very Slow; Big Summer Biz Blamed

Zurich, Oct. 26.

An unusually rainy summer all over the country is now being reflected where show biz in general and start of the 1954-55 film season in particular are concerned. Because the public practically never lost the film-going habit during the summer, the launching of big, new product this fall has encountered a definite listlessness, resulting in a relatively poor draw by many big pix. Less-than-usual holdovers and extended-runs also have been the rule.

Considerably below hopes, for example, is Sacha Guitry's "If Versailles Were Told To Me," a recordbreaker in France. Opening weeks in Zurich, Basle, Geneva and Lausanne looked fairly promising, but holdovers have fallen off sharply in mostly all situations. German color pic, "Oh Mein Papa," a Lilli Palmer starrer considered one of the outstanding b.o. hits of the new season, is doing nicely but not smash. Another German tinter, "The Gypsy Baron," failed here.

The Paula Wessely starrer, "Light of Love" (Austrian), teed off to an excellent start in Zurich, but did not live up to expectations either in subsequent weeks. Nice biz was racked up by three U. S. entries, "Knights of Round Table" (M-G) and "Glenn Miller Story" (U) in Zurich, and "Knock On Wood" (Par) in Basle. However, they do not look like longrunners. Among the better pix so far are two French pix, "The Bed," with a cast headed by Martine Carol; and the Daniel Gelin starrer, "The Snow Was Dirty." The powerful Japanese arthouse entry, "The Gate of Hell," also is ruled a stout entry.

Typical of the general trend is the lukewarm reception, boxoffice-wise, given Metro's Film Festival late last month in two Zurich first-runs, the Corso and Urban.

British Italo Co. Production Looms As By-Product of Italian Film Week

London, Nov. 2.

Possibility of co-production between British and Italian film industries was discussed here last week with the delegation attending the Italian film week in London. Dr. Goffredo Lombardo, head of the union of Italian film producers, headed the Rome negotiating team. Robert Clark, British Film Producers Assn. prexy, led the British.

Both groups were impressed with the cultural advantages of co-production, and it was agreed that a study of the practical aspects should be made at an early date. The meeting also approved renewal of the Anglo-Italian film agreement which was due to expire at the end of the year. It will remain in force until new Italian laws are introduced when both sides will decide whether any modification is needed.

Italian Film Week Scores

The Italian film festival has just ended here. Incidentally it's added to the prestige of the Italian film industry besides collecting more publicity than the Italians could ever hope to buy. And, of course, now they would like to negotiate a bigger share of the British market.

Dr. Goffredo Lombardo, head of Italian film producers and veepee of Unitalia, who sponsored the festival, or Italo week, is planning to return here before the end of December to initiate talks with British exhibitors. Lombardo said only about 20 Italian-made films are imported to Britain and their earnings are "very small." On the other hand, some 40-50 British pix go to Italy for bookings.

Only Cost $35,000

The Italian film week represented an investment of less than $35,000 for Unitalia. For this they got the biggest possible countrywide news coverage for several days preceding the festival and throughout the entire week.

The Italo film industry sent over some of their top and most photogenic talent. The femme contingent included Gina Lollobrigida, Sofia Loren, Gianna Maria Canale and Nadia Gray. The male stars included Vittorio de Sico and Giacomo Rondinella. There were also six leading directors and producers plus top executives of Unitalia.

Yank Pix Get 29.8% Of Frankfurt Playing Time

Frankfurt, Oct. 26.

Frankfurt theatres gave 29.8% of September playing time to U. S. films. German pix led with 45.2% of the month's theatre bookings, and French, Austrian, British, Italian films followed the Yank pixin that order. Second-run houses played a much higher proportion of German pictures, but the 11 first-run houses here tied with 22 American films and a like number of German pix being shown.

Most popular German films were "Sauerbruch," the life of the great physician (Corona-Schorcht) and "Grosse Starparade," a musical (CCC-Gloria). "Columbus Discovers Krahwinkel," starring Charles Chaplin Jr. and Sydney Chaplin (Real-Europa), was No. 11 on the German list.

Saar Censorship Hits U.S. Films

Frankfurt, Nov. 2.

The major American distributors, whose pictures are shown in Germany as well as the German, French and Italian companies, have been having difficulties with the seemingly arbitrary decision of the Saar Censorship Board. This group, headed by Dr. H. A. Mutzenbecher, has the final approval for films shown in the Saar's 150-theatre region. It has been banning films which have received complete approval and general releases in other European areas. And Dr. Mutzenbecher has earned the title 'Czar of the Saar" for his unwarranted restrictions.

Recently, "Martin Luther," based on the life of the religious leader, was banned from exhibition to youths under 18. When the producer requested a re-approval, the ban was lowered to the age of 16. Finally, in view of the world approval given this film, it was showing were permitted to youths from 11 to 16, "but only to closed denominational circles."

The U. S. distribs are considering a mass protest over the harsh censorship, which has even extended to cowboy films. Due to the nebulous sovereignty of the region, individual protests to the local government have had little affect on the appointive censorship board's decisions.

SCOTTISH VAUDE HYPO VIA TWO INDIE HOUSES

Glasgow, Oct. 26.

Vaude is being hypoed in Scotland by two small indie houses, the Gaiety Theatre at Ayr, on the Clyde coast, and the Empire Theatre, Greenock. Both situations are featuring more vaude bills in place of resident productions and thus opening the market to a bigger proportion of acts.

Acts pacted for the Ayr Gaiety, operated by Leslie & Eric Popplewell, include Kenneth McKellar, Margo Henderson & Sam Kemp, Gloria's Educated Dogs, Elizabeth & Collins, Chas. Warren & Jean, Stan Steenet, Tex James & Ponies, Sandow Sisters (2), Eric James, and Les Trois Cinzano.

Dave & George Woolley, who operate the Empire Theatre, Greenock, have booked vaude bills for the winter season. These include Harry Gordon, Tommy Morgan, Johnny Victory, Nicky Kidd and others. Theatre has been reseated and a modern drink-bar added.

Yank Films Dominate Mex City Firstruns

Mexico City, Oct. 26.

Hollywood continues to dominate local first-runs, but there is more crowding by Mexican and European productions. This is based upon the breakdown of 31 pix screened here during September.

Of these, 14 were American, nine Mexican, and two each were British, French and Italian.

Labor Row Forces Rep To Abandon Series Of 60-Min. Films in Brit.

London, Nov. 2.

Robert Springsteen returned to Hollywood last weekend after a labor hassle had stopped production on a series of pix which he was lensing for Republic in Britai . His labor permit had originally been approved by the Assn. of Cine Technicians but they stipulated that the unit must also include a British director.

More recently, according to a Republic executive, the union objected to Springsteen taking an active part in direction. In consequence, the company decided to abandon its program after making four out of 12 pix planned for the next 12 months. The unit, comprising 25 technicians, is now being disbanded.

Last year, under Springsteen's direction, Republic made 12 half-hour pix in Britai , based on a Scotland Yard series. The current series comprised films running more than 60 minutes on the screen.

No Femme Panto 'Boy' For Brit. Birmingham 'Crusoe'

Birmingham, Eng., Oct. 26.

British pantomime has a long tradition of femme Principal Boys. This tradition will be broken at the Alexandra Theatre here in December, when Derek Salberg presents "Robinson Crusoe."

Believing that juve customers would not like to see their desert island hero portrayed by a stylish well-clad distaffer, he has engaged John Sanger, Australian actor-vocalist, to play Crusoe. Sanger came to Britain a few years ago to understudy the lead in "Annie Get Your Gun." He stands over six feet tall.

Picture Grosses

WASHINGTON

(Continued from page 8)

Smash $24,000 or better to lead the town. Not the top gross for this house, however. Last week, "Caine Mutiny" (Col) (16th wk), $5,000.

Metropolitan (SW) (1,200; 90-$1.25)—"Star Is Born" (WB) (3d wk). Still torrid at $12,000 after $16,000 last week. Stays on.

Palace (Loew's) (2,370; 70-95)—"Suddenly" (UA) disappointing at okay $12,000. Last week, "Woman's World" (20th) (3d wk), $10,000 in 6 days.

Playhouse (Lopert) (435; 55-$1)—"Rear Window" (Par) (9th wk). Nice $5,000 after $6,000 in previous week.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (52d wk). Down to $11,000 in general midtow slump after $14,000 last week.

Trans-Lux (T-L) (600; 70-$1)—"On Waterfront" (Col) (7th wk). Good $6,500 after $7,000 last week.

'STAR' SMASH $27,000, PROV.; 'JUNGLE' OKE 8G

Providence, Sept. 2.

Riding high currently is Majestic's "Star Is Born," with smash session likely. Given strong play by radio, tele and press. State's "Man With A Million" is light and RKO Albee's "Human Jungle" is just okay. In second Strand week, "Sabrina" racked up another big total.

Estimates for This Week

Albee (RKO) (2,200; 50-75—"Human Jungle" (AA) and "Meet the Monsters" (AA). Just okay $8,000. Last week, "Notorious" (AA) and "Farmer's Daughter" (AA) (reissues), $7,500.

Majestic (Fay) (2,200; 75-$1.25)—"Star Is Born" (WB). Klelg-light preem attracted press and air-waves for neat boost. Smash $27,000. Last week, "The Raid" (20th) and "Retur From Sea" (AA), $6,000.

State (Loew's) (3,200; 50-75)—"Man With Million" (UA) and "99 River Street" (UA). Slim $8,500. Last week, "Rogue Cop" (M-G) and "Yellow Tomahawk" (M-G), $12,000.

Strand (Silverman) (2,200; 50-75)—"Pushover" (Col) and "Law Vs. Billy Kid" (Col). Fair $6,000. Last week, "Sabri " (Par) (2d wk), $9,000.

ST. LOUIS

(Continued from page 8)

and "4 Guns To Border" (U), mild $11,000.

Loew's (Loew's) (3,172; 75-$1)—"Caine Mutiny" (Col). Good $15,000. Last week, "Brigadoon" (M-G) (2d wk), $13,000.

Orpheum (Loew's) (1,700; 75-$1)—"Brigadoon" (M-G) (m.o.). Hep $6,000. Last week, "Valley of Kings" (M-G) and "Yellow Tomahawk" (UA) (2d wk), $4,500 in 5 day.

Pageant (St. Louis Amus.) (1,000; 82)—"French Touch" (Indie). Good $3,500. Last week, "Three Forbidden Stories" (Indie), $3,000.

Richmond (St. Louis Amus.) (400; 82)—"Le Plaisir" (Indie). Fine $3,000. Last week, "Pickwick Papers" (Indie), $2,500.

St. Louis (St. Louis Amus.) (4,000; 75)—"Hajji Baba" (20th). Fair $9,000. Last week, "Woman's World" (20th) (3d wk), $9,500.

Shady Oak (St. Louis Amus.) (800; 82)—"Le Plaisir" (Indie). Trim $3,500. Last week, "Pickwick Papers" (Indie), $3,000.

DENVER

(Continued from page 9)

000. Holds. Last week, "Woman's World" (20th) (4th wk) $10,000.

Denham (Cockrill) (1,750; 70-$1.25)—"White Christmas" (Par) (2d wk). Wham $25,000 or over. This is just a step behind the $26,500, over hopes, of the opening week.

Denver (Fox) (2,525; 75-$1.25)—'Star Is Born" (WB) (3d wk). Good $12,000. Last week, $14,000.

Orpheum (RKO) (2,600; 60-$1)—"Brigadoon" (M-G) and "House of Blackmail" (Indie) (2d wk). Fair $7,000. Last week, $13,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Barefoot Contessa" (UA). Fine $16,000, and stays over. Last week, "Human Jungle" (AA) and "Security Risk" (AA), $10,500.

Vogue (Pike) (442; 74-90)—"Times Gone By" (IFE). Poor $1,000. Last week, "Mr. Hulot's Holiday" (GBD) (3d wk), $1,500.

'Widow' Robust $13,500, Balto; 'Baba' Mild 7G, Brando Bright 11½G, 2d

Baltimore, Nov. 2.

Mild grosses are prevalent here this week with holdovers predominating. New product is led by "Black Widow," brisk at the Town. "Hajji Baba" is modest at the New but "On The Waterfront" is still sturdy in second week at the Hipp. "Rear Window" is equally hefty in its second round at the Playhouse.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-95)—"Brigadoon" (M-G) (2d wk). Sluggish $7,000 after $9,000 opener.

Cinema (Schwaber) (466; 50-$1)—"High And Dry" (U) (3d wk). Fairish $3,000. Last week, $3,300.

Film Centre (Rappaport) (960; 50-$1)—"Sabrina" (Par) (4th wk). Still potent at $6,000. Last week, $10,000.

Hippodrome (Rappaport) (2,100; 35-$1)—"On Waterfront" (Col) (2d wk). Sturdy $11,500. Last week, $16,500 for Marlon Brando pic.

Keith's (Fruchtman) (2,400; 20-46-80)—"Reap Wild Wind" (Par) (reissue). Tepid $6,500. Last week, "Human Jungle" (AA) (2d wk), $6,000.

Little (Rappaport) (310; 50-$1)—"Turn Key Softly" (Indie). Mild $2,800. Last week, "Long Memory" (U), $1,800 in 4 days.

Mayfair (Hicks) (980; 20-70)—"Bengal Brigade" (U). Opens tomorrow (Wed.). Last week, 'Princess Of Nile" (20th), okay $3,300.

New (Fruchtman) (1,800; 50-$1)—"Hajji Baba" (20th). Modest $7,000. Last week, "Woman's World" (20th) (3d wk), $7,200.

Playhouse (Schwaber) (420; 50-$1)—"Rear Window" (U) (2d wk). Fancy $5,500 after $6,000 opener.

Stanley (WB) (3,200; 50-$1.25)—"Star Is Born" (WB) (3d wk). Overquoted recently but still big at $10,000 following $12,500 in second.

Town (Rappaport) (1,600; 35-$1)—"Black Widow" (20th). Brisk $13,500. Last week, "Sudenly" (20th) (3d wk), $5,500.

'Brigadoon' Nice $10,000 In Indpls.; 'Bengal' 9G

Indianapolis, Nov. 2.

Biz is still dragging here, with theatres joining merchants in Downtown Indianapolis Days later this month to give it hypo. "Star Is Born," in second week at Indiana, is still bright to again lead the town. "Brigadoon" at Loew's is neat but it is not holding money. "Bengal Brigade" at Circle, looks okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Bengal Brigade" and "White Fire" (Lip). Okay $9,000 or over. Last week, "Sabrina" (Par) (2d wk), nice $8,000, making it $20,000 for stand.

Indiana (C-D) (3,200; 75-$1)—"Star Is Born" (WB) (2d wk). Stout $11,000 on top of great $23,000 opener.

Keith's (C-D) (1,300; 50-80)—"Vanishing Prairie" (Disney) (2d wk). Sturdy $5,000 after $8,500 first stanza.

Loew's (Loew's) (2,427; 60-90)—"Brigadoon" (M-G). Neat $10,000. Last week, "On Waterfront" (Col), $9,500.

Lyric (C-D) (1,600; 35-70)—"Not Wanted" (FC) and "Jail Bait" (Col) (reissues). Slow $4,500 with "All Star Jamboree" on stage replacing film bill at $1.25 top Sunday night only. Last week, "Bounty Hunter" (WB) and "Killer Leopard" (AA), oke $6,500, same set-up.

KANSAS CITY

(Continued from page 9)

(3d wk). Good $6,500. Last week, $8,000.

Paramount (United Par) (1,900; 75-$1)—"Star Is Born" (WB) (2d wk). Fat $12,000, and holds. Last week, $17,000, but under first indications.

Roxy (Durwood) (879; 70-90)—"Brigadoon" (M-G) (2d wk). Okay $5,500, and holds. Last week, $6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Bengal Brigade" (U) and "Trent's Last Case" (Rep). Good $14,000. Last week, "Hajji Baba" (20th) and "Two Guns and Badge" (AA), $13,000.

Vogue (Golden) (550; 85-$1)—"Man Between" (UA) (2d run). Oke $1,500. Last week, "Melba" (UA) (2d wk), $1,400 in 8 days.

Unions Pushing Rigid 6 P.M. Studio Closing

Hollywood, Nov. 2.

Meeting with the Association of Motion Picture Producers in an attempt to have an earlier studio shutdown put into effect as soon as possible will be sought by two Hollywood IATSE locals. Both unions have endorsed the 6 p.m. production curfew plan.

Idea of the 6 p.m. shutdown was first approved in form of a resolution by the Second IA district just before the convention of IA in Cincinnati last August. Presentation of proposal to the Hollywood AFL Film Council recently brought only silence, and that's believed to be one reason the two unions are making the joint effort to put plan into affect without council aid.

IA local 695 Sound Union's exec board has okayed the curfew and instructed its business agent, Jimmy Thomson, to seek a meeting with the producers on the matter. IA cameraman's local 659 had previously approved the plan both through its exec board and membership.

BOTH COASTS INVOLVED

'Finian's Rainbow' Cartoon Feature To Work East and West

Recordings for "Finian's Rainbow," the all cartoon feature to be produced by DCA in association with Maurice Binder, will be done both in New York and on the Coast.

John Hubley, who will supervise the animating, and Binder returned to the Coast this week after huddling on the final script with Yip Harburg and Fred Saidy, authors of the original Broadway show. They're due back in N. Y. in December to oversee the voice recordings that will be done in Gotham.

MINNEAPOLIS

(Continued from page 9)

Last week, "Hans Christian Andersen" (RKO) (2d run), $2,500.

Radio City (Par) (4,100; 85-$1)—"Brigadoon" (M-G) (2d wk). Fast $9,000. Last week, $15,400.

RKO Orpheum (RKO) (2,890; $1-$1.25)—"Star Is Born" (WB) (4th wk). Will settle for a month's run. Okay $7,000. Last week, $9,000.

RKO-Pan (RKO) (1,600; 65-85)—"On Waterfront" (Col) (6th wk). Has exceeded all expectations, and showing surprising virility at $4,000 currently. Last week, $5,200.

State (Par) (2,300; 65-85)—"Gambler Natchez" (20th). Modest $6,000. Last week, "Jungle Duel" (20th), $7,500.

World (Mann) (400; 65-$1.25)—"Sabrina" (Par) (6th wk). Long, highly profitable run concludes this week. Good $2,500. Last week, $4,200.

Private Film Club Thwarted

Cleveland Police Chief Straightfaces Issue Of Unofficial Censorship

Clevland, Nov. 2.

Victor Salupo's Group 16, formed here to show series of "spicy" foreign films banned by Ohio's board of censors, was stopped in its tracks by police censorship and Hotel Manger's management.

James Barber, manager of hotel, at last minute refused to allow use of Manger's ballroom for initial performance of French-made "Dedee." Turn-down came after Police Chief Frank W. Story had o.o.'d the import made by Simone Signoret in 1948, but never released in Ohio.

Hotel's decision was not inspired by police advice or warnings, Story carefully explained, pointing out police had no power to halt film showings. However, the chief spiked Group 16's previous negotiations to use Masonic Hall and was rapped by newspaper critics for writing a letter to operators of Masonic Hall, advising them to ban the films even before he had seen any of them.

Salupo, associated with Wilding Pictures Exchange here, started his project as a paid membership organization to conduct private showings of foreign films that had come under fire of Ohio's censors. Despite police interference, sponsor said he will continue search for an auditorium.

No Black Borders

Hollywood, Nov. 2.

There is a current superabundance of "black" in titles.

Coming up for release are "Black Widow" (20th-Fox); "Black Pearl" and "Black Pirate" (Lippert); "Black Knight" (Columbia); "Black Prince" (Allied Artists); "Black Tuesday" (United Artists), and "Bad Day at Black Rock" (Metro).

Not One New Pic, Minneapolis All-Holdover

Minneapolis, Nov. 2.

Those local industry members who believe that increasing limitation of screen entertainment choice for the public is a long term box-office detriment had more cause for concern last week when there wasn't a single new first-run arrival downtown any many of the nabe houses were playing the same pictures day and date.

It marked the first time in local film history when every loop first run theatre was occupied with a holdover.

Those who deplore such a situation believe that it turns many potential theatre customers away from motion pictures toward other entertainment or keeps them at home for tv or radio.

Theatregoing is to a considerable degree a matter of "habit" and it's not difficult to get out of that habit, they point out.

Geo. Skouras Gets Penn

Pittsburgh, Nov. 2.

United Artists Theatre Circuit, Inc., and George Skouras have taken over control of Penn Theatre here from Loew's and switches to new management immediately. Deluxer, built in 1927, has been owned jointly by Loew's and UA, with controlling interest vested in the former, and has been sold under the terms of the recent consent decree.

Name of the theatre will be changed from Loew's Penn to United Artists' Penn. Manager hasn't been picked yet. Frank Arena, with Loew's, was recently sent to Pittsburgh from Cleveland to run the theatre following Bill Elder's transfer two months ago to the Warfield in San Francisco, but Arena is expected to remain with Loew's and UA will likely send in its own man.

Arg. Spring Film Biz Fine; 'Knock,' 'Eternity' 'Robe,' 'Pane' Pace Field

Buenos Aires, Oct. 26.

Film grosses are holding up nicely in the current spring season. Where the product is good, the slightly higher admission scales have not hurt attendance. Neighborhood exhibs claim that the higher scales have brought some sales resistance from the public but that grosses are up because of the higher price.

Local productions are suffering from the boosted cinema scales, especially since the latest crop of native pix is particularly insipid. The producers' insistence has reached the extreme of forcing even arty theatres to show native films of low-comedy type. Result is almost entirely empty houses at these arty spots.

"Here To Eternity" (Col), "Knock on Wood" (Par) and "Pane, Amore e Fantasia" are pacing the first-runs currently. Last-named, an Italian feature, and "Eternity" playing day-date in three different houses but tickets must be bought in advance.

"The Robe" (20th) has gone past its 28th week at the Broadway, setting an all-time record (at $2 top), with $951,650 gross in the first 26 weeks.

Amusement Statistics Over Long Pull

Illustrate Motion Picture Dips and Rises During Period of Air Media's Sensational Growth

Washington, Nov. 2.

Competitive amusements continue to crowd motion pictures and to take an increasingly large share of the recreation dollar. New figures just released by the Department of Commerce disclose the situation clearly.

Motion pictures added $835,000,000 to the national income in 1953. Large as this is, it is the lowest in the past eight years, the peak having been reached in 1946 when motion pictures supplied $1,133,000,000 of the national income.

At the same time, the broadcasting medium added $481,000,000 to the total national income last year, an all-time peak for that industry and almost $50,000,000 better than in the previous year. Phenomenal growth in radio and television broadcasting is shown by the fact that the industry provided only $9,000,000 of the national income in 1930.

For many years, motion pictures added more to the national income than the category described by the government as "amusements other than pictures," which would include everything from legit and opera to horse racing, carnival shows, sports events, etc. For the past three years, "other amusements" have led films, widening the gap each year. In 1953, "other amusements" brought the national income $958,000,000.

Something of the same situation is reflected in other statistics.

For example, "other amusements" paid its employees a record high of $731,000,000 last year, beating its previous high of $683,000,000, set in 1952. Radio and tv broadcasting reached a wage peak of $371,000,000 last year. While motion pictures paid out $711,000,000 in all its branches, this was down from the 1952 peak and was even below the 1947 figure.

Most phenomenal growth in number of employees is shown by broadcasting, which had 64,000 persons on its payrolls last year, up from the total of 4,000 in 1929. Motion picture industry employed a big 220,000 last year in production, distribution and exhibition, a steady decline since the record breaking 237,000 employees of 1947.

Booby Trap

Continued from page 7

learned, however, that it was placed in the statement by Langer, whose state, North Dakota, is active within the Allied States Assn.

Rep. Celler, surprised by the proposed bill of Allied, asserted that, "I cannot view the motion picture industry as a public utility. If the industry had the earmarks of a public utility I would say that there should be some price control, the same as for gas and electricity in cities."

Pointing out that public utilities are granted monopolies at the same time that they are placed under price control, the legislator commented: "But anybody can go into motion pictures to produce, distribute or exhibit. There is open competition. If there is monopoly, or tendency to monopoly, in motion pictures, the remedy is through the anti-trust laws and not by some sort of price control.

"Does the industry realize that control over prices of the purchase and sale of film would involve not only control over distribution prices but also over the prices charged for admission by theatres? Does the motion picture industry envisage such wide control? Or want it? You can't control without controlling the others."

Exhib Views on C'Scope—A Year Later

2-D Prints Once Hailed as Necessary Buoys to Little Theatres Now Called Step Backward

Distributor executives continue to be confused by the vacillations in exhibitor thinking. A little over a year ago 20th-Fox was bitterly denounced because of its decision to provide pictures in CinemaScope only. Now, many exhibitor leaders have expressed the view that they think it would be wrong for 20th to make its pictures available in the old dimension.

Most of the film companies which have converted to CinemaScope have indicated they would provide the films in regluar 2-D once they have sold all possible C'Scope situations. Before the major outfits reached this decision, the exhibs squawked loudly, shouting over and over again "what about the little guy who can't afford to install CinemaScope?"

This chant has now petered out to a whisper, and the new cry is if "The Robe" or other top C'Scopers were made available in 2-D, it would be a step backwards.

The contrast in the appraisal of 20th is also worthy of note. The film company is kudoed many times for coming through on its promise of financial assistance for exhibs who wish to install C'Scope. And exhibs are bluntly told by their leaders that it's an expense that must be incurred "" order to keep up with the ti

20th is also getting a pat on the back for dropping its "must" stereophonic sound policy and for agreeing to sell C'Scopers at flat rentals.

MUHL HEADS EXEC TEAM AT UNIVERSAL STUDIO

Hollywood, Nov. 2.

New studio executive committee has been set up at Universal under Edward Muhl, v.p. in charge of production. It's designed to "get the maximum production benefits from the creative, policy-making and management experience of the studio executives."

In a realignment of exec duties at the studio, George Douglas, studio treasurer, is advanced to the new post of manager of operations, and Charles Stineford, assistant business manager, becomes studio treasurer. Morris Weiner is vacating his job as studio manager to become head of industry relations.

New exec committee consists of Muhl, James Pratt, studio exec manager; Morris Davis, business manager; Robert Palmer, talent exec; Ray Crossett, scenario and story editor; Weiner, Douglas and Ernest Nims, editorial exec. The studio operating committee also has been streamlined to serve as an arm of the exec group. Douglas will serve as chairman of the operations committee. All changes become effective immediately.

UA Foreign Idea

Continued from page 5

particularly heartening the construction of new theatres at various global points. In Bangkok, for example, five new houses have opened in the past four months.

Things are going fine for UA, said Krim. Worldwide billings for the past six weeks amounted to $7,000,000, highest in the company's history for a like period, he disclosed. As a result, he added, his previous estimate of a $40,000,000 gross for the year must now be revised upward by "several millions."

Brotherhood Awaits Harris

This year's Brotherhood campaign, under the banner of the amusements division of the National Conference of Christians and Jews, tees off next Tuesday (9) with a N. Y. luncheon. John H. Harris, of Pittsburgh, newly elected chairman, will disclose plans he has formulated for the drive.

Emanuel Frisch, N. Y. theatre-owner, will be presented with a plaque for his work as chairman of the 1953 campaign.

Appeals Asked to Hold Judge Dawson Erred In Dismissing Dyckman

An exhibitor whose $325,000 antitrust suit against RKO, Warners, 20th-Fox and Universal was recently dismissed by Judge Archie O. Dawson in N. Y. Federal Court on Friday (29) moved to restore the action to the calendar via a writ of mandamus from the Court of Appeals.

William Gold, repping the New Dyckman Theatre Corp., operator of the Dyckman Theatre in the Inwood section of Manhattan, asks that the higher court direct Judge Dawson to vacate that portion of his Sept. 27 order which strikes out the plaintiff's complaint in its entirety.

In papers filed with the appeals tribunal, Gold contends that the lower court ruling not only bars the Dyckman from bringing the cause of action but in effect refuses to permit prosecution of any action which alleges more than those "limited facts that the Judge conceives to be a 'short and plain statement of alleged combination and conspiracy . . .'"

Less Chase

Continued from page 5

mood for something new and different."

While only 20th-Fox has made a complete switch to CinemaScope, and has reduced all other forms of shorts, other distribs, too, are going in for the wide screen. Walt Disney having started off the C'Scope cartoons with his "Toot, Whistle, Plunk and Boom," Metro will follow suit with four C'Scope "Tom & Jerry" subjects. First to be made by Fred Quimby will be "Pet Peeve," which goes out Nov. 20. It's followed by "Touche Pussycat" in mid-December. In all, M-G will have nine C'Scope shorts next year, including five "Musical Gems" two-reelers.

Columbia, with 93 shorts set for '54-'55 — against Metro's 49— launches its first C'Scope onereelers via United Productions of America's "When Magoo Flew." It'll probably be paired with Col's first C'Scope feature, "Three for the Show."

At Paramount, where Oscar Morgan has just released the first VistaVision short, "VistaVision Visits Norway," other similar subjects are in the works. Morgan said last week that an attempt would be made to fit shorts content to the features with which they are to be released. VistaVision subjects run in cost anywhere between $50,000 to $100,000, Morgan reported. Warner Bros. also has C'Scope shorts, and RKO may get Disney's CinemaScoped "Donald Duck in Grand Canyon" for its '54-'55 lineup. Latter hasn't been definitely set, but is likely to run a few less than the 71 total for 1953-'54.

Disney himself, of course, has had his nature shorts. It's pix like these, and the radically different UPA cartoons, which can rouse sufficient talk to get exhibs to up the ante, distribs say. There's a feeling that, if theatre and audience can be made aware of a new value in shorts, better prices would follow automatically.

Problem of spiralling costs is haunting the shorts men. Twentieth started off in the C'Scope shorts field by transferring part of the production operation to the Coast under the ageis of producer Otto Lang. Some 19 subjects were made under studio supervision. Then costs began to rise to the point where a short would run to $60,000 and $75,000. Shorts production headquarters is now back in the east, at Movietone, and headed up by Edmund Reek.

Forest Theatre in Des Moines will probably go to the International Assn. of Machinists (AFL) via a $34,000 bid. Now-closed house was formerly operated by W. J. Logan and has had Federal tax liens against it.

Protestant Advice

For those who tend to pick their films on the basis of who's in them, William Miller, motion picture critic of The Episcopal Church News, had some sage advice in the current issue.

"Usually the best way to check on the quality of a film you want to see is by noting the director, or, sometimes, producer. You can make mistakes that way, but then you make mistakes every way," he writes.

Golden Dozen

Continued from 4

calities during the past month. It landed in fifth spot. "Brigadoon" (M-G), a newcomer, copped sixth money, being helped obviously by its solid showing at the N. Y. Music Hall.

"Rear Window" (Par), a strong second September, showed enough sustained strength to grab seventh position, being among the top seven pix three weeks of the month. "Egyptian" (20th), champ in September, still was strong enough to capture eighth place.

"Suddenly" (UA), a new entrant, wound up ninth although starting out sixth slot the initial week out on release. "Rogue Cop" (M-G), inclined to be uneven, displayed enough to land 10th position. "Human Jungle (AA), shaping as a comer late in the month, was 11th while "Seven Brides" (M-G) rounded out the Top 12 list. "Brides" was third in the preceding month.

"Vanishing Prairie" (Disney), 12th in September; "Betrayed" (M-G), and "Naked Alibi"(U) were the runner-up films in that sequence.

Brightest new production on the horizon is "White Christmas," first VistaVision picture, judging from its showing on its first two playdates. Preem week at the N. Y. Music Hall was terrific, being one of greatest non-holiday sessions at that house, while it also was leader with wow biz in Denver. It is opening up in several additional important key cities this week. Besides "Star," which promises to be very big all through November at least, and "Sabrina," "Barefoot Contessa" (UA) also looks to be a sock winner among the newcomers.

'Contessa' Promising

"Contessa," now in its fifth week at the N. Y. Capitol, started in smash fashion in Chi and Philadelphia. United Artists also appears to have a promising boxoffice bet in "Suddenly," just getting under steam. "Sitting Bull," also UA, also looms as a moneymaker. It was top runner-up one week.

"Human Jungle" (AA), also comparatively new, likely will be heard from additionally in forthcoming weeks. "Bengal Brigade" (U), also new, preem in fast fashion in Philly and was rated neat in Toronto.

"Hajji Baba" (20th), good in several locations, held up okay in N. Y. for one week but was disappointing in three other key cities. "Beau Brummell" (M-G), fine in N. Y. and Cleveland, was rated smart in Philly and slow in L. A.

RKO tried the reissue package of "Notorious" and "Farmer's Daughter" with fine results Boston and Providence.

"Magnificent Obsession" (U), sixth in September and second in August, managed to finish seventh one week last month. "Duel in Sun" (SRO) (reissue) managed to pace the runner-up films another week. "High and Dry" (U) did excellent trade in arty houses in several key cities.

"Hulot's Holiday" (GBD) garnered solid takings during the month. "King Richard and Crusaders" (WB) collected some additional coin near the end of October. "Black Shield of Falworth" (U) displayed enough to finish 12th one week and cop runner-up post another.

Lippert Takes Makelim

Hollywood, Nov. 2.

Latest theatre circuit owner to join the Hal R. Makelim Plan, calling for 12 pictures a year, is Robert L. Lippert, (who also has his own distribution company.)

Signing of Lippert chain raises the number of theatres participating in the plan to more than 3,000. His houses are in Northern California and Southern Oregon.

Briefs From the Lots

Hollywood, Nov. 2.

Rhonda Fleming bought **Stephanie Angel's** yarn, "Bedrock," for filming on a package deal to be worked out later . . . **Fay Morely** resuming her film career with a role in "The Shrike" at UI . . . **Les Tremayne** snagged a part in "A Man Called Peter" at 20th-Fox . . . **Robert Aldrich** acquired **Robert Wallace Russell's** screen story, "Pot Luck for Pomeroy." . . . **Frederick Brisson** moved into the Paramount studio to make "The Girl Rush" in VistaVision . . . **Robert L. Lippert, Jr.,** will produce "The Violent Land" in Mexico . . . UI signed **Faith Domergue** to star in "Cult of the Cobra," to be produced by **Howard Pine** . . . **Mike Frankovich's** British production, "Deadlock," will be released by Columbia . . . **John Meehan** drew a term contract as art director at UI . . . "The Hijackers" is new tag on "Today is Forever" at Allied Artists . . . **Gordon Jones** and **Steve Dorrell** joined the "Rider of the Ruby Hills Cast" at Allied Artists.

Horace MacMahon and **Barbara Brown** checked in at Columbia for roles in "My Sister Eileen" . . . **Jay C. Flippen** up for a featured spot in **Frederick Brisson's** "The Girl Rush" . . . National Legion of Decency handed a "B" rating to Warners' "A Star Is Born" because "suicide is portrayed sympathetically." Allied Artists's "The Human Jungle" drew a similar rating because "it tends to arouse disrespect for the law" . . . **Dennis O'Keefe, Abbe Lane** and **Xavier Cugat** will appear in **Sam Katzman's** Columbia production, "Chicago Syndicate," with **Fred F. Sears** directing . . . **Darryl F. Zanuck** assigned **Frank Ross** to produce a remake of "The Rains Came" in India and Pakistan . . . **Milton Frome** joined the cast of "You're Never Too Young" at Paramount.

Richard Denning stars in **Sam Katzman's** "Creature With the Atom Brain," with **Edward L. Cahn** directing at Columbia . . . **Mimi Hutson,** daughter of **Eileen Sedgwick,** makes her screen bow in "A Man Called Peter" at 20th-Fox . . . U assigned **Allison Hayes** and **Dani Crane** to roles in "The Shrike" . . . **Martin Milner,** just out of the Army, plays a sailor in "Mister Roberts" at Warners . . . **Cameron Mitchell** gets a featured role in 20th-Fox's **Clark Gable** starrer, "Soldier of Fortune" . . . **Helen Ainsworth** checked in at Columbia as associate producer on "Five Against the House" **Cy Roth** signed **Stanley Clements** for his indie, "Air Strike" . . . **John Champion** will produce two indies, "Laredo" and "The Gambler's Lady," next year, with screenplays by **Clark E. Reynolds.**

Featured role in "A Man Called Peter" at 20th-Fox goes to **James Best** . . . **Phil Chambers** plays one of the baddies in **Nat Holt's** "Seven Bad Men" . . . Editors working at Allied Artists are **John Fuller** on "High Society"; **"Robert Eisen** on "The Big Combo"; **William Austin** on "The Annapolis Story" and **Richard Meyer** on "John Brown's Raiders" . . . French soldier **Marcel Dalio** plays one in Warners' "Jump Into Hell" . . . Allied Artists negotiating for **Fred MacMurray** to star in "Gun Point" . . . Metro added **Paul Bryar** to its "Interrupted Melody" cast . . . **Richard Lupino** drew a part "The Marauders" at Metro . . . New indie company, Magnum Productions, headed by **John Bash,** will tee off with "Never Leave Me" and follow with "Dream Merchants" . . . **Flossie Sundstrom** will recreate her stage role in **Hal Wallis'** "Rose Tattoo."

Metro handed **Joe Pasternak** production reins on "Music to My Ears," tunefilm starring **Jane Powell** . . . **Fred Kohlmar** and crew left for Tokyo to shoot exteriors for Columbia's "The Gentle Wolfhound" . . . **Olivia de Havilland** resumed work . . . **Stanley Kramer's** "Not as a Stranger" after a week out with flu . . . **David Raskin** scoring "The Big Combo" at Allied Artists . . . **Leopold Sachse,** stage director for years at the Metropolitan Opera House, plays himself in Metro's "Interrupted Melody" . . . **Stephanie Sidney** and **James Murphy** will play college students in "A Man Caller Peter" at 20th-Fox—Navy assigned **Capt. Frank Turner** as technical adviser on Cy Roth's "Air Strike" . . . **Jerry Paris** drew a top supporting role in Hecht-Lancaster's "Marty."

Richard Carlson will star in the science-fiction indie, "The Dune Roller," to be produced, directed and written by **Harry Essex** . . . **Hal Wallis** borrowed **Ben Cooper** for the sailor role in "The Rose Tattoo." . . . **Kathleen Hughes** winds her U contract with a romantic lead in "Cult of the Cobra," starring **Faith Domergue** . . . **Vincent Sherman** bought **Theodore Pratt's** novel, "Smash-up," for indie production . . . **Reginald LeBorg** signed **Peter Packer** to script "Corrida" for production in Mexico . . . New tag for RKO's **Jane Russell** starrer, "The Big Rainbow," "Underwater." . . . **Paul Gregory** acquired screen rights to "The Original Si ," authored by **Richard Cordeau** . . . **Audie Murphy's** three-year-old son, Terry, will play his father's younger brother in "To Hell and Back" at U . . .

Jane Wyman's next is "All That Heaven Allows" at UI, to be followed with "Miracle in the Rain" at Warners . . . **Robert Aldrich** rented stage space at Sutherland studios where he will produce and direct "Kiss Me Deadly" . . . **Gene Brooks** moved into Paramount as publicity director for Hal Wallis Productions . . . **Leith Stevens** handling the scoring of Filmakers' "Crashout" at Republic . . . **Edward J. Wood Jr.** signed **Loretta King** and **Tony McCoy** as romantic leads in his indie, "Bride of the Atom," with **Bela Lugosi** starring . . . **Carl K. Hittleman** will produce "Pony Tracks," based on his own original, for Howco Productions . . . **Marshall Thompson** and **Richard Long** have top male roles in UI's "Cult of the Cobra."

Mel Epstein acquired screen rights to **Helene Buford's** mag yarn, "Neighbor Smith" . . . U assigned **Marie Windsor** as femme lead in "Abbott and Costello Meet the Mummy" . . . **William Hooper** joined the cast of Jacks-Goldstein's "Robbers' Roost" . . . "The Little Ambassador" is the new title for **N. Peter Rathvon's** "Embassy Baby" . . . **Sam Katzman** assigned **Spencer Bennet** to direct "Devil Goddess," starring **Johnny Weissmuller** at Columbia . . . **Dorritt Kelton** will play the school teacher role in the **Hal Wallis** screen version of "The Rose Tattoo" **Jimmy Dobson** signed for a support role in U's "Cult of the Cobra" . . . **Billy Chapin** snagged the moppet part in "A Man Called Peter" at 20th-Fox.

Cathy Downs and **Jeanne Cagney** signed for femme leads in Howco Productions' "Kentucky Rifle" . . . **Andrew Stone** closed a deal to produce and direct indie, "Terror in the Night," for Columbi release . . . Technicolor appointed **Dr. Maurice Nelles** director of research development . . . UI signed **Colin Romoff** to sub for vocal coach **John Scott** who is ill . . . **Harry Lauter, Larry Blake** and **Don C. Harvey** joined the cast of "Creature With the Atom Brain" at Columbia . . . **Barbara Britton** drew a key role in "Third Girl From the Right" at U . . . **William Castle** will direct "Duel on the Mississippi" for Sam Katzman at Columbia . . . **Stewart Whitman** snagged a featured role in Metro's "Interrupted Melody."

Ranald MacDougall will make his bow as a director on "Queen Bee," starring **Joan Crawford** at Columbia . . . **Robert Warwick** plays the heavy in **Benedict Bogeaus'** "Escape to Burma" . . . **Marjorie Rambeau** signed for a featured role in "A Man Called Peter" at 20th-Fox . . . **Dick Simmons** joined the cast of "The Scarlet Coat" at Metro . . . **James Robertson Justice** and **Cecil Parker** in from London for top roles . . . **Danny Kaye's** "The Court Jester" . . . Paramount bought **Robert Smith's** yarn, "Intermission," for production by **Paul Jones** . . . **Angela Stevens** will co-star with **Richard Denning** in **Sam Katzman's** "Creature With the Atom Brain" at Columbia . . . **Vincent Fennelly** upped **Dan Ullman** to director and assigned him to "Code Three," starring **Bill Elliott** . . . **David Miller** purchased "House on the Seine" for indie production in France.

Benedict Bogeaus signed **Jackie Loughery, Sharon Lee** and **Gloria Marshall** for his indie, "Escape to Burma" . . . Metro handed **Charles Watts** a role in "Scarlet Coat" . . . **Pat Sheehan** joined the "Daddy Long Legs" troupe at 20th-Fox . . . **James Anderson** snagged a role in "The Marauders" at Metro . . . Landmark Productions handed **Peter Bourne** a spot in "Top of the World" . . . Rodgers & Hammerstein completed the book portion of "Oklahoma," leaving only the dream ballet sequence to be filmed. . . . **Dani Crayne** added to the "Third Girl From the Right" cast at U . . . **Arthur Ross** screenplaying "Prince Bart" at Warners.



for
Thanksgiving
from
20th Century-Fox

"it's a
pleasure
to do
business
with 20th!"

Industry, Show Biz Aid Each Other

Continued from page 2

workers now find employment each year with this type of show, and with convention shows and exhibitions, is a conservative estimate. Add to this the fact that most of the actors and entertainers working on television and radio owe their sustenance to commercial sponsorship, and it begins to look like industry has become the N 1 patron of the arts for our day and age.

Substantial Payoff

The payoff on industrial shows in dealer pride and enthusiasm has been well substantiated duri g the last few years that the format has been developing to its present proportion. An exec for Olds, whose company has pioneered in instructive dealer entertainments, s that last year's show fashioned along lines similar to the current "1,000 and One" is given responsibility by the management for inspiring the dealers to sell Oldsmobiles in 1954 than the history of the com-

"1,000 and One," when caught at 10:30 a.m., was a fast-moving eye-filler, and even its propaganda elements were fascinating to this non-automotive buff. Opening with a flash appearance of a Genie, the musical went into the first of five Mielziner sets. This one s a white elephant market in the land of Zalamar, and the story pi ked up Abou Hassen who had his problems selling used white elephants. With the help of Genie, he talk d direct to Olds General Manager J. F. Wolfram, introduced in sound-film a section of the scrim. Then, equipped with an Olds franchise, h convinced even the Forty Thieves of the superi ity of the car, sold the Caliph a brace of autos for his wives and, finally, Scherherazade.

Cleverly interpolated into the plot was hard-hitting sales talk by G. R. Jones, actual sales manager of the organization and no mean actor when it comes to spellbinding a house full of dealers. Also, bright production number with special lyrics utilizing the entire company to dramatize Olds' forthcoming campaign. Dancers d kingsize copies of magazines which, when reversed and put together by the ensemble, formed a sizable billboard. A television panel on the backdrop lighted up for a teaser on the company' series of NBC television spectaculars. The new model cars were presented on a 20-foot turntable.

'Just Grew' Like Topsy

Reason for morning showings as that after the show, viewers were taken to the Sheraton Astor ballroom for a luncheon replete with sales talks and spiked with a 40-minute nightclub floorshow using ast members of "1,000 and One" individual routi and winding up with a chorus of 16 singers in a boff series of special arrangements.

As to the genesis of dealer shows O'ds execs say they "just grew," like Topsy, with more and more show business creeping in through the years. Originally, regional dealer forums were followed with a luncheon and a few acts of entertainment, and the newest model car was unveiled for a finis.

By 1953 a larger show, called "Heads Up," starred the Johnny and Lucille characters from the "Merr Oldsmobile" song and assumed real musical comedy proportions. Last year's show, the biggest to that date, was called "The Mighty O," and Howard Bay was called upon to design a gigantic aircraft carrier deck on which most of the action could take place. This was the first show to use a full quota of Broadway technical skill and talent, and marked th point where the shows moved completely out of hotel ballrooms and into the larger legit th atres. This one had a regular cast recording made up into an album for distribution to dealers through the country.

The Oldsmobile shows are developed by D. B. Brother & Co., Detroit advertising agency. This year's show has been seen in New Orleans, Los Angeles, San Francisco, Chicago and Detroit, before reaching N. Y., and goes to Lansing, Mich., next for the windup.

Curiously enough, the show won't be officially seen by the press until its closing engagement in Lansing, when automotive eds will be invited to see it. Last year one of these fellows commented, "It won't be long until we auto writers will have to become drama critics."

Jan Sterling

Continued from page 3

sample of what appeared to be more real cooperation than I have ever witnessed."

Throughout her trip, Miss Sterling found a tremendous interest on the part of the public in films Hollywood is turning out for theatres around the country. And the theatre men are no longer as worried as they were—particularly not about tv. They've learned they can live with it—and many now look to it as another tool with which to sell their product.

Miss Sterling feels the recent trek was the most successful she's had yet. She made 24 tv appearances, 41 radio broadcasts, both live and taped, was interviewed 33 times and made eight theatre appearances.

Perform planning similar treks, she warned, must regard the journey as a full-time job. "It is important to regard the work on the road with the same importance as they do their performances in front of the cameras. There's little question but that a well-planned tour carried out with the star's willingness to work hard will pay big dividends for all concerned."

"Working hard," she emphasized, means performing.

"The day and age of a Hollywood star appearing on a stage, taking a condescending bow and making a brief speech is gone. There's too much competing entertainment for free on television."

And the public also is becoming increasingly aware, and increasingly critical of the industry's method of selling its product.

"The major criticism I heard," Miss Sterling revealed, "was of the industry's penchant for drowning every ad with superlatives, thus reducing their value by too frequent use. One prominent exhibitor told me 'The public just won't believe that every picture made is the greatest in history—and they're getting to the point now where they're suspicious of every 24-sheet'."

Macgregor Scott

Continued from page 3

of including one or more American names in British films designed for distribution in the American market. For example, AB-P's recently completed "Tonight's the Night" stars David Niven, Yvonne De Carlo and Barry Fitzgerald. Distribution of this Mario Zampi production in the U. S. will be via Allied Artists, with which Associated British Pictures has a long-standing reciprocal distribution agreement.

Scott, who was accompanied by AB-P overseas sales manager R. A. (Tony) Morris, attended an Allied Artists sales convention in Chicago early this month and also conferred with AA rexy Steve Broidy on the Coast in regard to upcoming AA product. Although Scott sailed over the weekend, Morris will remain the U. S. for another couple weeks on a combined business-vacation trip.

Fabian Chides

Continued from page 5

with their respective dealers and distributors in theatres through the use of tv facilities.

Fabian and Wolfson warned that the tv networks will doubtless accomplish their goal of building larger audiences. The webs' "spectaculars" were termed "expensive failures" but the TOA-ers underlined that tv has "competent showmen" who doubtless will lick their problems with taller ratings as the result.

On another front, subscription tv represents a threat of putting exhibitors out of business, it was said. Point emphasized was that network tv and metered tele are on the march while theatre network tv is little better than static.

OBOLER'S NEW ACTION

Charges Conspiracy and Malicious Prosecution Vs. Brenco

Los Angeles, Nov. 2.

Conspiracy to defraud and malicious prosecution of a civil action are charges made by Arch Oboler in a $1,178,466 suit filed against Brenco Pictures Corp., Milton H. Bren and Edward L. Alperson in Superior Court.

In his complaint, stemming from a suit over "Bwana Devil" last June, Oboler contends that while he won a judgment in that case, it was not enough to cover $55,589 in costs. Additionally, he declares, the time he spent in fighting the suit cost him more than $100,000 in potential earnings. He also asks the court for $1,000,000 for "mental and emotional suffering."

Bookmen

Continued from page 4

and that, as a result, it's difficult to issue a book simultaneously with with the picture.

Perhaps the best example of a film-book tieup was Columbia's on "From Here to Eternity." The picture is credited with putting the book back on the bestseller list after it had been absent from the listing for about year. "The Caine Mutiny" also received a hypo as the film played around the country. "Eternity," p e r h a p s, served as the success story that touched off the new era of "armed" cooperation between the paperbacks and pictures.

'Battle Cry' Surprise

Another success story, even surprising to the publisher, Bantam Books, is the reception the paperback edition of Leon Uris' "Battle Cry" is receiving. Sales, according to a spokesman, have been spectacular, with a second printing of 200,000 following the initial 600,000 order. Originally, the book's distribution was keyed to the release of Warner Bros.' film version in November. However, WB delayed the release until April. The publishers, first worried, now consider the delay " blessing in disguise since the book did not need the picture as a crutch." It's felt now that when the picture hits the market, the book will be due for another whirl.

Bantam and Pocket Books have been the most active in the film field, with the other reprint houses taking a celluloid flyer on occasions. Bantam has a three-pronged promotion set for January, utilizing three titles of upcoming films —"Lord Vanity" (20th), "The Bridges of Toko-Ri" (Par), and "East of Eden" (WB). A combined printing of over 1,000,000 copies is planned for the three volumes. Advertising will link the three and will make note of their film counterparts.

Pocket Books also has an active schedule of books that'll become fil , including "The Silver Chalice" (WB), "Sign of the Pagan" (U), "Mr. Roberts" (WB), "Moby Dick" (WB), "Desiree" (20th), "To Hell and Back" (U), "The Blackboard Jungle" (Metro). Pocket has had considerable success with "Magnificent Obsession" (U), "Johnny Guitar" (Rep), and "About Mrs. Leslie" (Par). "Obsession" was the biggest hit, with more than 400,000 copies going on first run.

What type of pictures help the reprint book sales the most? The ones with a sex angle. According to one reprint exec, the films that show obviously censored scenes cause the audience to go out and buy the book "to find out what really happened."

CinemaScope

Continued from page 5

earned $3,000,000 in 4,500 bookings and has shown a hefty profit from the domestic market alone. "Three Coins in the Fountain," which cost $1,700,000, has netted 20th $3,700,000 so far in 4,500 dates. "Hell and High Water," at a cost of $2,000,000, is $500,000 ahead of its negative cost in 5,000 engagements. "Demetrius and the Gladiators," which cost $2,250,000, has brought in $3,250,000 to date. "Broken Lance," with a still limited playoff, is $500,000 in the black already.

"The Egyptian," in circulation only comparatively recently, isn't living up to 20th's expectations, but is grossing very satisfactorily, according to 20th execs. Despite a high nut, it's bound to show a good profit.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Monday (1)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Mon. Close	Net Change for week
21¼	14½	Am Br-Par Th	137	19	18½	18⅝	— ⅜
77	41⅝	CBS, "A"	21	76½	73½	74¼	—1¼
77¼	41½	CBS, "B"	18	76½	74¼	74½	— ½
33¾	19¾	Col. Pix.	63	26⅜	25¼	26	— ⅛
14¾	9¼	Decca	151	14¼	13⅞	14	—
63¼	46¾	Eastman Kdk.	56	59¼	57⅛	58¼	+ ½
19⅛	13¼	Loew's	222	16⅞	16¼	16⅞	+ ⅜
10½	6⅛	Nat. Thea.	86	8¾	8½	8⅜	—
35⅞	26⅛	Paramount	80	33⅛	32⅛	33	+ ⅜
37½	28	Philco	83	36½	35¼	36¼	+ ¾
35¼	22½	RCA	271	34⅜	33⅛	33½	— ⅜
7	2⅞	RKO Picts.	48	6¼	6⅛	6¼	—
9½	4½	RKO Thea.	130	9⅛	8⅞	8⅞	— ⅛
5⅞	3	Republic	47	5	4¾	5	+
12⅞	10½	Rep., pfd.	4	12¾	12⅛	12⅛	—
19⅜	11⅛	Stanley War	75	18	17⅝	17⅝	—
28⅞	18¾	20th-Fox	86	26⅛	25⅛	26¾	— ⅛
29⅝	18½	Univ. Pix.	14	27⅛	26½	26⅜	— ⅛
81	63¾	Univ., pfd.	*20	80	80	80	— ½
21⅛	13⅝	Warner Bros.	40	18⅜	18⅛	18⅜	+ ⅜
77¾	63⅞	Zenith	32	76	74½	76¼	+1½

American Stock Exchange

6	3⅝	Allied Artists	16	4⅝	4½	4⅝	—
10¾	10	All'd Art., pfd.	4	10⅛	10	10	—
14¾	9⅛	Du Mont	118	13⅛	12⅞	13	—
14⅞	11¾	Technicolor	118	14⅝	14⅛	14¼	— ½
3⅜	2⅜	Trans-Lux	5	3½	3⅜	3½	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	11⅜	12⅛	
Chesapeake Industries	3¼	4¼	— ⅛
Cinerama Inc.	1⅞	2⅛	— ⅛
Cinerama Prod.	4	4½	—
Official Films	1¼	1⅜	—
Polaroid	42½	44⅞	+1
U. A. Theatres	12¾	14	— ½
Walt Disney	15⅜	16⅞	+ ⅜

* Actual volume.

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Shurlock on 'Brutality'

Continued from page 3

producers to avail themselves of code guidance if they want it, Shurlock pointed but that these producers were free to send their scripts advance of shooting to the code office on the Coast. 'J. Arthur Rank is doing it on some of his pictures, and so can anyone else," he said.

Asked whether he thought it fair that foreign producers should be forced to comply with code provisions or else face possible loss of a sizable number of bookings if they have no code seal, Shurlock took the position that this was an issue between exhibitors and foreign producers, not between the latter and the code.

"Everyone in the United States should be free to see any picture he wants," Shurlock stated. "The code, after all, is a creature of the American film industry. We aren't forcing anyone to come to us. It's more or less a family affair. What the theatres do is up to them."

The purpose of the code, Shurlock said was to give Hollywood producers the maximum protection on their product. "It is aimed at assuring the widest possible family audience on our films." The code administrator wouldn't go along with the argument of some that, by its very existence, the code represents a substantial roadblock in the path of films that are unable to obtain the seal.

"Let those who complain go to the exhibitors and ask them why they won't play a picture without a code seal," he declared.

Shurlock said that the code worked completely independently from the Catholic Legion of Decency, a position which has been argued on occasions in the past. At the same time, the code administrator admitted, "if we pass a film, and the Legion gives it a 'C,' or condemned, rating, we'd hear about it." This is in line with Shurlock's reasoning that the code is here primarily to protect producers from commercial harm via objections from pressure groups.

On the whole, he said, there is less pressure today on the code than there was in the past. Complaints about excessive drinking on the screen, for instance, have virtually stopped. Religious bodies, of course, continue to show great interest in film trends. The Catholics are most vocal in this respect, but Shurlock said that, in a quieter way, Jewish interests were just as concerned with themes that appear to them as possibly harmful, and so are the Protestants.

As an example, Shurlock cited extreme Jewish sensitivity to any Biblical stories dealing with Christ and the question of who delivered him up to the Romans. Pi as a result have had a tendency to put the blame for his crucifixion on the Romans.

Shurlock was reluctant to comment on the issue raised by "Tea and Sympathy," which Metro wants to fashion into a film and which has as its theme an accusation of homosexuality. "The code says that homosexuality can never be mentioned on the screen," along with other subjects such as dope, white slavery, etc., the code topper stated. "There is no way of getting around that."

He wouldn't be pinned down on whether he thought the Code in its present form satisfactory, but agreed it was "illogical" in some aspects. He didn't feel it was up to him to suggest changes at this point.

Following a round of N. Y. conferences, including gabfests with N. Y. censor Hugh M. Flick, the Protestant Film Commission and the Legion of Decency, Shurlock left by air for the Coast this morning (Wed.).

'Lovers' Gets Seal

Continued from page 3

will reappraise the picture with a view to reclassification.

Changes, which can be accomplished via editing and the insertion of a dialog line, involve clarification of the fact that the central character ends up as a hopeless cripple "as a direct result of his career of seduction." Furthermore, scenes dealing with prostitution must be eliminated, and it must be made clear that the central character—who in the film is befriended by a prostitute—knew the woman in advance.

Graetz had argued that, without a code seal, he would be unable to recoup his considerable investment in the film since he would lose bookings in many commercial houses and couldn't get circuit dates. However, Italian Films Export never bothers to apply for a code seal for its imports. Despite the absence of the seal, a number of IFE releases have played the circuits, notably "Anna." Explanation given is that the seal becomes a booking issue only if its absence is accompanied by a "C" or condemned rating from the Legion of Decency. Even so, "The Moon Is Blue" managed to play widely. However, a number of major circuits didn't touch it.

"They're doing the "MAMBO!"



Leo's right in step with the times as he woos Miss Box-Office with the industry's TOP Happy Holiday offerings!

THANKSGIVING WHIRL!

Tops for Top Receipts!

"THE LAST TIME I SAW PARIS" (Tech.)

M-G-M presents • Color by Technicolor • "THE LAST TIME I SAW PARIS", starring Elizabeth Taylor • Van Johnson Walter Pidgeon • Donna Reed • with Eva Gabor • Kurt Kasznar Screen Play by Julius J. & Philip G. Epstein and Richard Brooks • Based on a Story by F. Scott Fitzgerald • Directed by Richard Brooks • Produced by Jack Cummings

★

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

CHRISTMAS-NEW YEARS REVEL!

For the Big Money!

"DEEP IN MY HEART" (Color)

M-G-M presents "DEEP IN MY HEART" starring Jose Ferrer Merle Oberon Helen Traubel • and Guest Stars: Walter Pidgeon • Paul Henreid • Rosemary Clooney • Gene & Fred Kelly Jane Powell • Vic Damone • Ann Miller • Cyd Charisse • Howard Keel • Tony Martin • with Doe Avedon • Tamara Toumanova Paul Stewart • Isobel Elsom William Olvis • James Mitchell Screen Play by Leonard Spigelgass • From the Book by Elliott Arnold • Based on the Life and the Melodies of Sigmund Romberg • Photographed in Eastman Color • Print by Technicolor • Directed by Stanley Donen • Produced by Roger Edens

★

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

Inside Stuff—Pictures

Cole Porter got $100,000 net from Metro for a proposed film built on part of his cavalcade, and Chappell and the Warner Bros. music groups collected almost as much between them for the non-exclusive synchronization rights. The Music Publishers Holding Corp. (WB) got somewhat more than the Max and Lou Dreyfus firms. Metro will utilize the score for a revue-type filmusical, as yet untitled. It is not a biopic; in fact Metro already has done the Porter story, under the title of "Night and Day" (WB).

Porter's "Can-Can" deal with 20th Century-Fox ranges from $675,000, with a percentage that may tilt it to a 750G ceiling.

Another filmusical deal, that of Columbia's "Eddy Duchin Story," is a flat $100,000 for all biog rights and clearances. The music bill, of course, will be extra as the story develops.

U.S. Treasury received $18,504,000 from the general admissions tax on theatres and other amusements last August, and collected a total of $26,851,000 for the first two months of the Federal fiscal year (July and August). Although the August figure runs $3,000,000 ahead of 1953, the two-month total is well behind the $43,805,000 for the same period of last year. However, Internal Revenue Service reminds that th figures for the two years should not be compared because any conclusions drawn will be greatly misleading. It is pointed out that the tax has dropped from 20% to 10% with low priced tickets completely exempt and that the basis on which the totals are figured is entirely different from a year ago.

Another "film classic" series is scheduled for the Des Moines Art Center this season and will get under way Oct. 20-21 with the British film, "The Lady Vanishes," together with a short feature, "Behind the Scenes of Walt Disney Studios." Other product announced for the season are "Pepe Le Moko" and "Beaver Valley," (short subject), Nov. 3-4; "Paisan" Nov. 17-18; "Grandma's Boy," featuring Harold Lloyd, and "Sherlock Junior," short with Buster Keaton, Dec. 1-2; "The Story of Gosta Berling" and "The Outlaw and His Wife," short, Jan. 12-13. There is no adi ission charge. Films are co-sponsored by the Art Center, the Des Moines Junior League and the adult education dep't. Approximately 6,000 persons attended last year's series.

A group of Texas millionaires and civic leaders are hosting a mid-December fete for show biz luminaries in behalf of the National Milk Bowl, for juve gridiron talent. Invitations have already been sent to participate in a round of informal parties and hunting sessions, with the Eddie Rickenbacker ranch as one of the main cities.

The affair, sponsored by Gov. Allan Shivers, Jesse Jones, Glenn McCarthy, Gordon McLendon, Mrs. Lee Rountree, et al., some of wh m have newspaper and radio or other show biz interests, turns proceeds of the Milk Bowl games over to a camp for crippled children in Kerrville, Tex.

Collection of photographs and negatives of Matthew H. Brady, the great Civil War and post-Civil War photographer—including pictures of a number of old-time show biz greats—have just been acquired by the Library of Congress. Among the daguerreotypes are those of Edwin Booth, Jenny Lind, Mark Twain, Thomas Edison posing with his talking machine, as well as many prominent in national affairs. Collection, purchased from the grandnieces of Brady, is believed to be the last sizeable group of Brady negatives to have remained in private hands.

Through efforts of Allied Theatres of Illinois, Chicago-American has instituted a half-page weekly feature of still shots from current films recommended by reviewer Ann Marsters. Allied here has long been plugging away at dailies to give motion pix a boost by devoting more promotional space to them. In return for cooperation, Illinois Allied prex. Jack Kirsch has sent mail pieces to exhibs and distribs complimenting the newspaper for its "great interest and desire developing and introducing ideas to help stimulate movie-going Chicago."

While most firstrun houses in Chicago are filling up with choicest vailable CinemaScope and widescreen pix, two smaller houses are suffering from a 2-D product lack. Monroe, which went sluggish with two weeks of "Crossed Swords," had to settle for a western dualer in a pinch because no "A"-type attractions were available. Theatre, which hasn't played westerns or double features in years, doesn't know what it'll deal with now or through Christmastime. Loop Theatre, which has "Rogue Cop" currently, is in the same boat.

First Hollywood producer to combat distortion of American pictures by Red propagandists in East Europe is William Wyler, who directed "Best Years of Our Lives" which is being widely shown behind the Iron Curtai At the request of Radio Free Europe, Wyler made a broadcast in German and explained what the film was really about. Radio Free Europe reported that pirated prints of "Best Years" had been completely distorted by clever dubbing and editing tricks to convey false impressions of American life.

Bill Morton, former publicity director for the RKO Albee Theatre, Providence, is still tub thumping but there's been a switch. He's been calling on film row friends in Albany, Boston, Philadelphia and Detroit soliciting patronage for Sheraton Corp. hotels, with which he's now associated. Hearing a pitch such as this proved a new experience for the tradesters. Sheraton, which recently took over the Ten Eyck Hotel, Albany, from the Schine Hotel Corp. sent 10 representatives to that city in a "sales blitz."

N. Y. State Federation of Women's Clubs, which has a claimed membership of 500,000, has named Samuel Goldwyn the recipient of a special citation to be presented on the occasion of the organization's 60th anniversary. Producer is being saluted for "outstanding achievements i motion pictures and the high standing you have set for the entire industry," Irene W. Mills, president of the Federation, invited Goldwyn to personally accept the citation at N.Y. dinner Nov. 8.

Bruce Trinz, general manager of the Clark Theatre here, has a thesis that theatremen aren't doing enough to promote the film industry internally. Accordingly, in his $50,000 refurbishing program at the Clark, he doing way with the gingerbread and is setting up elaborate photo montage on a prominent wall. Mural is to have an Oscar in its center surrounded by w.k. scenes from Academy Award pix.

First and last film by the new Robert Jacks-Robert Goldstein Productions is "Robbers' Roost," which went before the cameras this week for United Artists release. "Roost" is a commitment made by the late Leonard Goldstein whos estate is currently being closed. Attorneys suggested that the picture be made under another production banner. Pair will make future films under a different corporate name.

House of Seagram bankrolled Crawley Film (Ottawa) latest 16m release, two golf films in one, including "The Gold Cup Comes Home," a 22-minute coverage of the 1954 Canadian Open, and an 11-minute coverage of the blind golfers' tournament at Toronto. Title of the first refers to the first winning of the Gold Cup by a Canadian (Pat Fletcher) in 40 years.

The National Film Board, a government-sponsored filt company in Canada copped three Awards of Merit at recent Edinburgh Film Festival. The films were "Coral" by Colin Low about breaking-in of a horse; "The Switchman," the work of Roman Kroitor and Stanley Jackson; "The Stratford Adventure," produced by Guy Glover on the Shakespearean Festival at Stratford, Ontario.

First picture to be filmed in its entirety on location in Sonora, Cal., will be Nat Holt's "Seven Bad Men," although it is the 103d troupe to use that neighborhood for exteriors. With the rainy season coming on, Holt has rented a building on the county fair grounds and turned it into a stage to shoot all the interiors. It will save time in case the weather interferes with exterior shooting.

What's likely one of the smallest "theatres" the country is now in operation at Mayfair House, headquarters of the Walter Reade circuit at Deal, N. J. Room, which seats 24, is equipped with a wide screen measuring 5x12 ft. and has CinemaScope and stereo sound.

The Government's antitrust suit against various film companies, which charges restraint of trade in the 16m pic field, looks to be going to trial early next spring. Federal Judge Harry C. Westover has set Dec. 13 for pre-trial argument.

Eddie Clifford, organist at the Music Hall Theatre in Seattle, one of the few such musicians now playing regularly in a first run motion picture house in the nation, was honored on his first anniversary there by local show biz personalities.

Tieup set by RKO has the Arthur Murray Studios introducing a new dance, billed "The Americano," from the RKO pic of the same name. It's taken from a terpery exercise by Abbe Lane (Mrs. X. Cugat).

Motion Picture Pioneers' 16th annual dinner Nov. 17 in N.Y. will have an extraordinary feature—no speeches, just food and entertainment. S. H. (Si) Fabian will be honored as "pioneer of the year."

'LIFE OF PRINT' PROVISO

McGraw-Hill Distribs RKO's 16m. Films on That Basis

Under a new arrangement, McGraw-Hill's film department is selling RKO educational and non-theatrical 16m films under a "life of the print" deal. Formerly, all prints were sold under a 10-year lease agreement. The new system is not retroactive, and all prints sold prior to Aug. 12 come under the 10-year restriction.

The new license agreement stipulates that the deal is "for educational, non-theatrical exhibition only and shall remain in force for the life of the print." It's stressed that the term theatrical" excludes all commercial exhibition for profit, showing for admission charge, entertainment, or television. In addition, the print cannot be sold, assigned or transferred.

Prices for the "life of the print" range from $48 for an eight-minute real to $85 for an 18-minute "This Is America" subject.

Earnings Faked, Court Cuts Cost Of Ozoner 55G

Omaha, Nov. 2.

An out-of-court settlement, facts secret, ends the damage action arising from the sale of the Crest Drive-In Theatre at Beatrice, Neb.

The plaintiff, Saul Frank of McPherson, Kans., charged he had been given fraudulent information on which he based his decision to buy the ozoner from C. M. Alspach and V. C. Anderson, also of McPherson, for $125,000. The court awarded Frank $55,000 damages, leaving a balance of $70,000 due on the purchase.

Church's Paid Ads

Denver, Nov. 2.

The Denver Council of Lutheran Churches paid for two ads, each two-column five-inch, in the local dailies, urging their members and others to be sure and see "Martin Luther" at the Aladdin.

This is thought to be the first time, at least locally, that a church has done this.

'INTERNATIONAL REVUE'

Metro's Whole Roster To Be Used —Year To Shoot

Hollywood, Nov. 2.

Dore Schary, Metro production chief, estimates that the studio's most widespread production, "International Revue," will cover 40 foreign countries and require more than a year to complete.

Cast will include all the contract players on the lot and a number of added starters. Thus far Gene Kelly is set for an Irish sequence and Leslie Caron for one in Paris. Director George Sidney will tour the world in quest of talent and locations.

The 'New' Always Has a Past

Seems there's nothing ever really new in the film biz.

Back in 1927, a Frenchman called Abel Gance made a picture, "Napoleon." For the battle scenes he used three screens and three synchronized projectors. Now that Gance's been updated by Cinerama, indie distrib Thomas J. Brandon wants to go back to the original.

On his recent European trip he acquired "Napoleon," with Gance supervising a new score. Brandon is going to talk with Cinerama execs and others about showing "Napoleon" as a spectacle. Just in case, however, Brandon brought with him a standard-size version of the film for the arties, with voices dubbed in.

PLEASE CHANGE YOUR NAME

Triumph, Minn., Pressagents Towns In 3 Other States

Minneapolis, Nov. 2.

Triumph, Minn., village council has passed a resolution asking similarly named towns in Illinois, Louisiana and Idaho "to yield generously and graciously in changing to new names of their own selection."

Mayor Elmo Stockdill explains that the requests' immediate purpose is to gain for Triumph, Minn., located near here, "the unchallenged right to have the world premiere of the new Hollywood picture, 'Day of Triumph'."

Producers of that film have announced they plan to hold the preem in one of the several American towns named Triumph.

The A.P. carried the story about the Triumph, Minn., requests, meaning more nation-wide publicity for the film.

MAKELIM NOT PLAYING EXHIBS FOR MARBLES

Many exhibs who've had the notion they could pick up the group of proposed Hal R. Makelim pix for small change are in for a disappointment.

The Makelim org is currently scrutinizing all offers and those which fall below what the producer feels is fair ill be rejected. Many smaller situations have made bids at flat rentals which Makelim considers way out of line. They face rejecti unless they up their offers.

All the Makelim pictures are being offered flat at terms that are worked out after considerable negotiation between Makelim reps and the theatremen. This is particularly true of the deals with the big chains which have, agreed to support the Makelim plan. Makelim's deals with theatres for the 12 pictures he's offering sight unseen, it has been pointed out, depend on the theatre, the territory and what the houses have paid for similar pix in the past.

Tacoma's Local Tax Cut

Tacoma, Nov. 2.

City Council here has voted to discontinue city theatre taxes on admissions of less than 50c.

Action was taken after theatre owners and operators said they were going broke and would have to curtail operations unless the tax was lowered. They said they couldn't compete with home television unless they could lower prices.

One-Man Booths, With 20% Wage Hike in St. Louis

St. Louis, Nov. 2.

One of the important clauses i the new five-year pact between Local No. 143, IATSE and motion picture exhibs in St. Louis and adjacent St. Louis County provides for one-man projection room operation in all but 16 houses in the local . The deal, ratified by the union members replaced one of three years duration that expired Aug. 31. The projectionists continued working during the huddles that brought Richard F. Walsh, prexy of the international union, to this city on two occations.

The basic terms of the new contract gives the operators in one-man houses a 20% hike in the old basic wage scale of the house, plus a 5% retirement fund contribution by the theatre owner. This arrangement applies immediately to 47 of the houses covered by the new ticket.

Effective next September, 11 other houses will also revert to one-man operation. Six of these are operated by Fanchon Marco' St. Louis Amusement Co. The one-man operators will not benefit i the new contract until next year.

The five first run houses, Loew's State, and Orpheum, Fox, St. Louis and Missouri, the latter three controlled by F&M will continue with the two-men operation but will grant the 5% pension contribution immediately.

An ordinance that requires two projectionists in each motion picture theatre booth has been on the books for more than 10 years and it is likely it will be replaced in face of the new contract.

Variety Club Front

Atty. Ecker Elected Pitt's Chief Barker

Pittsburgh.

I. Elmer Ecker, prominent Pittsburgh attorney, named Chief Barker of the Variety Club No. 1's annual elections recently. He'll take over from incumbent Norman Mervis at the big banquet in William Penn Hotel Nov. 21. Others named were David J. McDonald, head of the United Steelworkers, first assistant barker; Ray Scott, radio and tv sportscaster, second assistant barker; Sam Speranza, Stanley-Warner booker, treasurer, and Al Weiblinger, an auditor, as secretary. Latter has held this post for years.

Board of Directors will be made up of Ray Downey, Harry Hendel, Jimmy Klingensmith, Harry Kodinsky, Bob Prince and Abe Wei

Albany Tent Names Schenck

Albany.

The Albany Variety Club's new officers are George H. Schenck, Tri-State Candy Corp. branch manager, Chief Barker; Norman Jacker, Columbia manager, first assistant barker; Jack Goldberg, Metro manager, second assistant barker; Attorney Lewis A. Sumberg, property master; Sidney Urbach, certified public accountant, chief doughguy. Schenck originally was with the Warner circuit in Utica, Syracuse and Elmira.

The group took over as soon as named so as to permit formulation by them of plans for the annual Denial Drive, to be conducted in November for Camp Thatcher.

Georgia Chain Expands

Augusta, Ga., Nov. 2.

Georgia Theatre Co., operator of the Miller, Hodjeska, and Cloverleaf Drive-In theatres here, have taken over operation of the Hilltop and Augusta ozoners.

New management began Oct. 17.

Xmas sometimes comes early in New York...

"Hansel and Gretel" broke every attendance record at the Broadway Theatre, N.Y., grossing $40,287 in six days!

...and Xmas will come early (and stay late) when you play "Hansel and Gretel", this year's great holiday show!

"Hansel and Gretel" is the miracle that happens only once to the very young...at heart. And all the New York critics and the long lines at the box office must be young at heart, because they agree that "Hansel and Gretel" is great entertainment for everybody.

"A fine film for children . . should delight fanciful grown-ups, too! Mr. Myerberg's daring has admirably paid off . . a charming entertainment in both the musical and the novelty line. This picture has the quality of a truly visualized fairy tale."
—*Bosley Crowther, New York Times*

"It calls for cheers. The Kinemins walk, talk, sing and dance as though they were really alive. Displays an imaginative eye for the picturesque."
—*Kate Cameron, Daily News*

"Hansel and Gretel" certainly solves the problem of where to take the young ones on a holiday or birthday outing. The elusive spirit of fantasy has been caught with sprightly delicacy that is likely to spread its enchantment over Broadway for many a month."
—*Alton Cook, New York World-Telegram*

"The picture can be summed up as a very remarkable achievement."
—*Archer Winsten, New York Post*

"A charming musical fantasy."
—*Rose Pelswick, New York Journal-American*

"Rises into great and exalted beauty . . . literally sings its way into your heart."
—*Jesse Zunser, Cue Magazi*

"Amazingly Real. Myerberg has created a wonderful fairy tale that will be loved by all children and many adults. 'Hansel and Gretel' is a masterpiece of mechanical creation that evolves with delightful charm and whimsy."
—*Frank Qui , Daily Mirror*

"HANSEL AND GRETEL" WILL BE BACKED BY THE GREATEST MERCHANDISING CAMPAIGN IN MOTION PICTURE HISTORY

168 major tie-ups are now available



MICHAEL MYERBERG presents

HANSEL and GRETEL

Distributed by RKO RADIO PICTURES

Full Length Feature Musical Fantasy
in FAIRYLAND COLOR by **TECHNICOLOR**

Clips From Film Row

CHICAGO

Wally Heim, UA publicist, home from hospital and on crutches after knee operation resulting from fall down stairs at his home.

Uptown Theatre only house in town to book theatre telecast of Opening Night at Metropolitan Opera Nov. 8; asking $2.50 admission.

Women's Variety Club of Illinois sponsoring opening game of 1955 season of Harlem Globetrotters as fall fund-raising project for La Rabida Sanitarium.

Clark Theatre installed Precipitron air purifier in its $50,000 remodelling program to rid house of such allergens as pollen, lint and dust.

Kermit Russell, formerly of Schoenstadt circuit, made assistant film buyer of Illinois Allied buying and booking department.

Lambert Swatek, Tribune ad amusement chief, numbered full page color ad taken by United Artists last week for "Barefoot Contessa" as the eighth taken by the film industry in last two years. This is a record number of four-color pix pages in the Trib for the period. It points up that films re at a bally high.

Circuit owner James Coston and Alliance Theatres toppers P. J. Dee, S. J. Gregory and James Gregory planed to Coast to attend Charles Skouras rites.

Doug Helgeson, "Cinerama" general manager here, reports 1,235,000 people have attended the film in first 65 weeks.

Otto Preminger in town for couple days making appearances for "Carmen Jones," which opens at United Artists this month.

Ginger Rogers and husband Jacques Bergerac due here Nov. 9 to hypo "Twisted Fate," which opens at Monroe next week.

NEW YORK

John T. Babbitt, New York regional manager for the Army & Air Force Motion Picture Service, transferred to the Atlanta regional office as manager; replacing him is Richard O. Schmidt who moves up from a similar AAFMPS berth in Washington.

Al Burks, Warner Bros. home-office exploiteer who recently covered the Washington, Philadelphia and Charlotte areas transferred to Dallas, Memphis and Oklahoma City territories.

PHILADELPHIA

Chamber of Commerce filed an objection with Zoning Board against permit for A. M. Ellis' proposed new Roosevelt Boulevard ozoner, asking that acreage be held for industrial sites.

New Penn Theatre, North Philly nabe, has shuttered.

Stanley Warner Commodore, West Philly nabe, switched to art house policy, playing English and other foreign product.

Charles Beilen, Warner branch manager, back at the exchange after major operation.

Harold S. Eski increased holdings with purchase of eight theatres in Pittsburgh territory.

"Laurel and Hardy in Utopia" will be released nationally by Exploitation Productions, Inc., Jack H. Harris, general sales manager of EPI, announced. Film is first made by Laurel & Hardy since 1945, and comeback is due to tv popularity.

Sidney Samuelson, president and general manager of Allied of Eastern Pennsylvania, sent a series of nine bulletins to membership covering major Allied squawks against the distribs.

RCA Service Co. technical products department has signed a service and maintenance pact with the Balaban & Katz Circuit, in Illinois, Indiana and Ohi . W. L. Jones, RCA v.p., and Al. L. Trebow, representing B&K, handled the negotiations.

DALLAS

Harold Schwarz, owner of Tower Pictures Co., named a director of Midwestern Security Life Insurance Co.

A. R. Milentz celebrating his 25th anni as operator of Park Theatre at Liberty.

Frontier Theatre Circuit opened the State at Pecos. Al Cook named manager of house.

Bill Hardy and O. L. Lowery, owners of the H. & H. Amus. Co., bought the Glade Drive-In at Gladewater.

Abe Levy sold the 483-seat Texas Theatre, Waco's oldest nabe house, to Edward Fadal. House was originally opened by the late J. A. Lemke as the Lyric in 1927 and later operated as the Texas by Interstate.

Claude Ezell and Associates took over operation of the Hi-Park Drive-In, San Antonio, formerly owned by Carlton H. Weaver. Dan Goodwin is the manager.

Members of the film industry honored J. B. Underwood on his 25th anni with Columbia Pictures. Underwood is Col division manager with headquarters here.

Kendall Way awarded the "R. J. O'Donnell Award" given annually here by the Variety Club Tent 17 "in appreciation of tireless efforts in behalf of the Variety Club Boys Ranch and other charities of Tent 17 during the past year."

H. H. Carlile announced that construction has started on a new 500-car ozoner at Dimmitt. The C'Scope-equipped drive-i will cost about $50,000.

Walter Jolley took over as manager of the Garland Road Drive-In at Garland; formerly was with Dickinson Theatres in Kansas.

Pioneer Drive-In opened between Cross Plains and Rising Star by Bob Vaught and Hugh Millington. The ozoner is C'Scope-equipped.

G. W. Wooten reopened Sunset Theatre in San Antonio which has been shuttered since February. For the last 14 years base photo lab chief at Kelly Air Force Base, he previously spent 15 years operating theatres at Victoria, Brownsville, Yorktown and Graham.

BOSTON

Justi "Jud" Parker, former Universal and Screen Guild salesman, named Republic's branch manager, replacing Herb Schaefer, who joined Buena Vista Productions.

New England Theatres conducting a "Profit and Prestige Drive" during the final quarter of the year.

Herbert Schaeffer, for the last year Republic branch manager, resigned to join Buena Vista Productions handling the Disney features; will cover the New England territory.

Fred Bragden, who recently resigned his post as Columbia salesman, joined Times Film Co., and will handle the New England section.

Dorothy Riley appointed manager of B&Q's Art Theatre, Quincy. Formerly a cashier and assistant manager, this marks the first time a femme manager was named by the circuit; replaces Robert Dyette, who resigned to enter another biz.

Seven ozoners are currently under construction in Massachusetts for spring openings.

MINNEAPOLIS

W. R. Frank, local circuit owner-Hollywood producer, to N.Y. to help campaign for his "Sitting Bull" at the Mayfair there. After Broadway preem, he will fly to Europe to arrange for openings of film abroad.

Harold Walstead promoted from assistant to manager at RKO-Pan theatre here, succeeding James Heuser; latter transferred to RKO house at Dubuque, Ia., as manager.

St. Paul city council delayed action for 30 days on measure imposing tax on billboard advertising, opposed by theatremen.

Frank Mantzke, local "Martin Luther" distributor, also assigned to distribution of it in Milwaukee exchange area.

Federal district court gave S. D. Kane, North Central Allied executive counsel, additional time to prepare his written brief defending NCA's picketing of Columbia branch here.

Minnesota Entertainment Enterprises, comprising a group of Twin Cities' leading indie exhibs, won out in fight to obtain only available drive-in license in Minneapolis suburban Bloomington where it already has a deluxe ozoner, one of the five in its chain. Population growth permits the second Bloomington outdoor theatre, as per a local ordinance, and Otto Kobs, owner of suburb's conventional theatre, also was seeking the license.

Warner exploiteer Don Walker in from K. C. to work on "Star Is Born" out-state dates.

B. O. "Buck" Stoner, new Paramount division manager, paying his first local visit.

DENVER

Neno Pepitone, assistant at the Centre, made manager of the Esquir , succeeding Hazel Spiller, who moved to executive staffs of the Centre and Denver.

Paul Anglin, Universal exploitation man, Boston, added to the divisional staff of Fox Inter-Mountain Theatres, and will supervise showing of art films, Rocky Mountain states.

Dick Fulham, Republic salesman, moves to a similar job with 20th-Fox.

Wm. Carter now managing the Santa Fe.

Robt. Demshki resigned as Centennial Drive-In manager. Ralph Batschelet, general manager of the operating company, is running the ozoner.

Wally O'Neill, owner the Vita, Spearfish, S. D., and Bud Lovell, bought the Knox Drive-In, Newcastle, Wyo., from Ted Knox.

PITTSBURGH

Sam Gould, who quit WB in Greensburg to go with Associated Theatres in New Castle, returned to former community as district manager for four of the eight Pennsylvania houses that Harold S. Eskin Enterprises acquired from Stanley-Warner circuit.

Norbert Stern, who heads Associated Drive-In Theatres, proposing a new one in Duquesne Place for Spring.

Stanley - Warner showmanship awards here went to Jack Kieffer, of the Enright in East Liberty; Leopold Satori, Strand in Oakland; Lou Fordan, Memorial in McKeesport, and Michael Cardone, Harris in Tarentum.

Robert Cannon, manager of Shea's McKean and Bradford Theatres, reopened Shea's in Bradford as an arty house. Shea's has been shuttered for several months.

Basle-Laskey Theatres Inc. purchased the Westover Drive-In near Morgantown, W. Va., from the Bell Bros.

Dick Brown, long-time exhib and son of late Harry Brown, who managed the legit Nixon for years, now salesman for Coyne and Evans Chevrolet agency.

Ray Allison retiring from business and negotiating lease on his Rivoli in Altoona; was a Par salesman here more than 30 years ago.

While I. T. (Ike) Sweeney, Republic exchange manager, is on sick list, Walter Titus, company homeoffice exec, is here to look after the branch.

Corporal John Fabac, former assistant to Stan Harner, Stanley-Warner purchasing chief, home after 18 months of Army hitch in Austria; will exercise GI rights by enrolling at Pittsburgh U.

LOS ANGELES

Harry Mandell, general sales manager of Filmakers Releasing Organization, appointed Scott Lett as company's southeastern sales rep.

Robert I. Kronenberg, prez of Manhattan Films International, inked deal with Ed Harrison in New York to handle the Japanese import, "Ugetsu," on the Coast.

Universal booker Stanley Cohen resigned to handle sales in Southern California for Manhattan Films. He was formerly with Sid Luft at the Zeppo Marx agency.

Harry Mandell and Charles Kranz appointed to the board of directors of Filmakers Releasing Organization.

Benedict Bogeaus' RKO release, "Cattle Queen of Montana," will get saturation booking after its world preem in Billings, with 35 Montana-Idaho key situations already set.

Ben Marcus, head of Allied Theatres and owner of Marcus chain in Milwaukee, here for discussions with Hal R. Makelim. Pair is holding confabs on the Makelim Plan for exhibitor-guaranteed showings of a program of features.

New York Theatres

WARNER BROS. PRESENT A STAR IS BORN
STARRING JUDY GARLAND JAMES MASON
CinemaScope
TECHNICOLOR and STEREOPHONIC SOUND
ALSO STARRING JACK CARSON CHARLES BICKFORD WITH TOM NOONAN MOSS HART · SIDNEY LUFT
DIRECTED BY GEORGE CUKOR MUSICAL DIRECTION BY RAY HEINDORF
SCREEN PLAY BY PRODUCED BY A TRANSCONA ENTERPRISES PROD
PRESENTED BY WARNER BROS. ORIGINAL MUSIC BY HAROLD ARLEN and IRA GERSHWIN LYRICS BY
CONTINUOUS AT TWO THEATRES!
PARAMOUNT B'way & 43rd St.
VICTORIA B'way & 46th St.

RADIO CITY MUSIC HALL
Rockefeller Center
IRVING BERLIN'S "WHITE CHRISTMAS"
in VistaVision starring
BING CROSBY • DANNY KAYE
ROSEMARY CLOONEY • VERA ELLEN
Color by Technicolor • A Paramount Picture
and SPECTACULAR STAGE PRESENTATION

Censors Install CinemaScope Gear

Columbus, Nov. 2.

Despite the rockets of opposition that have been bursting about their heads the last two years, Ohio's Film Censor Board apparently thinks it will be in operation a long while yet since it has just ordered a CinemaScope screen in its basement viewing auditorium. Four-track sound equipment ought to be in place withi the next 30 days.

In the past, board has had to arrange special screenings at neighborhood or downtown theatres for CinemaScope productions.

MISTRIAL FOR CLAUGHTONS

Jury 11-1 For Distribs After Eight Hours

Miami, Nov. 2.

Federal Judge George W. Whitehurst today declared a mistrial in the long-drawn $9,450,000 antitrust suit against six major film companies brought by E. N. and William Claughton, operators of several indie houses in the Miami area. The distributors involved are Paramount, Warner Brothers, 20th-Century, Universal - International, Columbia and United Artists.

The jury, after deliberating for eight hours following the six-week trial, was eleven to one in favor of the defendants when they reported back to Judge Whitehurst that they were unable to agree. Under federal judicial procedure the court was then forced to declare a mistrial as required when a unanimous agreement is not reached. The Claughtons have not indicated if they will continue with the suit.

Republic Opens Formosa Office, Jumbles Permits

Opening of a Republic branch on Formosa necessitates a new divying up of the Motion Picture Export Assn. permits for the first half year ending Dec. 31, 1954. Earlier, the eight MPEA members with offices on the island had agreed on a split of the available 134 licenses.

When that was done, Republic didn't have an office on Formosa, distributing via a local organization. With Republic now in the market, MPEA argued with the Nationalist Chinese authorities that the Republic quota should be taken out of the indie allocation. However, the Formosan authorities didn't go for the idea.

New split will see nine distribs carving up the 134 permits.

300-Seat Artie Marks Its 25th Anniversary

Rochester, Nov. 2.

Rochester's oldest art film house, The Little Theatre, has completed a three-week celebration of its 25th Anniversary. Two first runs were screened: "Pickwick Papers" for two weeks and "The 5,000 Fingers of Dr. T" for one week.

Mr. and Mrs. Ben Belinson's 300-seater in East Ave. has managed to survive crashes, depressions, double features, wars and wide screen by offering a fare of first run art and foreign films, together with returns of musicals and/or Oscar winners.

NEW JERSEY ANTITRUSTERS

Republic Included With Majors In One Action

Total of $4,981,500 damages are sought by three New Jersey exhibitor firms in two separate treble-damage antitrust suits brought in N.Y. Federal Court last week against the eight major distributors and several theatre circuits. Golden Lane Theatre Corp., operator of the Temple Theatre in Union City, N.J., asks $3,750,000 from the majors as well as Republic Pictures and Skouras Theatres Corp.

Lane outfit, which charges the distribs refused to license it with firstrun product, claims this policy favors the exhibitor defendants and caused the Temple "great damages." Union City exhib seeks an injunction requiring the distribs to license their films in a "fair and open market."

Sompru Theatre Co., owner and operator of the Court Theatre, Somerville, N.J., until 1943 when it leased the house to the Brookpru Theatre Co., wants $639,000 from the eight majors, Walter Reade Theatres and three Reade subsidiaries. Brookpur seeks $592,500 from the same defendants. Both plaintiffs charge the distrib defendants with maintaining a system of "unreasonable clearances," among other things.

Another Fare Hike Alarms Theatre Men

Minneapolis, Nov. 2.

Loop first-run theatres have new cause for concern in the present application of the bus company providing all local transportati for another fare boost to 20c straight with an additional 2c charge for transfers.

Present rate of 20c cash or five tokens for 90c with charge for transfers represents a boost from 5c not so many years back and five hikes in the past decade.

Exhibitors point out that high cost of downtown filmgoing is already a considerable handicap for the loop boxoffice. With $1 th regular night admission for C'Scope pictures and 85c prevailing otherwise in downtown first-run houses, attendance at a loop house for a couple usually means an outlay of not much under $4, including transportation. Add baby sitting expenses and it's a real box-office hurdle.

MERCHANTS WANT PIC HOUSE RELIGHTED

Minneapolis, Nov. 2.

In nearby Ellsworth, Wis., merchants, discovering that the town's lack of a film theatre not only hurt their business, but also that the community as a whole has been less happy and citizenry morale and spirit lower since the shuttering of the only showhouse, have taken the bit in their teeth.

They've decided to subsidize the operation of the theatre while trying to put it on a pay-as-you-go basis and have arranged for its reopening.

Patent Office 'Show'

Washington, Nov. 2.

U. S. Patent Office unveiled an exhibit provided by Chromatic Television Laboratories in the lobby of the Commerce Building here last week. On view is Chromatic's color tv tube the various stages of its development and on hand to explain the details for the four-week "run" of the display are Al Chesnes and Robert Dressler, Paramount engineers. Par owns 50% of Chromatic.

All part of the Patent Office's program of acquainting the public with its service.

ADDED TICKET WORKSHOPS

Metro Accepts Bids From Ohio and Montana

Two more Ticket Selling Workshops have been scheduled by Metro, making a total of five so far. New dates are March 1 in Columbus in cooperation with the Ohio Allied unit and May 10 in Billings at the request of the Montana Theatre Owners Assn.

Mike Simons, head of M-G customer relations, will conduct all the sessions. He'll be assisted by Emery Austin, exploitation chief. A number of panelists will be selected to cover various phases of promotion and advertising.

The first of the Workshop session under Metro sponsorship teed off last Thursday (28) at the William Penn Hotel, Pittsburgh, when various indie and circuit theatre groups were on hand. Sessions are also scheduled for Indianapolis, Nov. 16, in cooperation with Indiana Allied, and in Boston, Dec. 6, in association with the Independent Exhibitors and Drive-In Theatre Assn. of New England.

TV SCORECARD: HITS & MISSES

Get It?

To hear the research experts tell it, practically everybody's been reading the wrong Nielsen figures in sizing up accurately the popularity of the new season's programming (and particularly the specs). Furthermore, if you take the "average audience" (AA) Nielsen figures there's very little difference between that and Trendex.

Thus, say the research boys, Trendex gave "Lady In the Dark" a 25.8 rating. Nielsen's "average audience" rating was practically right on the Trendex button—25.3. But not the "Nielsen Rating" (NR) that shows up in bigger, blacker type, and which delivered a 39.1.

Similarly on CBS-TV's "Royal Family" ("Best of Broadway") Trendex and Nielsen's "average audience" hit it right on the nose—24.2 and 24.5. But Nielsen's NR projected a 33.6.

How come? Nielsen's bigger rating stems from the premise that if a viewer stays with show six minutes he's seen it all. The longer the show the bigger the rating, since a 90-minute program gets full credit for the six minutes of viewing. But in striking minute-by-minute average, you come up with the Nielsen Average Audience measurement. And that, say the research statisticians, is the one that counts.

Ex Libris Baxter

WCBS-TV Trots Out California's Educator-Showman To Build Up a New Pubserv Series

Using words and phrases as if he had a copyright on them and with a platform style calculated to make latter-day Athenians relegate Domesthenes to an opening act, Dr. Frank C. Baxter was a smash hit in New York last week. Official host at a Savoy-Plaza luncheon for the Professor of English Literature of the U. of Southern Cal. was WCBS-TV, although the educator is currently on a CBS-TV network kick with his Sunday "Now and Then" culturama. A few months ago, however, it was Columbia flagship that offered him a kinescope forum for his w.k. "Shakespeare on TV" series originally showcased live on KNXT, Los Angeles.

Thus this looksee of the belletristic man in the flesh was by way of a "thank you" for past performances plus serving as a convenient way for the station to draw attention to a new public service series while Dr. Baxter was in town also to attend the sessions of the National Assn. of Educational Broadcasters. But the web itself was well represented both on the dais and table d'bourgoisie, these including a brace of veepees in Merle Jones (stations) and Sig Mickelsons (news and public affairs); Craig Lawrence, ex-WCBS-TV, under whose general managership the Baxter kinnies were displayed, and the press info gang. Flagship was repped by its topper,

(Continued on page 38)

Paley to the Rescue

Hollywood, Nov. 2.

Arrival this week of CBS board chairman William S. Paley and program chieftai Hubbel Robinson Jr. will see a series of program meetings that may settle the status of many network-produced shows at CBS Television City. Status of the Red Skelton show, for one, has been in the doubtful columns for weeks and will be high on the agenda.

Number of new "house" shows have been completed and those in planning stage will be discussed along with stepped up production of colorcasts.

Kingsize 'Digest' For Auto Sponsor

A $3,000,000 vidpix drama series based on Reader's Digest material has been wrapped up by the Ruthrauff & Ryan ad agency and will be underwritten by the Studebaker-Packard combine starting in January. It will be a half-hour (8 o'clock) Monday nighter on ABC-TV.

Show is being filmed by the Bernard Prockter studio on the Coast and production is under Chester Erskine. Every story will be an adaptation treatment from the pages of the mag, with full credit to original sources. There'll be a host, probably a name. It will be Reader's Digest first network tv program.

The 8 p.m. spotting is calculated to strengthen ABC's Monday night bloc, with the Reader's Digest show falling between "Name's the Same" and "Voice of Firestone." Jimmy Nelson is currently sustaining at 8, but not known now where it will move in January or whether it will be dropped.

There's double ad agency representation on the deal, with Studebaker's end being handled by Williams, Roche & Cleary and R & R acting for Packard, although latter agency is in the overall.

End Of An Era— Johns Manville Radio Bowout

Johns Manville has decided to bow out of network radi giving up its cross-the-board Mutual news commentary. Sponsorship of the five-minute nighttime strip by Bill Henry will terminate at the end of the year when Johns Manville goes into tv.

Relinquishing of the radio program is of more than passing significance. John Manville has been a year-in-year-out news sponsor in AM from way back. During the medium's lush years, the client was spending upwards of $2,000,000 for a five-minute (8:55-9 p.m.) news strip CBS, probably the most expensive program of its kind during any era of broadcasting. The shift to Mutual was made a few years back when Columbia, at the height of its SRO status, decided against breaking up half-hour segments.

Starting the first of the year, Johns Manville will share in sponsorship of NBC-TV's "Meet the Press" (see separate story).

JOHNS MANVILLE TO SHARE 'PRESS' TAB

With Revere Copper bowing out of sponsorship of the Sunday afternoon "Meet the Press" on NBC-TV, reportedly due to budgetary problems, Johns Manville is stepping into the breach and joins as alternate week bankroller after the first of the year.

Pan American Airways will continue as Johns Manville's "other week" client. Both are J. Walter Thompson accounts.

APPRAISING THE '54-'55 SEASON

By GEORGE ROSEN

The '54-'55 tv season is well under way, with attention now directed to option time and program renewals. The patterns have been established and the major-budgeted entries have had time to shape themselves into a for-better-or-worse status with, for the most part, an awareness of whether they're going to make it or drop by the wayside.

A capsule night-by-night appraisal of the good and the bad would indicate:

Monday—Despite NBC-TV's desperate bid to set its Monday night house in order in an effort to cut down the longtime CBS-TV supremacy, resulting in the present Sid Caesar-"Medic" 90-minute parlay (with the one-a-month color spectaculars thrown in for good measure), there is little likelihood that the "Lucy" audience domination will be disturbed this season. Nor, for that matter, does the Burns & Allen-Talent Scouts 8 to 9 CBS bracketing appear to be in danger.

For, on the basis of his last few shows, Caesar has been a keen disappointment, even to diehard Caesar fans, and he has still to prove that he can make it on his own in the present hour-long framework. And while the "Medic" dramatic series has been hailed for its honest, forthright approach, it's evident by now that, as all-round family entertainment it's another story, offering limited appeal hardly calculated to make too much of a dent in the Lucy rating pull.

Spec Ambitions Rate Nod

For its introduction of the every-fourth-week "Producers Showcase" color spec, NBC deserves nothing but praise, even though it may fall short of topflight standards (and the same must be said of the Saturday and Sunday night Max Liebman-produced spectaculars). But the infrequent exposure, as opposed to the habit-forming "same time-same station" viewing, militates against its success in knocking off the competition. Where it stands in the rating sweepstakes depends pretty much on whether you champion Nielsen or Trendex.

Tuesday—Just as its always been, the Tuesday night at 8 Milton Berle NBC show (with Martha Raye and Bob Hope periodically alternating) remains the pivotal point of popularity the Tuesday night competition, its '54-'55 success already in the bag. CBS hardly gets a look-in until Ed Murrow comes on at 10:30 with "See It Now." Red Skelton in the opposite-Berle slot has been going nowhere; ditto "Life With Father" in the 10 o'clock period (with CBS converting it to film in December in the hopes that it might help matters.) Otherwise the post-Berle quality stanzas project ABC into the limelight with Danny Thomas' "Make Room For Daddy" and the alternating-week "U. S. Steel Hour" dramatics. (Elgin hour is still wait-and-see.)

Most Promising

Wednesday — Not much on this night, any network, to provoke shouting, with ABC's "Disneyland" holding forth the most promise for the season. Unfortunately, it's the one showcase that cries out for color, but ABC's still in a 100% black-and-white status. Designed for both kid and adult appeal, "Disneyland" is perfectly slotted—7:30 to 8:30. CBS has its own variation on a color spec theme riding once-a-month in the 10 to 11 period for Westinghouse via "Best of Broadway" (while Pabst takes a breather on the bouts), but thus far they've suffered the same Trendex humiliation as the NBC specs.

Thursday—"Dragnet" and Groucho Marx make this NBC's night, same as last year. "Lux Video Theatre" is NBC's 10 to 11 attraction this season, but the Coast-originating dramatics have been anything but a credit to the network or the sponsor. Also found wanting have been the Chrysler-sponsored "Cli-

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Gottlieb's Grand Slam in Pacting Crosby Cross-the-Board for Radio

Lester Gottlieb, CBS Radio programming veepee, has moved in where others feared to tread, grabbing off Bing Crosby for a five-night-a-week radio showcasing executing the major network radi coup of the year. What makes it all the more standout is that Gottlieb convinced The Bing to reverse himself, for i signing off at th end of last season Crosby more or less renounced radio along with tv.

Crosby tees off on Nov. 22 in the 9:15 to 9:30 slot, Monday-thru-Friday, a taped show that will pretty much conform to the usual Bingle variety format, with guests, etc. Initially it was Gottlieb's aim to bring Crosby back into radio with a continuing biographical theme based on the Crosby "Call Me Lucky" life story, but the singer vetoed the idea feeling he could bring more entertainment elements with the conventional format. As in the past, Bill Morrow will produce. Joh Scott Trotter, after a many-year association with Crosby, will be missing this time up, with a more intimate instrumental combo going in.

Crosby will be slotted back-to-back with Amos 'n' Andy, who have also entered the cross-the-board 25 minute sweepstakes with their 9:30 to 9:55 p.m. CBS show. (Fibber & Molly have dittoed on NBC in what shapes up as the new program pattern on network radio based on the premise that slotting the same major personalities at the same time every night will invite habit-forming listening.)

THIS IS OBLIVION?

Fred Allen's Treadmill Heads TV's Way; NBC's News Format

" Don't look now, but Fred Allen may wind up as one of tv's busiest "non-contract" players this season, going from "Treadmill to Oblivion" (his Little, Brown book) to "Treadmill to Television." The comedian's tome had its visual preview on the preem of "Omnibus" this month and he's scheduled for a number of other appearances on the CBS-TV Sunday afternoon show.

Now comes a rival network (NBC-TV) with a "bright idea" for the author-wit. Barry Wood, NBC's lately installed special events chief, is dreaming up a format that would set Allen into a news stanza that takes the stuffed shirtism out of a roundup of public happenings.

That's how matters stood as of last week—with no further specifications as to where the "kidding the news" session would be slotted or in what frequency. Actually, such a format would be an updated, extended version of the old "Allen's Alley."

NBC's $1,000,000 Toot-Toot-Tootsie Sweetens Coffers

Tootsie Rolls is sweetening up the NBC-TV coffers to the tune of more than $1,000,000, giving the network a sponsorship assist in the launching of the new Saturday morning program lineup and getting the web off the one-shot hook Nov. 9. Latter date, originally set for Bob Hope's regular Tuesday 8 to 9 showcasing, was cancelled out by General Foods because it didn't want to get involved in added costs entailed in filming Hope's show in England, leaving NBC saddled with a full hour of sustaining time.

Tootsie Rolls, however, came to the rescue over the weekend and bought the time for a variety stanza starring Steve Allen and Paul Winchell. Actually, it will serve as a Winchell "trailer" for his forthcoming Saturday morning 10:30 to 11 juve-slanted show, teeing off Nov. 20, which the candy outfit is bankrolling on a full season basis.

New Saturday morning lineup, which will find the 10 to noon segments undergoing a complete reshuffle, will spot Happy Felton from 10 to 10:30 (featuring circus acts which NBC filmed in Europe some time ago); Winchell-Jerry Mahoney 10:30 to 11, with the likelihood of a full hour rodeo show from 11 to noon. Latter is slated to originate from the Trenton, N. J., Fair Grounds as an Adrian Samish package. As an alternative, the rodeo show may be cut down to a half-hour with Dunninger getting the other 30-minute slot.

Kraft meanwhile has expressed some interest in buying "Space Cadets" for 11:30 a.m. (to plug caramels) and this would occasion a reshuffle of the planned schedule.

'LET'S FACE IT' RIGHTS TO TV 'COMEDY HOUR'

Television rights to "Let's Face It," which originally starred Danny Kaye on Broadway and later (1943) served as a Bob Hope vehicle at Paramount, have been acquired for the "Colgate Comedy Hour" show over NBC-TV on Nov. 21.

Richard Krakeur, who co-produced comedy on Broadway with Vincent Freedley, will serve as associate producer for the tv outing. Robert Welch will both produce and direct from the Coast.

$3,000,000 Schick Billings to K&E

Kenyon & Eckhardt falls heir to $3,000,000 in new billings starting Jan. 1 when the Schick Electric Razor account shifts over from the Kudner agency, where it was longtime entrenched.

About half of the $3,000,000 billings is currently being channelled into tv, chiefly via a one-third sponsorship on the Saturday night Jackie Gleason show on CBS-TV. Schick also has a DuMont pro football pickup.

Chrysler's 'Drop Dead' To Pitt Scripps-Howard As Lanza Aftermath

Pittsburgh, Nov. 2.

Although nobody on the inside will either affirm or deny it, newspaper circles locally are buzzing with the report that a recent madon by Fred Remington, Press radio-tv editor following the Mari Lanza fuss on the first "Shower of Stars," has cost his sheet, Scripps-Howard afternoon daily, all of Chrysler's national advertising. Normally that could be ascertained at once by checking automobile linage in the three dailies, but since new Chrysler line won't be out for two weeks, when the ad splurge will take place, confirmation of the pretty well-founded rumor will have to wait until then.

After boiling over for several paragraphs, Remington wound up saying that as far as he was concerned "Chrysler could go over Niagara Falls in a Buick." That was the sentence which broke all hell loose in the advertising councils, they say.

Understood that local Chrysler-Plymouth dealers were going to follow the parent company's lead and drop the Press dead, too, but that they were talked out of it.

'Don't Go Away Mad' Overtones Spark Educ'l Broadcasters Meet As New FCC Head Lays It on Line

By ART WOODSTONE

Educational broadcasters never got much attention from their commercial counterparts than during the convention last week of the National Assn. of Educational Broadcasters. Neither did they ever before have a convention of such magnitude and significance nor one of such sharp controversy.

Chief interest centered about the FCC, its new chairman, Frank C. McConnaughey and the standard-bearer for most minority causes, Comr. Frieda Hennock. By the time the new FCC head had finished his address last Thursday (28) before the combined Radio-Television Exec Society and NAEB conventioneers, commercial tradesters were fairly assured of McConnaughey's laissez faire attitudes, but educational video's supporters were in a quandar as to their future safety.

The academic group, by and large, felt that the chairman's speech augured a suppression of their aims in educational tv. Others felt that McConnaughey wasn't aware of the implications of his remarks re educational video, for, were he, it was argued, they never would have been made. The chairman, a self-admitted novice in broadcasting matters, reportedly had his speech penned by a regular FCC employee, and toward the end, with each succeeding remark, the educators took more and more exception. It was argued in his behalf that McConnaughey's chief concern—and the main reason he was brought into office—"are the common carriers and a host of other non-broadcast communication services" that he described in his address.

McConnaughey repeatedly recalled educational broadcasters'

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Frieda Freeze

After new FCC Chairman Frank C. McConnaughey completed his talk at the National Assn. of Educational Broadcasters luncheon last Thursday (28), guest David Sarnoff, RCA board chairman, turned to Comr. Frieda Hennock on the dais and commented, "Pretty good speech?" Her ply was biting: "Yes, he gave away all the educational channels and all he left was a phonograph and a record for the classroom."

Miss Hennock's after-thought was "RCA no doubt, with Sarnoff teaching French."

Lots of Brass

Heads of the five networks, in one of the "few times ever" assemblage, were collected at the same table last week. A dazzling array of commercial broadcasting execs, including Gen. David Sarnoff, Leonard Goldenson, Allen B. DuMont, Tom O'Neil, William S. Paley and Frank Stanton, were on hand at the combined NAEB-RTES luncheon to hear new FCC chairman Frank C. McConnaughey.

In all, 550 people attended the meeting. The dais was of a "strange bedfellows" composition, boasting as it did, the aforementioned network chieftains, FCC Comrs. Edward Webster, Frieda Hennock and Rosel Hyde; educators Dr. Buell Gallagher, Sy Siegel and Dr. Armand Hunter; UNer Benjami Cohen, plus other commercial broadcasters.

WCCO Alerted To Technician Strike

Minneapolis, Nov. 2.

Following the CBS withdrawal of its connection with WCCO tv and radio here, the local station and AFL Brotherhood of Electrical Workers are at loggerheads over the wage scales of 11 WCCO radio technicians and the disagreement threatens to result in a strike.

At the same time, the contract with 50 other WCCO and WMIN union tv employes in other classifications has expired and, after several months' negotiations, those involved have been unable to agree on a new pact.

The CBS network pay for the 11 WCCO radio technicians ran to $150 a week top. But now that WCCO is no longer a CBS network member the station is seeking to bring the employes under the local rate, or $20 a week less. Originally, the station demanded a $26 week slash.

In other classifications, unions are seeking to pay boost of approximately $16 a week to a range of from $119 to $135, but the stations involved are resisting the demand.

ABC TAPS RENAULT TO HELM N. Y. RADIO

ABC last week temporarily filled the post of general manager of WABC, the Gotham radio flagship, by naming commercial manager Michael J. Renault to succeed Ted Oberfelder. Renault, who takes over immediately, carries the title "acting general manager and sales manager," and in light of the fact that the topdog post at the o&o has traditionally carried a v.p. title, Renault is apparently in on a temporary basis.

Oberfelder has already taken over his duties as v.p.-general manager of WABC-TV, the sister flagship in N. Y., with v.p. John Mitchell having moved into his new post as v.p. in charge of the ABC television network. Oberfelder plans no immediate changes in the video outlet, but will spend at least a couple of months familiarizing himself with the workings of television, a medium to which he's new.

Fightin' Figures

Nielsen's second September report on the top radio programs shows the Marciano-Charles boxing bout not only at the apex but so far up in the "homes reached" stratosphere that the others in the Top 10 were left as dead in the ring. With the prizefight shut out in tv but carried by CBSound, it rang up a total of 10,589,000 homes. Second was "People Are Funny" with 2,519,000.

As one tradester put it, "all radio needs is an exclusive heavyweight title bout every week."

Radio-TV Impact On Sheppard Trial

Cleveland, Nov. 2.

Stepped-up, on-the-spot, radio-tv coverage of the Sheppard murder case has brought recognition by prosecution and defense to news coverage ability of the broadcasting industry.

Previously, defense and prosecution, as well as court, stressed newspaper highlighting of the case, but gradual recognition of broadcasting's know-how became evident as attorneys more and more asked prospective jurors their reaction to radio-tv.

Case opened with broadcasters forced to take back row to scribbler coverage of the trial with newspapermen getting front row desk space. Broadcasters, with Ed Wallace directing recognition rights, prevailed upon Judge Edward Blythin to give broadcasters equal coverage and assigned bench space. Judge, however, refused to allow direct courtroom broadcasting or tv picture taking. He also barred still photogs.

Interest in the case is mounting with WDOK scheduled to do a state-wide indie feed with Ken Bichl at the mike. At least 10 Cleveland and Akron stations are on-the-spot with additional radio coverage.

Jerry Vernon Gets Chi Nod Vice Jim Stirton

Jerry Vernon this week was named director of ABC-TV's central division, replacing James Stirton, who moved over to MCA last week. Announcement was made by John Mitchell, v.p. in charge of the ty network, in his first official action since taking his new post.

Vernon, who joined ABC when it became the Blue Network, was sales manager of the division under Stirton.

Johnson Exiting KOY for KGBS

San Antonio, Nov. 2.

Charles D. Johnson has been tapped to head up the operation of KGBS and KGBS-TV here as soon as the transfer of the properties from Storer Broadcasting to Express Publishing Co. of San Antonio takes place, probably in a week or two. Johnson, who moves over from his post as general manager of KOY and KOY-TV in Phoenix, will be general manager, with Wayne Kearl, formerly assistant general manager of KGMB-TV in Honolulu, stepping in as tv tional sales chief.

Otherwise, the KGBS and KGBS-TV staffs will remain intact, according to Frank Huntress Jr., president of Express. Huntress said the two posts were made vacant by the Storer intention to transfer his execs to new video properties. Express, which publishes the San Antonio Express and the San Antonio Evening News, also owns KTSA, an ABC Radio affiliate here, but is selling the outlet to a local automobile dealer.

Hogg's New Status

Phoenix, Nov. 2.

John L. Hogg, president of KOY and KOY-TV, is taking over the additional duties of general manager to fill the void left by the departure of Albert D. Johnson to San Antonio. Hogg is also commercial manager.

He said there would be a general realignment of exec responsibilities but no policy changes as a result of the shuffle.

DOW ALSO SPONSORS 'MEDIC' IN CANADA

NBC-TV's "Medic" series will receive more frequent exposures in Canada than in the U. S. Dow Chemical, the sponsor, has arranged to carry the vidpix show over the full tv network (17 stations) of Canadian Broadcasting Co., but whereas the U. S. edition is preempted every four weeks as a curtsy to the web's Monday night spectaculars, the neighbor version cannot be subjected to such shutout. Canadian "Medic" kicks off tonight (Wed.) in the 10 o'clock slot, with Saran Wrap continuing as the plugged product.

Deal is for 30 weeks under Dow Chemical of Canada, Ltd.

John Rust as Packager; Faye Emerson Series Set

John Rust last week resigned from the television-radio staff of U.S. Steel after nine years to go into business for himself as an indie packager. First project on tap is a Faye Emerson starrer, "Crossroads." Series is based on Travelers Aid Society files, which involve stories of people "fleeing from reality," and Rust has already signed Irving Gaynor Neiman as script editor for the series.

Pilot on the series will be shot as soon as Miss Emerson's rehearsal schedule is set on her upcoming Broadway legiter, "Running Mate." Rust said the series will probably be filmed, but that hasn't been determined for sure yet.

CBS-TV's Daytime Clients

A trio of clients have boarded CBS-TV's daytime bandwagon. Simoniz is taking a quarter-hour Wednesday segment of the Bob Crosby show starting Jan. 5. A. E. Staley has put in for the Monday 10:15-30 period of the Garry Moore show beginning Jan. 10.

Another Moore sponsor is Bristol-Myers, replacing Pacific Mills on the Monday quarter at 10 o'clock, starting Dec. 6. It will share the period with Masland.

'Toast' Tops 'Lucy' on ARB

October ratings of American Research Bureau puts "Toast of the Town" in the No. 1 rating spot with a whopping 52.3, edging out "I Love Lucy's" 52.1. The NBC-TV specs are conspicuously absent from the Top 25 lineup, with CBS-TV's "Best of Broadway" one-a-month tinted dramas bringing up the rear in the No. 25 position (although its competition, "This Is Your Life," grabs off 12th).

Here's how ARB (as opposed to Nielsen) helps to confuse the picture:

Program	Network	Rating
Toast of the Town	CBS	52.3
I Love Lucy	CBS	52.1
Bob Hope	NBC	47.7
You Bet Your Life	NBC	46.4
Dragnet	NBC	44.0
Jackie Gleason	CBS	41.0
Godfrey & His Friends	CBS	36.9
I've Got A Secret	CBS	35.5
G. E. Theatre	CBS	35.4
Godfrey's Talent Scouts	CBS	35.3
What's My Line	CBS	34.8
This Is Your Life	NBC	34.4
Two For The Money	CBS	33.6
Private Secretary	CBS	33.2
Ford Theatre	NBC	33.0
Burns & Allen	CBS	32.5
Life Of Riley	NBC	31.5
Your Hit Parade	NBC	31.2
Fireside Theatre	NBC	31.1
Texaco Star Theatre—O'Connor	NBC	29.1
Studio One	CBS	28.8
December Bride	CBS	28.7
Justice	NBC	28.7
Big Story	NBC	28.6
Best Of Broadway	CBS	28.4

Local Radio The Big Noise on BAB Agenda; Network Importance Wanes

Importance of radio networks in the operation of Broadcast Advertising Bureau is waning, and the webs themselves appear to be the chief cause for current disinterest.

The four radio webs still contribute about $100,000 annually to the radio sales promotion outfit's budget. This is just about what they contributed when BAB was started. At that time, however, it was better than half of the outfit's total yearly budget; now it represents less than one-seventh the outlay.

Local radio seems to be taking an opposite tack toward promoting itself. All last week there were executive sessions in New York, populated chiefly by indie radiomen, out of which came the report that by 1957 the annual budget will be increased to $1,000,000 from its current mark of $720,000 or so. It shapes up as though indie audio operators aim to suggest at the BAB 30-man board meeting on Nov. 16 that the increase be taken care of largely by them. However, there's no official word on how it was proposed the increase be taken care of; it probably won't come until after the board sessions.

BAB will "increase local sales efforts," it was learned after the week-long committee meetings. What that was reported to mean was that the promotion group intends carrying local and regional pitches into 70 markets instead of the current 27. Such a move

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WABD Exec Shuffle

The first effects of the new George BarenBegge regime at WABD, N. Y., have been felt. First, Bill Crawford fills a vacancy of several months by becoming sales boss, and next, Norman Ginsburg is ankling as advertising and promotion manager.

This all happens in the wake of Norman Knight's official departure as topper on Monday (1).

Ginsburg, with the DuMont o&o since '50, is taking that "short vacation" route before announcing his future plans. Crawford joins WABD after a short haul several weeks ago in a similar sales job with WATV, Newark, and until last January in one with WOR.

Educ'l TV Web Alabama-Bound

Birmingham, Nov. 2.

Alabama's Educational Television Network, an all VHF web designed to cover 95% of the state, is expected to get on the air by Jan. 1, Commissioner of Educational TV Raymond Hurlbert reported.

Rudy Bretz, who is working as program consultant for the network, arrived in September. It had been planned originally for the network to go on the air sooner, but the supplier didn't deliver the equipment in time.

Gov. Gordon Persons, a broadcaster by profession, set up the state net with legislative approval and hired Ed Norton and Thad Holt of the Television Corp. to supervise the construction for him. Only a short time previously Holt and Norton, former member of the Federal Reserve Board, had sold their AM, FM and TV properties here to the Birmingham News. Hurlbert, who is principal of the schools here, ws made commissioner.

British Comic Bygraves To Do Liebman Spec

London, Nov. 2.

Max Bygraves, British comic who made his fourth appearance in a Royal Command vaude show Nov. 1 this week at the London Palladium, has been inked to star in a Max Liebman spectacular in the spring. Bygraves will leave for New York in April after his Palladium pantomime stint.

Apart from one or two guest appearances, this will be Bygraves' U. S. tele debut. He was in the Palace package with the Judy Garland show and subsequently played with her in San Francisco.

Motorola Eases Off on Tint Sets

Chicago, Nov. 2.

Motorola's predictions that it would turn out between 20,-25,000 color sets, this year's model, have been revised downward because of a bottleneck in component parts. In a letter to stockholders accompanying the firm's third quarter financial report, prexy Paul Galvin said it is impossible to forecast the color production during the balance of the year because "delivery of certain parts is still somewhat uncertain."

Motorola's tint receivers, using the 19-inch CBS-Columbia tube were introduced Sept. 30, a month later than was previously planned because of the production delays.

Firm's net sales during the third period were $47,038,843, down slightly from the $49,070,159 registered last year. Per share earning were 90c, compared with 79c in the 1953 quarter. Nine months earnings totaled $4,590,067, or $2.37 a share, compared with $6,176,837, or $3.19 a share, for the 1953 period.

NETWORK O&O PLOT THICKENS

CBS-TV's No. 1 Billings Status

CBS-TV takes undisputed billings championship for the first nine months of the year, according to the Publishers Information Bureau reports for September. Columbia's gross to billings for the nine months are up at $102,928,404, compared with NBC's $88,208,365. At the end of the first nine months of last year they were practically neck-and-neck, with $67,946,521 for CBS and $66,674,488 for NBC. Biggest percentage increase has been won by ABC-TV, with a 64.5% hike to $22,693,361 from last year's $13,796,753. ABC's September increase was also tops, 93% more billings than last September.

In radio, picture continues gloomy, with all but ABC suffering nine-month drops and drops for September. ABC's nine-month increase is a minute 0.9%, but its September increase is 5.1%. NBC is worst hit, down 18.9% for September and 26.8% for the first nine months.

The detailed breakdown follows:

TELEVISION

	Sept. '54	Sept. '53	% Change
ABC	2,660,601	1,376,017	93.4
CBS	12,874,533	8,503,620	51.4
DuMont	802,721	678,302	18.3
NBC	9,707,322	7,837,467	23.9
	Jan.-Sept. '54	**Jan.-Sept. '53**	**% Change**
ABC	22,693,361	13,796,753	64.5
CBS	102,928,404	67,946,521	51.5
DuMont	8,841,744	7,504,178	17.8
NBC	88,208,365	66,674,488	32.8

RADIO

	Sept. '54	Sept. '53	% Change
ABC	2,267,815	2,156,806	5.1
CBS	4,083,940	4,990,142	—18.2
Mutual	1,523,161	1,792,736	—15.1
NBC	2,598,635	3,205,675	—18.9
	Jan.-Sept. '54	**Jan.-Sept. '53**	**% Change**
ABC	21,697,255	21,502,319	0.9
CBS	41,517,991	45,944,158	—9.6
Mutual	15,555,041	16,755,203	—7.2
NBC	25,371,536	34,652,044	—26.8

'One' For All, Or Rose in Bloom

A Leading 'Studio One' Playwright's Works Draw Institutional Attention

Live teleshows are one-shots, to be but some scripts survive their network life. Case before the house is that of Reginald Rose, wh utput has first refusal by CBS-TV's "Studio One" dramatics. Rose, producer Felix Jackson and editor Florence Britton have been kept busy of late counting mail from institutions and colleges around the country who are interested in perpetuating some of Rose's scripts. One of them, "The Death and Life of Larry Benson," given back in May, brought a letter the other day from Douglas Burke, of the drama club of Gallaudet College, Washington, D. C.—the only college for the deaf in the world. Burke said his members want to put on "Benson" for the collegt audience. "The entire cast," Burke wrote, "will be composed of deaf actors, which means that the play will be presented in sign language. All the plays performed for this small audience,

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CBS: Smile When You Say 'Gioconda'

Television continues to expand n blurb treatment virtually copyrighted by Hollywood's masterminders of advertising copy. Let any musical or straight play—click or flop—be turned into a film and the word goes out immediately around the country, "based on the Broadway success" or "smash" or "hit or etcetera") of (whatever the year). TV has been doing a ditto, regardless of how the vehicle fared the Broadway route. Some ashes" exploited by the networks have run maybe a month, but they wouldn't know that in Broken Promise, Ark.

Chrysler's CBS-TV "Climax," on the other hand, is pulling a switch with Aldous Huxley's story, "The Gioconda Smile," slated for Nov. 11 as a Dorothy McGuire-Franchot Tone starrer. The first and only bulletins so far make no mention of the fact that "Gioconda" had a run on Broadway a couple of seasons back. Since the run was brief, that's playing it safe, at least.

No Time for 'Space'

Frank Shakespeare Jr., sales chief of WCBS-TV, N. Y., last week hung out the SRO sign on "Space Funnies" for the first time, with the Nestle Co. (for Quik) picking up the fourth and final one-minute participation in the Sunday kid series.

UNESCO Sparks All-Nation Series (Including Soviet)

One of those rarely dreamed of things—a video program produced in part by Russia, the U. S. and many other countries—is shaping as a strong probability. The idea is being nudged by the United Nations Educational, Scientific and Cultural Organization, with matters slated tentatively for a January start, pending sufficient international authorization and additions to the UNESCO staff.

Henry Cassirer, a UNESCO mass communicati exec, has already discussed the idea of a half-hour "magazine" program with Britain, the Netherlands, France and Canada, with these nations giving their okay. Italy and Germany are expected by Cassirer to support the stanza, and "tentative talks" have been held with Russia, with an

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$3,500,000 Motorola Billings Up For Grabs

Chicago, Nov. 2.

Motorola is expected to decide this week or next on a new ad agency after suddenly ending its five-year association with Ruthrauff & Ryan. Set manufacturer's annual billings are running close to $3,500,000.

Motorola has had no major stake in radio-tv since it checked off last April from its hour-long dramatic series alternating with U. S. Steel Tuesday night on ABC-TV.

WESTINGHOUSE, NBC DICKERS?

Th networks' chessmen were moving in the shadows this week in the quest to improve their status in the owned-and-operated television sweepstakes in what has become the most fascinating "game to watch" in recent years. As was expected, CBS' move into Milwaukee for the first of its two U acquisitions and the blueprint to invade Pittsburgh with the Steubenville V was only the beginning in an internetwork chess game that will become intensified in coming weeks.

The newest "plot" reportedly concerns RCA (NBC) and Westinghouse, with all kinds of rumors circulating in the industry. Nobody, of course, is doing any confirming, but the talk most widespread is that Cleveland, Philadelphia and Boston would be involved in an exchange of V ownerships, with RCA-NBC at the same time resolving its "plus two" U acquisitions in either San Francisco, Detroit or Baltimore.

The talk is that Westinghouse would make a trade with NBC, turning over WPTZ in Philadelphia in exchange for NBC's o&o Cleveland setup. In return, NBC would "sit tight" as far as committing itself to a Pittsburgh affiliation until such time that Westinghouse jockeys itself into a station ownership, thus establishing the NBC-Westinghouse alliance in that city. Too, goes the word, it would solidify Westinghouse's WBZ-TV Boston alliance with the network, despite any attempts made at opposition encroachments.

As far as the Philly situation is concerned, this, it's said, marks a retaliatory gesture in the wake of reported overtures made by the Annenberg interests, owners of WFIL-TV, to engineer a switch in affiliation. Annenberg station, with its present ABC affiliation, ranks as the No. 3 operation in the city.

Should NBC settle for a U in Baltimore, it would naturally end the WBAL-TV Hearst tie. In the event of the FCC going high-power right down the line, a U in Baltimore would satisfy NBC's needs in view of the fact that the high-power signal up from Washington and down from Philly would pretty much do the rest in blanketing that entire area.

At any rate, everybody's watching to see where the chessmen move next.

Cassini's WRCA Studio Originations Because Of Union Complications

Igor Cassini's "celebrity interview" teleshow from the Ambassador Hotel, N. Y., was caught between a NABET and IATSE jurisdictional tiff, hence it now originates late Sunday night from the WRCA-TV studios in New York at least for a while. The new "background" is a recreated version of the Harwyn Club, "chiefly because it lends itself to a more economic studio counterpart," says he. The Harwyn nitery contributed to the production cost of the scene.

The Embassy Club of the Ambassador is a more lavish decor, and this may be the next "recreated" studio set, although Cassini (he's "Cholly Knickerbocker" of the N. Y. Journal-American) hopes to be back, in person, at his friend, Col. Serge Obolensky's hotel, in time.

Cassini had in mind to "visit all the glamorous night spots of New York, such as El Morroco and the Colony," until on two days' notice he had to switch back into a studio because of the jurisdictional hassle between the two stagehand and electricians' unions.

Sherman Billingsley anticipated this, of course, by first having made his deal for his "Stork Club" show (ABC-TV) in advance.

GOP, Dems' One Big TV Reframm: 'Nice Time If You Can Get It'

Inside Stuff

Phoenix, Nov. 2.

It's radio vs. television as Arizonans go to the polls today (Tues.) to elect a governor.

Howard Pyle, present chief executive who is running for reelection, is a stockholder and former program director of KTAR here.

His opponent, Ernest W. McFarland, is principal stockholder (40%) of KTVK, local Channel 3 outlet which bows in next month.

It's now postscript, but CBS was in a sizzling pre-election hassle with the Democratic Party last week on alleged "favoritism" to the GOP. The stew was cooked, as far as Demo national committee chairman Stephen A. Mitchell is concerned, when the webs, via CBS' facilities, turned over a half-hour to President Eisenhower and Cabinet last week with Secretary of State Dulles the principal actor next to the Chief Exec. CBS prexy Frank Stanton credited with the coup that brought Ike & Co.'s made-for-tv Cabinet session to the air, went to bat personally lengthy telegram to Mitchell denying his request for free time for Adlai Stevenson "to balance" tim given to the Administration. Stanton said the denial "is wholly consistent with the CBS tradition of public service, tradition which

Election Expendables

The elections—remember?—will be officially put on camphor by Dave Garroway tomorrow (Thurs.) with this post-ballot feature on his NBC-TV "Today" show:

What the defeated candidate does with his left-over buttons, banners and speeches.

P.S.: If any defeated candidates' faces were red while the returns were coming in yesterday (Tues.) they would have shown up on WRCA-TV, N. Y., whose election coverage was telecast in color. Characteristically, the coverage was sponsored by Bromo-Seltzer, the w.k. "morning after" headache scrammer.

UAW on Spot In FCC's Det. Ruling On Free Air Time

Detroit, Nov. 2.

The FCC has ruled that a Republican Congressional candidate must be given free time over WJBK-TV because the UAW (CIO), which purchased time on that station, invited Democratic candidates to appear on its program. The ruling may also affect WWJ-TV which also carries a UAW (CIO) program.

The ruling may result in a virtual monopoly of the airwaves—both radio and tv—for compensatory political time up to the minute the polls close. This is so because more than a dozen Democratic nominees for state and national offices have appeared on the UAW (CIO) radio and tv programs. If their Republican opponents demand equal time, as most have indicated they would, the airwaves will be jammed.

The FCC's decision was handed down in a specific case involving Gregory M. Pillon who is vying for the Congressional seat of Democratic incumbent, John D. Dingell. WJBK-TV, as a result, offered Pillon 10 minutes Sunday (31) afternoon. Pillon said he would file a complaint against WWJ-TV, which has refused free time, because his opponent also appeared on a UAW (CIO) show carried by that station.

The FCC said opponents who claimed compensating time must demand it personally from the stations and that each case must be considered on its merits. The commission did not rule whether minority party candidates also were entitled to compensating time but if this were done, the log jam of political speeches would be enormous.

John Feikens, Republican State Chairman, said he believed the FCC decision would focus public attention on the fact that a labor organization has promoted candidates of one political party. He said the decision demonstrations that the UAW (CIO) has been

(Continued on page 38)

DON APPEL TO REIN IMOGENE COCA SHOW

Ernest D. Glucksman in from the Coast, brought in one NBC-TV Imogene Coca Show on Saturday (Oct. 30), after relieving Marc Daniels in the chore, and starting with the next Saturday stanza the production will be in the hands of Don Appel.

It was understood right from the start that Glucksman was to be on a temporary basis until a regular reiner could be set.

HAGENAH TO RCA

Gus Hagenah has ankled his post vice-prexy of Standard Radio Transcriptions Service to join RCA Recorded Program Service. He will represent the service out of the Chicago office.

RCA Recorded Program Service distributes packaged shows for radio and video.

you (Mitchell) recognize your telegram."

Such a nix would have been unanimous with the major webs (with ABC, Mutual and DuMont also "naying" the Demos), except for NBC. It's understood that the first word that NBC's upper echelon (beginning with board chairman David Sarnoff) had that the web had offered the Demos free time for the past Saturday night (30) was when they read a copy of th release or saw it in the Thursday papers. A couple of them—at least one of known Republican persuation—were said to have hit the ceiling. So pronto the press dept. was instructed to send out a "kill" on a publicity release covering the cuffo time. This was followed almost immediately by instructions to reinstate the original release, with the NBC brass finally agreeing that it would not be "cricket" to renege on an offer made by one of the web's executvies acting

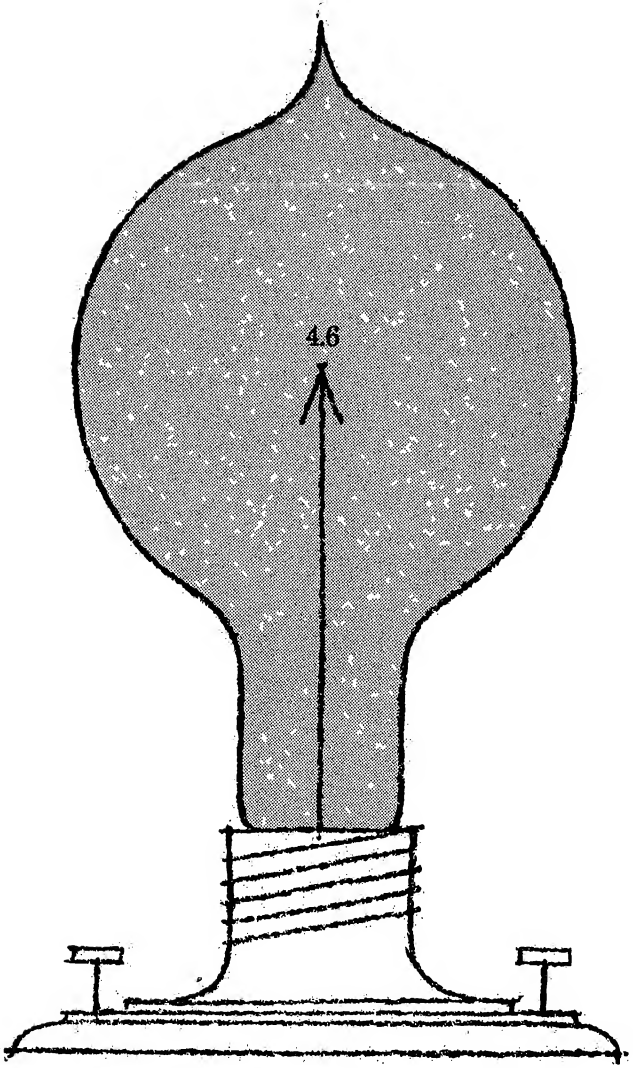
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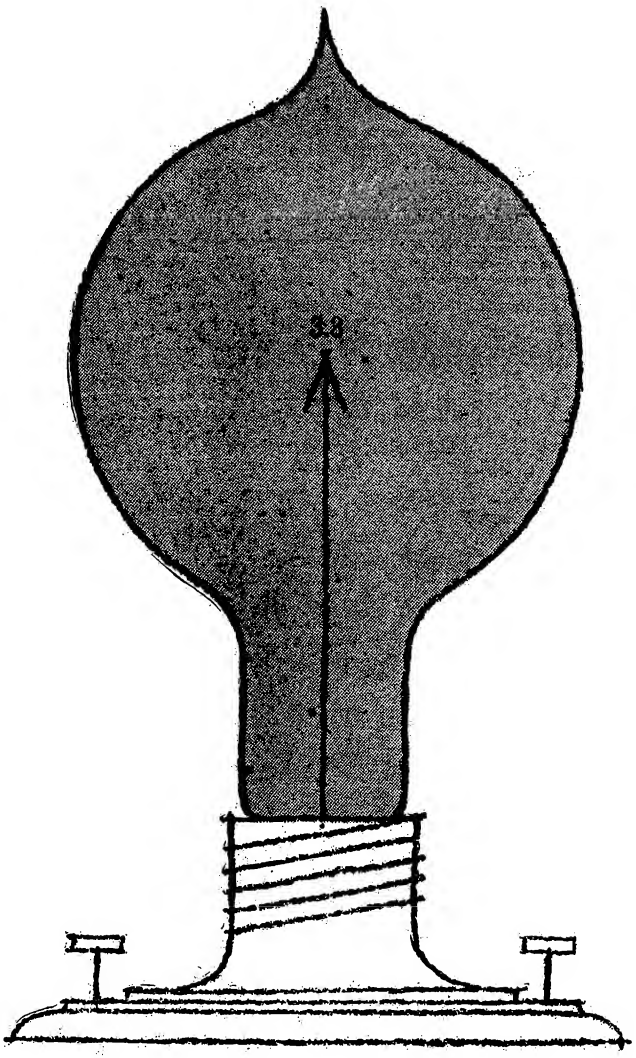
Larry Menkin In WOR Exit

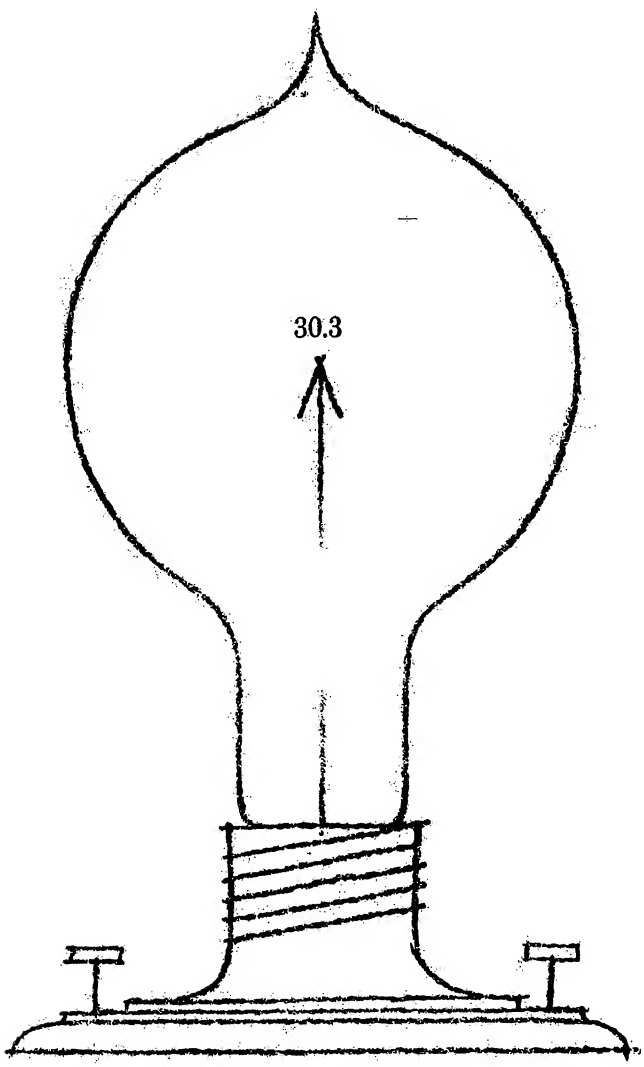
Larry Menkin, radio-tv programming chief at WOR, New York, is parting company with the Mutual flagship station at the end of the week. Departure doesn't come any particular surprise in view of the film character of the tv station which, according to present schedule, will soon go all-film from 7 to midnight, thus practically eliminating the need for a program chieftain. Gordon Gray, general manager of the station, doesn't plan to replace Menkin.

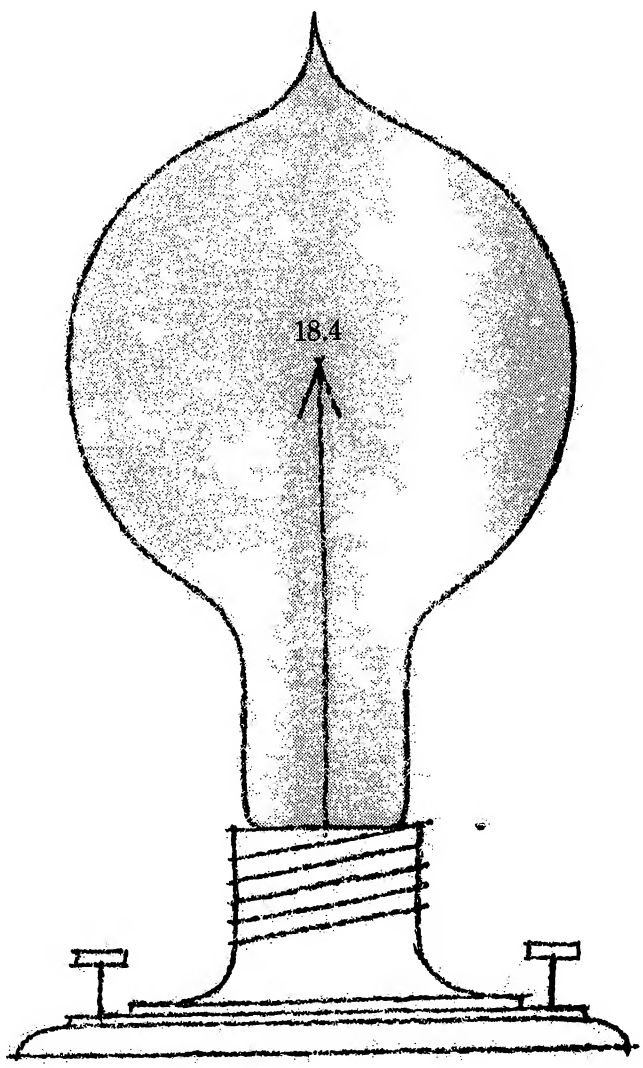
Departure of Menkin is keyed to the present wholesale trimmings put into effect by Mutual prexy Tom O'Neil on the network and local WOR level, which has thus far resulted in about 40 axings. Last week a number of engineers departed.

Menkin is currently in negotiation for a new affiliation and is mulling a syndication deal on some of his own properties, including "High Tension" and "Harlem Cop."


4.6


3.8





The Sunday night broadcast of *The Diamond Jubilee of Light* on all four networks shone brightest on CBS Television where it won a higher Trendex rating than on all the other networks combined.

This was a surprise to nobody since the program immediately followed CBS Television's *Toast of the Town* which habitually has a higher rating than any other Sunday night program. It simply reaffirmed what every advertiser knows: namely, the tremendous value of surrounding a single program with the strongest possible schedule.

Actually, this experience becomes even less exceptional when you consider the strength of the entire CBS Television schedule. For in the major markets where networks compete—and popularity can be directly compared—the average program on CBS Television, day or night, consistently wins the largest audiences. And wins them at the lowest cost per thousand in network television. CBS TELEVISION

DISNEYLAND
With Walt Disney, Ben Sharpsteen, Norman Foster, Fess Parker, Ward Kimball, others; music, George Bruns
Exec Producer: Disney
Producer-Writer: Bill Walsh
Directors: Robert Florey, Wilfred Jackson
60 Mins., Wed., 7:30 p.m.
AMERICAN MOTORS; DERBY FOODS, AMERICAN DAIRY ASSN. (alts.)
ABC-TV, from New York
(Geyer; McCann-Erickson, Campbell-Mithun)

ABC unveiled its Sunday punch in its revitalized programmi g schedule for the fall with the re miere of "Disneyland." There's little question that Walt Disney, on the basis of past film biz experience and from the way me of the Disney cartoons showed up on the home screens, will prove a dominant figure this season's televisi icture.

That he's caught the elements of rsal appeal is simply to restate the obvious-for-20-years, but the point is that Disney is just as aling on television as it is in the theatres.

From th mpetitive int of , he'll unquestionably push ABC into the top 10 of all and sundry rating services for the first time years, and furthermore provide for the network what it's lacked for so long—an attention-getter that will establish an identity in the minds of the public. From this point on, it will naturally follow that other of the eb's strong programs like Danny Thomas and the U. S. Steel dramatics will find their places in the Niel-

Wednesday night competition is du for a licking, with one of the rating battles of the year shaping up in Disney v. Godfrey.

With all these factors i mind, it's a little strange that ABC and Disney should have come u with a first sh w that served more as a trailer for the series than anything else. One would think that with the tremendous advance buildup the web has given the show, it would have put its best foot forward with a socko presentation of the Disney talents at their greatest. But instead, a disappointing first half was completely devoted to previewing the varied elements of shows-to-come, and it wasn't till 8 o'clock that the program really began to move with a history of Mickey Mouse.

From that time on, it was delightful, from the first Mickey cartoon (in which he musses up his hair to look like Charles Lindberg) through the introduction of other characters in the persons of Pluto, Donald Duck and Goofy, with the topper the completely captivating "Sorcerer's Apprentice" segment of "Fantasia." But that first half, with an introduction of the in-the-works Disneyland park, along with scenes from upcoming "Adventureland," "Frontierland," "Tomorrowland" and "Fantasy Land" segments, was pretty much wasted. However, it appears that from here on in, it's going to be solid entertai ment, with "Alice in Wonderland" pencilled in for tonight (Wed.).

Disney films, incidentally, are all being done in color, and more's the pity that ABC doesn't have color transmitting facilities. Even though tint circulation is so limited right now, it's regrettable the web couldn't take advantage of the opportunity it afforded. At the same time, to be congratulated on having snared the show to begin with, not only because Disney a surefire bet, but because NBC and CBS would have given their eyeteeth for the use of "Disneyland" to promote color set sales alone.

Apparently, Disney is all set to use some of his older theatrical properties on the show, as well as producing new programs in the four categories. A five-mi ute preview of "Alice" showed it to be the old theatrical version for the most part, and of course the Mickey Mouse segments were originally theatrical releases. But it's virtually impossible to prepare an hour of animation each week, and even the 30 film crews out shootin "Adventureland" can't fill that hour-a-week bill. From the physical production standpoint, inclusion of theatrical releases is a necessity, and from the viewing standpoint, it's a pleasure to see the oldies again. Incidentally, the Disney organization is doing some of the commercials, and they were topflight, especially the one for Peter Pan (natch) Peanut Butter.

Chan.

SHOWER OF STARS
(Lend An Ear)
With Edgar Bergen & Charlie McCarthy, Gene Nelson, Sheree North, Beverly Tyler, others; Mario Lanza, special guestar; Lud Gluskin, music conductor; William Lundigan, emcee-announcer
Producer: Nat Perrin
Director: Seymour Berns
Choreographer: Miriam Nelson
60 Mins., Thurs., 8:30 p.m.
CHRYSLER CORP.
CBS-TV, from H'wood (Color)
(McCann-Erickson)

In a furtherance of the going-back-to-the-files epidemic, Chrysler's every-fourth-Thursday "Shower of Stars" took on the job last week (28) of distilling "Lend An Ear," a Broadway entry of six seasons ago. It was a kind of double bill, however, in a deliberately disconnected "extra added" spotting of Mario Lanza, back in the controversial slot to show that "L'Affaire, Wax Museum," with his vintage pre-recording chanteuring that precipitated "Operation Raised Eyebrow" around the country early this month, was strictly distasteful history. For Lanza the Lip, otherwise—known as the disembodied voice, is as nothing compared to Lanza-in-the-live. About midway of the musical, you just had to lend both ears and eyes to Lanza the singer and Lanza the personality, a bit reduced in poundage but still capable of shattering a picture tube or two.

First, Lanza launched into an aria from Puccini's "Tosca" to demonstrate, under careful handling by Giacomo Spadoni, his personal conductor, that the tenor of his ways are whammo in the grand opera department. And for his second and windup try he belted out the lovely "Some Day" from "Vagabond King"—perhaps with less lift at the finish than the "popular" orthodox book calls for, but then again, might be a matter of personal styling. In total, and while not trying his full energies, a resounding Lanza "comeback."

Although the Peck's Bad Boy of the singing fraternity was the No. 1 news, there was a show attached —an innocuous sort of tabloided extravaganza that rode through steadily and here and there spiritedly without assaulting the eyes or ears. It proved a special romp for Sheree North, the girl who is all-girl, though perhaps more as another showcaser for her shake-and-shimmy, bump-and-grind piece-de-irresistible than in proof positive of her hoofing potential. Still, with those undulating tactics and her prime physical endowments, who could ask for thing more?

Miss North's near souther exposure was complemented by the long established gams of Gene Nelson, with whom she disported in a couple of actioner numbers, notably the free wheeling "Neurotic You and Psychopathic Me" athleticism which might pass for a poor man's "Lady in the Dark" edition, though agreeable in the clearly defined lyric. Shifting in and out of the hour was Edgar Bergen with his Charlie McCarthy in their usual rapidfire exchanges with the master as th butt. Miss North paired with the alter ego in quickies that took off on films in U. S.-Brit.-Gallic styles.

Preceding the Lanza brace of songs was Nelson's big sequence (he was in the original "Ear," the show that brought him out), the "Friday Dancing Class" period piece, complete with a couple of dozen singers and dancers in a click Nelson centerpiece that showed off his legmania library. Cut in after Lanza was an effective skit-with-music plugging the sponsor's "Forward Look" theme, but the Bergen-Effie Klinker lampoon on "Dancing Class" seemed like an extraneous postscript and some of the saucy lines were questionable. (Apparently it makes a technical difference if the sexology emanates from a dummy.) A couple of planned numbers were dropped, apparently in favor of extending some of the other sequences, but the finale stood as skedded in what purported to be a clipped version of, it scz here, "the sparkling m sical hit of 1925, 'The Gladiolus Girl'."

In the '48 "Lend An Ear" this served as the first-act finale, but was deemed strong enough as a closer for the televersion. There is no record, incidentally, of "Gladiola Girl" (note different spelling usage) on a Broadway run, although in a review of the opening VARIETY noted that the number was drafted from a roadshow musical. It should have stayed there, for tv gave it a labored meller treatment of the "East Lynne" persuasion, heavy on "look at me" mockery, anachronistic in the flapper approach and offering a splendiferous example of offish voice dubbing, particularly in the Beverly Tyler title role. Nelson, Miss North and Bergen were okay in their spots, however, and the choreography, as elsewhere in the show, provided some engaging moments.

As a black-and-white stanza, the tones were mostly gray, and generally dull, thus operating as an assassin on the 31,000,000 teleset potential. Judged as a tinter it proved anew that the West has yet to catch up with the East in delivering prismatic tones at their best.

Trau.

THE MARCH OF MEDICINE
With Ben Grauer, Merrill Mueller, narrators
Producer: Doris Ann
Director: Charles Christensen
Writer: Lou Hazam
30 Mins.; Sun., 5:30 p.m.
SMITH, KLINE & FRENCH LABS
NBC-TV, from N.Y.

Launching its third year on video, "March of Medicine" is an adult series dealing with various developments in and problems of the medical profession. Although this theme could be dramatized into some form of sensationalism, the conservative auspices under which this series is being presented and the straight documentary format precludes anything but a straight factual approach.

This fall's preem show (31), which focussed on the delicate subject of insanity, was typical of this show's approach. With Ben Grauer and Merrill Mueller as narrators, the stanza gave a rundown on how patients were treated at the Hudson River State Hospital in Pougheepsie, N. Y. It was a big and complex subject and this show could do little more than skim over the various forms of therapy employed at the hospital. A few other brief sequences were made in N.Y. Psychiatric Institute where some of the researchers were shown at work.

The show had the laudable aim of trying to educate the public into accepting mental illness on the same footing with other diseases. This was stressed repeatedly by both Grauer and Mueller. The preem stanza, however, attempted to cover so much ground that the impact was thin. Also the fact that the cameras deliberately avoided the faces of the mental patients and concentrated almost exclusively on the institutional aspects of the problem did not help in humanizing the question. Grauer's closing interview with a former patient, now completely cured, was the most effective bit in the half-hour.

There were no direct commercial plugs for the products of Smith, Kline & French which presents this show in cooperation with the American Medical Assn.

Herm.

WELCOME TRAVELERS
With Tommy Bartlett, Bob Cunningham
Producer: James Colligan
Director: Lewis Gomovitz
Writer: Frank Barton
30 Mins.; Mon.-thru-Fri., 12:30 p.m.
PROCTER & GAMBLE
CBS-TV, from Chicago
(Dancer-Fitzgerald & Sample)

A former radio interview show, "Welcome Travelers" has undergone many changes during the course of its two-year tv scamper. The radio version for Procter & Gamble a longtime morning NBC anchor, was dropped last fall after the tele show was switched from NBC to Columbia last July. But the most significant transformation in terms of viewer appeal has been the switch from the lighthearted approach of the early days to the straight sob story treatment. That there's an audience for daytime weepers the P&G researchers probably know better than anyone and they're certainly getting their money's worth of hearts and flowers here.

Tommy Bartlett, assisted by Bob Cunningham, continues as headman on the interviews besides doing some personal selling for the various soap products. Duo, with the aid of a couple of Teleprompters, has the soul searching technique down pat and on the stanza caught (27) extracted the last full measure of emotion from the subjects on deck.

Guests are obviously picked because of their happy recovery from a bout of bad luck, with the tough breaks spelled out in much detail. First interviewee, 60-year-old widow, described how she was left with a $4,000 hospital bill when her husband died. Another told how she recovered from a nervous breakdown when her only daughter revealed her approaching marriage. The third, a young married couple, outlined how they took over th rearing of seven brothers and sisters of the bride when her mother was killed and the father injured in a car crash. All were awarded an armful of boodle for their time and troubles.

Dave.

NBC OPERA THEATRE
(The Abduction from the Seraglio)
With Nadja Witkowska, Virginia Haskins, Davis Cunningham, David Lloyd, Leon Lishner, Norman Rose, John Fleming, Margaret Tynes, Lucretia West, John N. Johnson, Charles Benjamin, Dotts Johnson, Clark Morgan, James E. Wall, John Philip Cobb and William Monroe
Producer: Samuel Chotzinoff
Conductor and artistic director: Peter Herman Adler
Director: Kirk Browning
Scenic and Costume Designer: Rouben Ter-Arutunian
90 Mins.; Sun. (31), 3 p.m.
NBC-TV, from New York

To start this, the sixth season of the NBC Opera Theatre, producer Samuel Chotzinoff and musical and artistic director Peter Herman Adler last week chose Mozart's light and wholly delightful "The Abduction from the Seraglio." It was a most auspicious beginning for the series and the work came across with all the charm and humor inherent in it. The fact that it was also telecast in color gave the occasion another touch of distinction for overall it was a stunning achievement.

For the black-and-white viewers, who are the ones that count, "Abduction" must have shaped as an hour-and-a-half of superb tv entertainment. Intelligently staged, properly balanced and beautifully sung by a cast that also managed to look right for their parts, NBC last Sunday did full justice to Mozart and deserves a vote of thanks from that sector of the audience which is prone to complain of the mediocrity in tv programming.

With some very minor exceptions, there was nothing lacking in any of the departments. Settings and costumes by Rouben Ter-Arutunian were attractive and pleasing to the eye and they also allowed for a camera continuity that brought the whole thing into sharp focus without any abrupt cutting from scene to scene.

Musically, Adler, who also conducted, did a remarkable job and succeeded admirably in the difficult task of integrating the stage presentation to the requirements of tv. He is a man of taste who knows when to compromise on artistic values and when the subject demands absolute integrity. The "Abduction" he presented Sunday was virtually flawless in its conception and avoided many of the obvious pitfalls.

The singers did themselves proud. Nadja Witkowska in the part of Constanza had dignity and delivered her difficult arias with beauty and feeling. Virginia Haskins as Blonda, the English maid imprisoned with her mistress in the Sultan's harem, sang her role with skill and spirit. Davis Cunningham as Belmonte, Constanza's betrothed who attempts to rescue her, has a rich, full tenor voice that was pleasing throughout, particularly in his first aria which is full of technical difficulties.

As Pedrillo, the servant in love with Blonda, David Lloyd displayed a fine tenor voice and a real acting ability to go with it. Leon Lishner sang Osmin, the Pasha's general factotum, with spirit. He was particularly excellent in his final aria when he expressed his delight as he envisioned the lovers swinging from the gallows. Norman Rose enacted the non-singing role of the Pasha with becoming melancholy dignity.

All of the NBC Opera presentations are sung in English, which is a fine idea and should win opera many new friends. Occasionally, this results in lines like "You'll be swinging when the hangman strings you up," but this no one should mind. "Abduction" was an added convincer that opera in English is an absolute "must" on tv and that the work loses nothing via the translation.

While "Abduction" on the stage presents certain difficulties as characters have to wait around while someone else sings their aria, the tv version was in a way fortunate both via the judicious pruning done by Adler and the camera work of director Kirk Browning. A good example was the long scene between the Pasha and Constanza. With Rose's head in closeup in the foreground, the camera focused primarily on Miss Witkowska. Musically, the scene was perfect. Visually, the angle exciting and different.

Browning hit a happy medium in arranging his shots so as not to let them interfere with the musical enjoyment of the opera. Yet he did introduce various shots that helped pace the proceedings and contributed to the dramatic qualities of the play, such as they are. Chatzinoff and his crew proved last Sunday that opera on tv can be as satisfying as anything put on a stage and possibly even better. Their "Abduction" as a true Turkish delight.

Hift.

WAYNE & SHUSTER SHOW
With Arnold Stang, guest; Terry Dale, Dick MacDougal, Alex McKee, Irving Lerner, Marilyn Kent, George Elliott dancers, Bill Brady singers, Samuel Hersenhoren Orch
Producer-Director: Drey Crossan
Writers: Wayne & Shuster
30 Mins.; Fri. 7:30 p.m.
CHRISTIE'S BISCUITS
CBC, from Toronto
(McLaren)

After three years on radio with their current biscuit sponsors, Wayne & Shuster have finally gone teevee, though putting it off for that length of time because of reluctance. With the lack of comedy existent Canadian teevee, they've made a wise decision, judging from teeoff. Team has been on the radio for 12 years and it's been the usual case of take-em-or-leave-em; you like them or you twirl the dial. Via visual, the two turn out to be amusing comics. They'll be on once a month for eight months for Christie's in addition to their weekly radio appearances for 26 weeks for the same sponsor, this on 27 trans-Canada stations. On the CBC television network, you can put down Wayne & Shuster as Canada's favorite native comedy team on majority poll but the minority also highly vociferous.

TV debut of Wayne & Shuster has lots of production values; they write their own material and the sponsors' purse strings seem loose on surrounding buildup. For guester on teeoff, they had Arnold Stang, the badgering stagehand of the Milton Berle Show, but the two Dominion comics can carry their own weight without additional name-draw. They're over big on their own-written songs and dialog; and, after their lusty entrance in a convertible, are tops in comedy in their takeoff of Liberace and brother George; their dressing-room clowning with Stang; a satire on tv commercials, with Wayne & Shuster as dancing biscuit boxes; these all included as the life-story of the comedy team since their Army Show days in '45.

Whole half-hour comedy riot is ably backed by Sammy Hersenhoren's 18-man orch; the choreography of Frank Westbrook's eight mixed dancers for modernistic ballet; the Bill Brady choral group (three girls, five boys) and the solo work of Terry Dale and Marilyn Kent; with Nikolai Soloviov hefty on decor. Lots of verve and vitality in this new medium debut for Wayne & Shuster, with both lads over to top returns.

McStay.

THE PAUL GIEL SHOW
With Paul Giel, Jack Horner, others
Producer: Ken Barry
Director: Dick Larson
30 Mins.: Sun., 1 p.m.
KAISER-WILLYS AUTO
KSTP, Minneapolis

In signing Paul Giel to an exclusive in-between-baseball-seasons contract, K S T P undoubtedly scored a 10-strike. That seems obvious because the young man is one of the U. of Minnesota's all-time football and baseball greats, has a tremendous following of worshippers and admirers, has been much in the publicity limelight i the past four years and talks authoritatively on the pigskin sport. Selling his four shows, two of them on tv, must have been as easy as the Giants' World Series' sweep. And his sponsors are probably as lucky as the station.

Giel was a unanimous All-American football choice last season and has been with the N.Y. Giants baseball team as a $65,000 bonus twirler. On tv he proves extremely personable and good looking in a wholesome, boyish way. And he demonstrates faultless camera presence and an effective speaking voice and displays a talent for expressing himself easily and well sans script.

In this show, preceding the telecasts of the professional football game of the day, Giel and Jack Horner, KSTP sports director, discuss the Minnesota football game of the day before and the upcoming pro contest, and what they and their guests, who join them in the roundtable gabbing, have to say carries weight.

Guests included Sid Hartman, Minneapolis Morning Tribune sports columnist, and Billy Murphy, assistant Minnesota football coach. There also were brief film clips of the preceding day's Minnesota-Illinois clash to diversify the program which, thus, was more than a mere gabfest.

The half-hour Giel "Follow Up" show after the pro game also is devoted to football discussion. So are his radio shows. And for this sort of airwave fare there's a tremendous fall audience in these parts.

Rees.

Voice Over

"Voice of Firestone" brings great music, great stars to ABC

Since June, this famous program has been coming to music lovers on a new network . . . ABC . . . a happy move that brings our viewers a fine orchestra and conductor (Howard Barlow), nd many great artists: Ferruccio Tagliavini and Patrice Munsel, to name two. Distinguished company indeed . . . with whom we're proud to be associated in this and future years of progress.

You're in smart company on **ABC-TV** *American Broadcasting Company*



Super Scooper

Walter Winchell is back again... starts third year on ABC-TV

He's America's favorite newsboy nd an ABC "exclusive." Has been for 23 This is hi third year on ABC-TV . . sponsored again, we're pleased to point out, by the Gruen Watch Company and American Safety Razor. Chalk up two more votes of confidence for ABC.

You're in smart company on **ABC-TV** *American Broadcasting Company*



ILONA MASSEY SHOW
With Irving Fields Trio, Phil Foster
Producer-Writer: George Paley
Director: Pat Fay
30 Mins., Mon. 8 p.m.
EASTERN WINE CO.
WABD, New York
(Ben B. Bliss Co.)

Ilona Massey, the Hungarian actress, coupled with Irving Fields Trio, seems like an incongruous combination, but it would be palatable for 15-minute dosages. In a half-hour segment, the johnny-one-note aspect of the layout is stretched to the point of monotony.

General pattern of the show has a song by Miss Massey, and a selection by the Fields trio. There are breaks for Chateau Martin wine commercials and one interview, initial guest being Phil Foster. Latter is an engaging guy even when he isn't showing his best material. His briefie wasn't hurt by the intruding questions of Miss Massey.

Miss Massey, onetime filmster, still has a sporty-looking chassis and looks well. Her voice is in the contralto register, but she misses projecting the sultry feeling, probably by her lack of warmth.

Fields, backed by bass and drum, plays a fullbodied piano. His selection of tunes wasn't of the best on the initial show. His striving for musical ostentation such as was evidenced with his playing of "Slaughter on Tenth Ave." didn't give him the best showcasing. Other tunes showed him to better advantage. *Jose.*

MUSICAL JACKPOT
With Paul Brenner, Cece Blake, Sandy Evans, Iris Lynn, The Nocturnes, Jay Stanley Trio
Director: Bob Horan
60 Mins.; Mon.-thru-Fri., 1 p.m.
Participating
WATV, Newark

WATV's "Musical Jackpot" combines average but plentiful music-variety with the telephone quiz game. The 1 to 2 p.m. casing, while not top entertainment, has enough diversity and brightness to hold its own against the competition.

Between phone call giveaways based on elementary musical puzzlers, emcee Paul Brenner turns things over to one of his large-for-a-local-afternoon-show entourage. Songs are handled by so-so pop thrush Cece Blake, misplaced coloratura Iris Lynn and crooner Sandy Evans. The instrumental chores are done by The Nocturnes, a foursome that also throws in an Italo vocal fillip now and again, and the Jay Stanley Trio. The latter two groups have enough on the ball to compensate for the under par singing.

The importance of this afternoon show is not in the music itself, however. Rather, it's the imaginative production that goes with it that keeps the show alive and moving.

Brenner has been part of the WATV picture before. It was never noticed until "Jackpot" that the longtime gabber had a split personality. During his queries-by-Ameche he is warm and genuine for a time, then he lapses into the oozy phrasing of his less talented cohorts. In the Monday (18) session caught he made overly much, for example, of the modest string of prizes offered for the right answer. *Art.*

DuM Shifts 'Please' To Fri. As Sponsor Bait

One of the stumbling blocks to the sale of "One Minute Please" has been the limited station lineup. Its current Tuesday at 9 slotting gives it the advantage of the preceding Bishop Sheen and "Studio 57" stanzas, but a move to Friday at 9:30 has been decided upon, thus giving the show a chance to pick up in the vici ity of 10 more stations.

The jockeying will put the panel casing between Pharmaceutical's "The Stranger" and the Old Gold-Lentheric "Chance of a Lifetime." In Tuesdays at 9, there were 16 outlets in the "Minute" string. It was felt that the lineup would never be increased while the show remained a sustainer because there were no network sponsored shows afterwards. Therefore, it's hoped that "The Stranger" hookup will stay with the quizzer right through to "Chance," giving around 25 stations to the paneler.

Kansas City—Station WHB has brought in John Pearson, from the KOWH roster, Omaha, as program director, filling a niche which has been vacant since the Mid-continent Broadcasting Co., the Storz interests, bought the station from the Cook Paint & Varnish Co. last summer.

Tele Follow-Up Comment

Jack Benny's bi-weekly video outing on CBS-TV Sunday (31) was another crackerjack display of situation comedics. As usual with Benny, the stanza rolled with perfect timing of the punchlines, both aural and visual. The only weak spot during the half-hour was an extraneous vocal by Eddie (Rochester) Anderson with the Sportsmen Quartet.

Rest of the show was a hoked-up flashback to 1932 when Benny first met Mary Livingstone in a department store. All of the trademarked Benny frailties, from penny-pinching to self-admiration, were cleverly rung into the script while he played a jazzy, two-bit romeo on the make for the May's counter saleslady. Actor Sheldon Leonard was rung in for a couple of laughs as a horse tout, but it was Benny who carried the main burden of the script with a good assist from Mary Livingstone. *Herm.*

CBS-TV's Saturday (30) edition of "Willy," starring June Havoc as a smalltown legalite, had a generally charming quality, above par in relation to previous stanzas. Story was pleasant with Miss Havoc and Lloyd Corrigan enhancing proceedings with very likeable portrayals. Plot dealing with an elderly gent accused of theft was in philosophical vein.

Corrigan was cast as the oldster, who at the age of 65 quits his long-time job and goes on a spending spree to make up for lost time. After running out of coin, he drifts into Miss Havoc's town, passes a sporting goods store, gets a yen for a fishing rod in the window, picks shop door's lock and gets caught in the act. Miss Havoc is assigned to defend him and wins the case after convincing the judge that the fishing rod symbolized peace and quiet to her client and his caper was not a criminal act.

Charles Halton was good as the judge, while Danny Richards Jr. paved the way for some laughs as Miss Havoc's young nephew. Mary Treen was okay as the kid's mother. *Jess.*

"United States Steel Hour" on ABC-TV last week (26) got tripped up badly on its attempt to give comedy-drama a whirl on the air. The play was "The Fifth Wheel," an adaptation of the play "Good Housekeeping" by William McCleery. It was a painful experience, all 'round.

Basic yarn, tying up with election time, had to do with a college president awakened to the dangers of a political machine and who, upon this realization, is persuaded to enter the race for governor of the state. Since this was obviously not a very original thought, "Fifth Wheel" also threw in the wife who wanted to get her husband into politics and who believed in searching for the psychological roots of accidents; the fix-it-all political reporter engaged to the president's pretty daughter, etc.

Possibly hindered by Irving Gaynor Neiman's stodgy and unimaginative script, performances were below par with the possible exception of Marjorie Barrett who played the prof's pretty daughter. If nothing else, at least she looked good.

Faye Emerson brought to the part of the wife a self-assured but completely colorless—and for the most part unfunny-performance. It was an unsatisfactory role from the start, but she didn't improve it any. Franchot Tone appeared uncomfortable most of the time, and with good reason. The words put in his mouth didn't ring true and, even though he's a capable actor, he too didn't contribute enough personality to overcome that handicap.

The biggest disappointment of the evening was Orson Bean as the reporter. He brought a nightclub approach to his lines, shouting rather than acting them. If there was humor in "The Fifth Wheel," it was largely dependent on him to bring it out. He failed. Margaret Hamilton as the housekeeper did well in a small part. Ditto Howard St. John as the political boss.

Director Alex Segal in the past has been responsible for some great tv drama. This just wasn't his night, and possibly he didn't take kindly to the material on hand. His usual deft and clever touch was absent except in one or two scenes. If tv wants to make people laugh, it'll have to do a lot better than "The Fifth Wheel." *Hift.*

If Ed Sullivan isn't careful, his Sunday night CBS-TV outing will begin to be called "the plug of the town." On last Sunday's stanza (31), the Lincoln-Mercury sponsors shared the plugs with the late Grantland Rice's forthcoming tome, "The Tumult and the Shouting," New York's Copacabana and Persian Room and the recently released Otto Preminger pic, "Carmen Jones."

The plugging attack would have been okay, though, if there was enough entertainment on tap to compensate for the dull stretches. Unfortunately, Sullivan counted too heavily on film clips and celebs in the aud for his entertainment values—and it just wasn't there. The hour was a rambling affair, loosely knit and without much punch.

There was plenty of good intent in Sullivan's salute to "Grant" but his execution was faulty. He read passages from the book erringly and the clips of past sports events seemed interminable. Douglas Fairbanks Jr. did an okay recitation of Rice's "Ghosts of the Argonne" and Bert Lahr and Alan Carney offered a pleasant breather in a mild baseball sketch. In the aud for bows were Jack Dempsey, Gene Tunney, Earl Sande, Gene Sarazen, "Doc" Blanchard, Johnny Weissmuller and Notre Dame's "Four Horsemen," whom Rice immortalized. Stars in the audience are no substitute for performers on the stage. Also in the film clip-plug department was a brief scene from "Carmen Jones" with Dorothy Dandridge. The singer was in the aud to take her bow, too.

Carrying the load for the "live" end of the show was Nat (King) Cole. Crooner, who is currently appearing at the Copa, opened the hour handsomely with renditions of "I'm In Love," "Smile" and "Hajji Baba." He returned at the close with a nifty workover of "Lover Come Back To Me." Genevieve, the French chantoosie now at the Persian Room, rushed through a couple of Gallic tunes and Andre Segovia was given only two numbers to display his deft guitarmanship. Both could have stayed longer.

The commercial pitches by Sullivan and Julia Meade were in the usual top form. *Gros.*

"American Inventory," which has undergone a change in producers with Robert Wald replacing William Hoddap, now has changed its format, presenting live dramatic shows designed to get the public service angle across with more impact. Example of the new format was its NBC-TV presentation last Sunday (31), with an interesting yarn with an offbeat ending about an allegedly crooked civic organization.

Show had Staats Cotsworth as a reporter investigating a businessman's charge that a civic organization run by one man was trying to pressure all those who opposed it and an eventual aim of putting its leader into the mayor's seat, with the attendant hints of graft and corruption. Cotsworth proceeds to investigate, and discovers it was the complainant who was in the wrong and that he had nearly ruined the do-good efforts of the civic group by false accusations.

Gene Hurley script tended to be all black or all white, but an excellent performance by Robert Ellenstein as the suspect civic leader gave more subtlety to the story. Cotsworth was good as the reporter, ditto Matt Crowley as his editor, while Edwin Jerome was impressive as the real heavy. Ellen Demming did a fine job as Ellenstein's upstanding wife. Ed King's direction kept the story moving quickly and built strongly for the trick ending.

Idea of the new format is to avoid the cut-and-dried educational approach but to present the same message more palatable style. While this particular segment managed to get across the point—namely, that the individual citizen can help his community and himself by concerted action—there's such a thing as oversimplifying, and this is what happened in this case. The sugar pill was a little too thickly coated. *Chan.*

"Colgate Comedy Hour" on Sunday (31) over NBC-TV essayed a route familiar to the circuit house vaude stages in an era when intact shows were hot travelers. But this was better, in a sense, because the turns were of a more standard genre; good acts all and no viewer complaint on the entertainment score—but does the good old beaten path make a tv show? Standardization can have a deadening effect when the turns have gone to the video trough too frequently to provide spark. This is said with due regard for the individual efforts, namely Paul Winchell and inventive alter-ego Jerry Mahoney; Connee Boswell, whose maturity is bringing greater warmth and feeling into her pipings; Don Cornell, a jukebox scorer who also is capable of interesting the more adult crowd; the ubiquitous Borrah Minevitch Harmonica Rascals with Johnny Puleo; and Giselle & Francois Szony, a toe twain who, if they are not the best around in their line, will do until one jury-man alters his verdict.

There was Terry Moore, too, in her teledebut, serving as femcee with a greater predilection for multi-changes in the gown dept. (very, very snazzy) than for her intro chores, which did not overburden the bikini-famed film actress to begin with. She's cute. Period.

Winchell & Mahoney were in okay form in several spots, once with support of Cornell and Miss Moore, and that pill-passing transplantation of "ventro voice" routine is a goodie, even in reprise. Couple of good vocals pepped up the Winchell larder with his fresh dummy.

Miss Boswell, coming on as self-styled "Grandma Moses of the Gal Singers," belted away at a special medley of evergreens with snappy lyrics and wound with a fine brace, "If I Give My Heart to You," her current Decca hotcaker, and a hopped-up "This Can't Be Love." Cornell fired away at "Supposin'," and bestseller "Hold My Hand." The Minevitch-sans-Borrah Rascals tackled a pair in their nutty capers, but didn't seem right as show's winder-upper despite the sock panto of Johnny-on-the-spot-Puleo. Szonys were way up there in the ballet sector, topping with the femme's sizzling spinning top. Al Goodman's showbacking was firstrate. *Trau.*

Foreign TV Review

TALL STORY CLUB
With Robert MacDermot, Kathleen Mewick, Donald Smith, Barbara Mullen, Douglas Duff
Director: Brian Tesler
30 Mins., Tues. 9:45 p.m.
BBC-TV, London

Chosen by Public vote from a series of panel games devised by viewers, "Tall Story Club" has been given a seasonal tryout and its future will be dependent on subsequent reaction. The winning idea was submitted by George Margo, a local actor who was recently in the Coliseum production of "Guys & Dolls," but apart from receiving a screen credit he takes no part in the actual presentation.

There's nothing startling or intriguing about this new panel game; on the contrary it's mild and innocuous and moderately entertaining. The idea is simple enough. Each of the panel members tells a story, and is then quizzed as to whether the yarn is fact or fiction. Before the lights go down the story tellers give the answer.

Obviously, the entertainment from the program derives from the story tellers and, in the program reviewed, they put up a good showing. But four short stories, whether true or a figment of the imagination, don't have the same participation value as the more familiar quiz parlor games which continue to be so successful. The program gives little scope for chairman Robert MacDermot beyond doing the formal introductory honors. Brian Tesler's direction is simple and straightforward. *Myro.*

ADVENTISTS' 574G FOR RADIO-TV SHOWS

Washington, Nov. 2.

Importance attached to radio and tv by organized religion was underscored here last week when the Seventh-Day Adventists voted an appropriation of $574,000 for broadcasting. Amount included $114,000 for the church's weekly tv program, "Faith for Today," (ABC), and $460,000 for production of weekly radio programs on more than 300 stations in foreign countries.

Relatively small in numbers, the Adventists are not small financially. Through a per capita "tithe" of $181 paid by members last year, the offerings of the church exceeded $60,000,000.

BURNS' CHUCKWAGON
With Rhythm Pals (4), Lorraine McAllister, Pat Kirkpatrick, Don Francks, Barney Potts, Wallie Peters
Producer: Mario Prizek
30 Mins., Wed., 10:30 p.m.
BURNS & CO.
CBC-TV, from Vancouver
(James Lovick)

Oater-style video musical, Burns' Chuckwagon is the first commercial web show to originate in the Vancouver (CBUT) studios of the Canadian Broadcasting Corp. It's based on a radio Chuckwagon show also bankrolled by the packing company and follows the same format but with considerably upped impact on video. Show operated at a lilting pace, fast enough to keep it alive but smooth enough to avoid jerki frenzy. It's a well-knit session with generally socko performances by all members of the cast.

Chuckwagon reaches the easter CBC-TV web by telefilm and opening program (27) was badly marred by poor sound recording and film quality. Camera work was some of the best CBC lensers have done, but much of it was lost through weak processing. The n.s.g. recording damaged dialog and most of the lines were completely lost. The music reproduction was somewhat better but high notes broke and scratched.

Ranch atmosphere was kept realistic with no shots longer than semi-closeup and the setting restricted but effective. Barney Potts, playing the chuckwagon cook, handled so-so comic material adequately. Others chanted, with little verbal material, all of them with good pipes. Don Francks, male soloist, wearing cowboy garb naturally, oloed with "Empty Saddles" and sang with the Rhythm Pals, a quartet using both instruments and pipes to strong effect. Lorraine McAllister, cute blond looker with standout tv personality, and Pat Kirkpatrick, svelte brunet glamor gal who would fit better into a posh salon set than a cow country range, worked solo and in duet. Guest on this session was Wallie Peters who played a medley of standards on banjo.

Tunes were generally western and folk, with one or two pops, Rhythm Pals singing "Tumbling Tumbleweeds," "Cowboys and Indians," others; gal duo canarying "Shine On Harvest Moon." Pat Kirkpatrick's solo was "Tomorrow Is A Lovely Day."

Productions was slick and with improved recording and film quality, future Chuckwagon shows could make it CBC-TV's top musical series. *Gorm.*

GOP, Dems

Continued from page 25

in his official capacity. But the free time offer also had the effect of riding the GOP in on the gravy train, with the Republicans and Democrats dividing up the 8 to 9 p.m. Saturday tv slot equally.

(For the GOP at 8, simulcast addresses of Atty. Gen. Brownell, Welfare Secretary Ovetta Culp Hobby, and Bertha Adkins, assistant to the national chairman; for the Demos at 8:30, Adlai E. Stevenson, with 10:30 allotted for radio.)

(Vice President Nixon tried to get into the "tit-for-tat" act by suggesting to NBC that he follow Stevenson, and he was considerably distressed when he learned that the web felt that granting of Saturday time to Administration spokesmen was deemed sufficient in the "free"-for-all. NBC prexy Weaver issued a statement explaining his network's position.)

Stanton's oversized communique to Mitchell was precedental in at least one particular. He lined up the slots that CBS had allotted 'in the past two months" (radio and tv) to talks by the President, the Vice-President or members of his Cabinet; then he submitted a similar listing for the Democrats covering the two months preceding the 1950 elections, the last off-year congressional election period, when Harry S. Truman was President. Beginning Sept. 1 and ending Nov. 1, the gratis time to the then Administration more than tripled that awarded the GOP dramatis personae during the pre-election period. However, the Republican lineup as given by Stanton dated from Sept. 26 and spanned the period to Oct. 25, whereas the Demos' time covered exactly two months.

HAZEL'S 'SPECTORCULAR' LOOK

Tory-Weighted Programmers For Britain's Comm'l TV Spark Rumpus

By HAROLD MYERS

London, Nov. 2.

The first three contractors who will provide the programming for Britain's forthcoming commercial television network were named by the Independent Television Authority last week and the announcement sparked a political rumpus which will have repercussions in the House of Commons this week.

Two of the three contractors are prominent Tory newspaper groups and this has caused some concern in political circles that the programs may be politically weighted in favor of one party. As a result, within a few minutes of the announcement, questions were tabled in Parliament by Ness Edwards, former Postmaster-General in the Labor government and by Christopher Mayhew, who has appeared on a number of BBC-TV features. Unless there are adequate government assurances the Labor opposition is likely to force a debate and make the issue a vote of confidence in the government.

Of the three contractors, only Granada Theatres has been named on its own. The other two contractors are in association with newspaper groups. Broadcast Relay Services, who operate a redifusion network throughout the country, will function in association with Associated Newspapers who own the Daily Mail and a chain of provincial sheets. The third contractor, Maurice Winnick, will work in cooperation with the Kemsley newspaper group which controls the Sunday Times and a powerful string of daily and weekly papers throughout the country.

Local Sensation

The omission in the preliminary announcement of two powerful groups, both of which had made formal application, created a local sensation. One of these is headed by Norman Collins, who has been a powerful advocate of commercial television over since he left the BBC some years ago. His company, Associated Broadcasting Development Corp., was formed a couple of years back and, in conjunction with its associated outfit, High Definition Films, is operating a production center at Highbury Studios. The other company is the newly formed Incorporated Television Program Co., of which the directorate comprises a string of top show biz names including Prince Littler, Val Parnell, Lew &

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Webs Fear Publicity On Transmitter Costs Will Kick Back Vs. AFTRA

That press release from the Benjamin Sonnenberg office of the 15-year $11,000,000 binding contract for transmitter and ground space between N. Y.'s seven tele stations and the Empire State Building has the networks grieving. There's anger for the p.r. outfit, repping Empire, because the webs reportedly believe it ill-timed in light of the current contract negotiations with the American Federation of Television and Radio Artists.

Fearful that AFTRA will take one look at the $11,000,000 figure for 15-years firm and demand more for itself, CBS has already taken steps to counteract such strategy. That net released a "protective" story right after Sonnenberg's saying that it had signed contracts for 10 years only, with options on further agreement, the implication being that CBS isn't tying up $2,000,000 (its share of the 15-year deal), but a lesser amount—more in accord with a 10-year contract. A big money deal in other departments is seen by the webs as something to be carefully guarded in order to avoid a union gripe that if you can pay so much for technical facilities, for example, you can pay personnel more also.

Spike's Peak

El Paso, Nov. 2.

"Tea for Two" was reduced to a creampuff in comparison as Spike Jones & Co. squared off on station KELP (pronounced "Yelp") here last week. Jones and troupe weren't exhausted but the listeners were as they got a three-hour nonstop unspooling of the bandman's latest effusion, his "world preem" Japanese version of "Skokiaan," based on the Afrikaaner aria that is not distinguished for its subtlety or finesse. Song was played 56 times in succession, from 2:30 to 5:30, causing the good citizens of El Paso to miss their cherished siesta.

Jones & Noisemakers made the "Skokiaan" dubbing in Oklahoma City along their one-nighter route.

ABC Purge Hits Frisco Personnel; More L.A. Slashes

San Francisco, Nov. 2.

Backwash of the recent ABC purge has been felt in the Bay area with a "consolidation" of operations at KGO and KGO-TV which has resulted in the severance or resignation of five employees plus a couple of secretaries.

Under the new setup, radio and tv has been merged into one operation with ABC veep Jim Connolly in charge of both. Vince Francis, former tv station manager, is now local sales manager for both tv and radio. Paul Schlener, radio sales manager, is now a salesman. Dave Sacks, formerly tv sales manager, is now national sales manager for radio and tv. Aaron Bloom, recently appointed sales manager for KGO, is now a salesman again.

Russ Baker, formerly tv program director, is now program director for both tv and radio with Roy Grandey; formerly radio program director resigned. Harry Jacobs is now the chief engineer for both with Harry Dutton a.m. station engineer resigned after 30 years with the company.

Henry Saroyan is controller and purchasing agent and A. E. Evans, business manager and longtime KGO engineer, resigned after 30 years on the payroll.

Ed Smith has now added radio production to his tv production chores. John Barkhurst's publicity and public relation department is unaffected as it always handled both radio and tv. A similar situation exists in Vic Reed's newsroom setup, it always having served both radio and tv.

More L. A. Pink Slips

Hollywood, Nov. 2.

ABC has pinkslipped 15 engineers in line with its general retrenchment along the web. It may also trim other departmental sails. Original staff of radio-television engineers numbered 52.

Earl Hudson, Western Division veepee, denied reports that Vine St. radio quarters would be vacated and space rented out for offices.

'RIN TIN TIN' TO MBS

National Biscuit is extending its "Rin Tin Tin" program to Mutual radio as of Sunday, Jan. 2. The show's vidpix counterpart recently started via ABC-TV.

The latest of Mutual's new biz, it's assuming the 5 to 5:30 p.m. Sabbath spot, pushing "The Shadow" up to 5.

H. BISHOP BOSS RAPS OWN SPECS

By LEONARD TRAUBE

When Raymond Spector, the two-headed "leave 'em have it" boss of an ad agency and a lipstick with a luxury budget, went to the unusual length last week of calling in the New York scribes for a session in which he delivered his views of NBC-TV's Sunday night spectaculars-in-tint, he established a number of precedents. Not that the head of the agency bearing his name and of the Hazel Bishop cosmetic house hasn't been in there pitching before—before and after the "spec era"—but this was the first mass interview during which he cut across continuing rumors of his dissatisfaction with the "specials" by making official pronouncements in response to a rapidfire stanza of questions consuming, like the specials, 90 minutes.

Whether Spector could be in a position to formally hit out against the web if he were not both a commission house and sponsor factotum, is a matter of speculation. Underwriters of shows naturally figure to be more contentious than the commission boys. Accounts come and go and the percenters generally find it worthwhile to "play ball" with the networks while keeping their clients happy. But in his dual role Spector is a "one man spectacular"—and of a different color since he can never lose a client that he runs.

It Started In a Barber Shop

So last Friday a couple dozen fourth estaters of daily, wire service and trade hue were hurriedly rounded up to come to the Spector offices to hear his tirade against the Sunday night formats, the 90-minute slotting, the Trendex low-beat scores, original books and music, deployment of talent, the cost, the color, ad infinitum. The way one of the Spector personnel put it, "the boss was at the barber-

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Hub's La Camera Fries N. Y. Critics for Their Roast of TV 'Dinner'

Anthony La Camera, radio-tv editor-columnist of the Boston Advertiser, lit into his New York counterparts on several fronts with "Man Who Came to Dinner" (presented recently on Westinghouse's CBS-TV "Best of Broadway" series) as the jumping off point. Dealing "specifically with the New York press," he said "it was somewhat startling to discover (after noting his own pleasure with the show) that most of the professional critics in the big town panned the play quite soundly." He thought it was a mistake on their part to compare the hour version with a two-and-a-half-hour Broadway original as having lost "much of the wit and pace which sparked the stage show" and picked up what he called the "considerable lamenting that memorable stage farce should be so butchered to fit a 60-minute format."

La Camera's own reaction to the abbreviation was to admit that there was a loss—"approximately 90 minutes"—declaring that "for the vast majority of viewers who had never seen the original there was left an hour (minus the commercials) of some very funny dialog and situations." He agreed however, that as long as tv generally is confined to time segments of 15, 30 or 60 minutes, "it will never have the flexibility of the legitimate theatre or the movies." Then he threw his Sunday punch: "Personally, I'd hate to see the day when television producers, striving to bring a little of Broadway into our homes, are discouraged in their attempts by overly analytical criticisms. Where condensed Broadway plays and musical comedies are concerned, a half a loaf is better than none at all on television."

ABC's Chest-Thumping As Trendex On 'Disneyland' Stirs Hopes Anew

NBC's 'As Is' Specs

Spokesmen for NBC said the web has no present intention of reducing its Sunday spectaculars to an hour.

It as admitted, however, that the next specola (Nov. 7) would originate from the web's Colonial Theatre in Manhattan instead of its huge Brooklyn studio, but that doesn't mean, he added, that all the biggies will be done from the Manhattan house.

Lebhar Initiates WOR-To-WATV Bid for Dodgers

Banking a lot on the "in" he developed with the Brooklyn Dodgers while boss and sports gabber at WMGM, N. Y. radio indie, as well as on a "money-saving" proposition, Bert Lebhar has made a pitch to grab off the games next year from WOR-TV for the tele station he just joined in nearby Newark, WATV. The Lebhar-to-Walter O'Malley (Dodger prexy) communication is part of the WATV sales chief's overall plan to build that station sportswise.

The Lebhar offer is reportedly one that will save the Dodgers in the vicinity of $100,000 per season. Reminding that WOR-TV and WATV have similar Metropolitan area coverages, Lebhar also detailed a scheme whereby his station will take only $1,000 from bankrollers to televise each of the approximately 70 to 75 home day encounters. This is unique because most ball team contracts cover an entire season, and with WOR the coverage was listed as costing nearer $175,000 per annum.

For Dodger tv bankrollers, Schaefer's and Lucky Strike (both via BBD&O), Lebhar included another inducement. At the same $70,000, or so paid for baseball coverage, he's willing to throw in an advertising campaign running 365 days as well. The angle on this package deal is that year-round advertising at an eight-month price will prevent product acceptance from dropping during the non-baseball season.

The Dodgers will admit only to having received the Lebhar bid. It would not commit itself as to whether the agency was amenable to the plan.

An interesting note in the battle for the Dodger baseball buck is the fact that WOR-TV instituted a special large "Back to Brooks" campaign as a counter-measure about the time it got wind of the WATV bid.

Waring's Nov. 7 TV'er; Sets 25,000-Mile Tour

Fred Waring will do the first of four CBS-TV shows for General Electric on Nov. 7, stepping into the Sunday-at-9 slot in place of the Ronald Reagan-hosted "General Electric Theatre." Show will have an autumn theme, with other three appearances slated for Dec. 19 (Christmas), Feb. 27 and April 10 (Easter).

Waring unit, incidentally, is planning its biggest personal appearance tour to date, a seven-month, 25,000-mile, 200-city operation that will go under the package title "Pleasure Time 1955." Subsequent tele appearances will involve out-of-town originations, with Waring not due back in N. Y. until next May.

New "Disneyland" series, having emerged with what's believed to be the highest Trendex rating ever achieved by an ABC-TV show, gave ABC-TV execs some head-in-th clouds hopes last week. They were: (1) a place for the network in the Top 10 Nielsens, a position it hasn't occupied since the early tv days of the "Lone Ranger"; (2) a tionwide public identity, something it's lacked since the beginning; (3) a week-to-week dominance in at least one night (Wednesday) over NBC and CBS; and (4) th beginnings of a solution to its perplexing New York rating problem.

That hour-long nine-city Trendex average of 28.4 (with 52.0% share-of-audience) is easily th web's highest this year (NCAA football got an 11 on the Trendex survey). In addition, it's way over the Trendex mark set by th "grand" or "baby" spectaculars on NBC and CBS, with the former getting an average of 23.8 for its first two Max Liebman specs and CBS' "Best of Broadway" and "Shower of Stars" kickoffers hitting a combined score of 23.2. This comes as mere gratification though to the ABC execs who phoo-phooed the idea of the specs; importance of the "Disneyland" score comes with a detailed breakdown.

Godfrey, 'Joan' Dented

This reveals a first-half-hour score (7:30-8) of 27.4 (55.1% share) as compared with CBS' 11.4 (22.9%) and NBC's 6.4 (12.9%). Wooing the audience away fro the NBC-CBS news & music strips in the daily 7:30-8 time could mean a great deal to ABC, since it's programmed with half-hour segments aimed primarily at the juves in that time. More important, however, is the second half-hour breakdown (8-8:30), showing "Disneyland" with a 29.5 (49.5% share) as compared with a 17.8 (29.9% share) for Arthur Godfrey on CBS and a 9.0 (15.1% share) for "I Married Joan" at NBC. (The conferences reportedly have already started at BBD&O on General Electric's "Joan.") Compared with the Oct. 6 Trendex, Godfrey dropped 38% from a 28.7 while "Joan" lost 36% from a 14.0. No indication on what kind of audience carryover into the Stu Erwi show and the 9 p. m. "Masquerade Party" ABC got, but this should be a matter of continuing interest.

Equally important from the ABC standpoint is the fact that ABC has up to now failed to create

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Norman Anthony's 'What Do You Have to Do To Get a TV Script Read?'

That "can't-sell-a-script-without-an-agent" problem is starting to reach monster proportions, with even the pro writers encountering trouble. At the same time, of course, there's the universal "we're starving for material" cries fro producers and script departments.

Problem apparently has boiled down to the fact that script departments won't even read scripts unless they're submitted by recognized agents; at the same time the top agents won't take on freelancers because of the low coin involved. The professional writer who occasionally turns his hand to tv is left out in the cold.

Example is the case of author and humorist Norman Anthony, who writes from Kansas that he hasn't even been able to get three scripts he's turned out read by the nets, agencies and packagers. Anthony says most of the script departments even ignore requests for releases with which he can submit scripts. "What does a freelance writer, even if he's a good one, do?" Anthony asks. "Here is a field that is crying for material, and, the way it is consuming stuff will be crying even harder. And the ultimate success of tv is going to depend on the poor guy who can't get his stuff read!"

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Flash news by leading NBC newscasters, to reach a man-and-woman adult audience...travel tips for America's vacation-planning millions ...how-to-do-it hints for make-it-yourself householders...Hollywood news and gossip from the heart of the film colony... service features of every variety, of proven interest to the nation's women.

There's a personality and program material available to give you editorial support. You gain when your commercial is presented in the right atmosphere.

You can sell listeners for as little as 52¢ per thousand.

The Holidays are near. Better find out *fast* what's in it for *you*. TAKE FIVE!



NBC RADIO a service of RCA

Minority Dissent on Storer Warns Of 'Concentrated Control' Peril

Washington, Nov. 2.

Differences between members of the FCC as to monopoly questions involved in multiple ownership of tv stations, particularly view of the new "five plus two" ceiling, were brought into sharp focus last week by the agency's 4-2 vote approving the $8,500,000-plus Storer Broadcasting Co. purchase of the Empire Coil broadcasting and manufacturing properties.

The Commission's action, which makes Storer the first company to own six tv stations, emphasized the contrast in thinking between Republicans and Democrats on the agency as to public interest aspects of the seven-station rule. Three Republicans (Chairman George C. McConnaughey, Comrs. Rosel Hyde and Robert E. Lee) and Independent Comr. Edward Webster voted to okay the Storer acquisition. The only two Democrats (Comrs. Robert Bartley and Frieda Hennock) dissented. The seventh member, Comr. John C. Doerfer, a Republican, was not present but, on the basis of previous voting, would have joined the Republicans.

Bartley's dissenting opinion, in which Miss Hennock largely joined, projected the Storer expansion far beyond its immediate environs. Pointing to switching of network affiliations following Storer acquisitions in various cities, Bartley said he had no doubt that "the effect of these transactions will extend to network affiliation, national spot advertising and local advertising in some, if not all, of these areas." If this happens, he added, program service in these areas will be altered, with resultant impact on the viewing public and on advertising competition. A hearing, Bartley felt, should have been held to bring out the facts.

It was not so much because Storer got six stations that Bartley objected but the location of the markets which now come under one operator. "When it is realized," said Bartley, "that if concentrations such as this are allowed others, then as few as 10 or 11 licensees of tv stations in the U.S. can reach every tv receiver . . . To me, the greatest weapon against regimentation of thought ever invented lies in diversified operation of tv and, contrariwise, the greatest tool for thought control ever invented is concentrated control of tv operation."

In order to obtain approval of the Em ire deal and stay ithin the limit of five VHF stations, Storer sold KGBS and KGBS-TV in San Antonio to the Express Publishing Co. for $3,500,000. The latter sold its radio station, KTSA, for $175,000 to O. R. Mitchell Motors to comply with FCC duopoly rules rohibiting two AM outlets in the me community under one owner.

Because of their interrelationship, all three transactions, involving a total consideration of $12,505,000, were approved simultaneously by the Commission.

With the Empire purchase, the Storer holdings now embrace radio and tv stations in Atlanta (WAGA and WAGA-TV), Detroit (WJBK and WJBK-TV), Toledo (WSPD and WSPD-TV), and Birmingham (WBRC and WBRC-TV); radio stations only in Miami, Fla. (WGBS) nd Wheeling, W. Va. (WWVA); and tv stations only in Cleveland (WXEL) and Portland, Ore. (KPTV). All tv stations are VHF except Portland.

Storer also has an application pending to purchase WJW in Cleveland, which would give him the full mplement of seven radio stations and provide for an AM-TV operation in Cleveland.

'Act of God'

Continued from page 1

otherhood, despite the fact that he has a child of his own by a former marriage. Like the villain in the "East Lynne" type dramas, it's said that Berle is casting out this poor defenseless mother-to-be into the snow, and at the same time foreclosing the Buick mortgage on her.

Miss Gilbert's attorneys are asking that the issue go to arbitration. They ask that she be written out only temporarily and resume when she's able. They hold that the law allows pregnancy to be a temporary physical disability and she's willing to work after that. She has a contract in which she's to do 20 shows and be paid for 24. Her salary per show is $1,500. Consequently, a sizable sum is involved. Attorneys admit that she must be able to work in order to be paid, and she would be able when the accouchement is over. They want her to return and to get proper billing, which they claim is denied her.

Wm. Morris 'Null & Void' Pact

Another facet that must be looked into lies in the contract issued by the William Morris Agency, agent for Berle and show's packager. Morris contract stipulates that the pact is null and void in the event of physical disfigurement. Undoubtedly, pregnancy involves disfigurement but the clause was inserted originally as a protection against accidents. Whether pregnancy can be described as an accident is the debatable point. However, it's doubtful that the disfigurement clause can apply here because of the original intent of that verbiage.

On the other hand, spokesman for the agency maintains that it's difficult to foretell the path of the show, once Miss Gilbert's part is written out. At the end of her leave of absence, the re-introduction of the Max character, it's argued, may put the show out of kilter. Other characters may spring into place that may eliminate the necessity of Max. For example, Nancy Walker has been doing a part. Again, Smith & Dale are to be introduced on the program and may be regulars on the show.

The more serious aspects of this case may lie in the precedent that might be established if it goes into court. The "Act of God" case involved Helen Hayes who wanted to get out of a road tour because of impending birth. Case went to court, which ruled that the condition was an "Act of God." In the case of screen players, pregnant girls are put on suspension, but the period of suspension is added onto their contract. In radio, an actress awaiting childbirth could work without being seen, and that constituted no problem. But in television the matter is still to be studied. An arbitration will not provide a hard and fast ruling.

Blackstone and Blue Cross are going to go through some hard hassles before the situation is ironed out.

'Disneyland'

Continued from page 31

an identity on its own that meets with quick public recognition. Average viewer can recognize NBC or CBS right off the bat and can identify which shows are where on the two webs. In the case of ABC, however, it's been a blank stare. Web feels that "Disneyland" will become associated in the public mind with ABC, and that this feeling will create an identity with other ABC shows like "U. S. Steel Hour," "Elgin Hour," "Danny Thomas," "Ray Bolger," "Ozzie & Harriet," et al.

As much as this lack of a public identity goes nationally, it goes in spades for New York, where Channel 7 and WABC-TV's ratings are traditionally among the lowest of all the web's o&o cities. Yet, according to the Trendex survey, "Disneyland" viewing in New York was higher than in the other eight cities, with Gotham racking up an average 29.9 for the hour as compared to the other eight-city average of 27.4. CBS pulled a 16.7 for the hour in N. Y. and a 13.3 in the other eight cities, while NBC got a 7.9 in N. Y. and a 17.6 in the other eight towns.

GM Closed-Circuit

Continued from page 2

cities without the necessary long lines tv connections.

This is GM's first entry into the closed-circuit field. Ford, Chrysler and Dodge have employed the medium previously to outline their sales and promotion plans to staffers and dealers. Theatres and hotels, where theatres were unavailable, were employed for these telecasts, but this is the first large-scale closed-circuit telecast being beamed exclusively to hotels. The TNT acquisition of 50 standby units puts hotels in a commanding position to challenge theatres for the closed-circuit business meetings. They also have the advantage of being available at hours when theatres are reluctant to rent their facilities.

Inside Stuff—Radio-TV

Granting of a patent to Dr. Ernest O. Lawrence on his color television tube last week projects Chromatic Television Labs into the red-hot licensing battle. Dr. Lawrence assigned the patent on the tube, which can be made as a one-gun tube, to Chromatic, which began licensing of the tube immediately.

Lawrence tube employs either a single or three-gun system, does not use a shadow mask and isn't limited in size. Chromatic is presently working on a 21-inch tube with a 210-sq.-inch picture area, which is to be followed by a 22-inch tube with 260 sq. inches. Company, which won't go into manufacturing but will restrict itself to licensing, estimates that 21-inch tubes can be mass-produced for less than $100 each. Lowest figure shown yet is RCA's estimate of $160 for its 21-incher, which matches CBS-Hytron's $160 for its 19-inch tube.

After President Eisenhower mis-billed RCA prexy Frank M. Folsom as "Mr. Stanton" (apparently he had CBS prez Frank Stanton in mind) during an official D.C. banquet last Monday night (26), the ad-broadcasting bunch started making up VARIETY headlines for the event. One suggested "Ike Goofed" and another captioned it "Wrong Prez."

Benjamin Cohen, assistant secretary general for public info at the United Nations, proposed to educational broadcasters that they supply a qualified producer for a period of from three to six months to work on programs suitable to longhair audiences. The pitch, made to the board of the National Assn. of Educational Broadcasters last week, included an offer by Cohen for UN funds to bankroll the setup.

The New York Post moved fullscale into the exploitation of the television business over the weekend (31) by bringing out a special 12-page tv insert in its weekend edition. Insert, containing byline pieces by network execs, including a front-pager on the specs by Pat Weaver, was chock full o' articles and ads. It also carried the week's radio listings.

But by some oversight, the television listings landed in the paper's magazine section.

Ed Sullivan will "Toast"-master the annual Awards Dinner of the Advertising Industry next Thursday (11) night on the Starlight Roof of the Waldorf-Astoria Htel, N. Y. Dinner chairman will be William B. Lewis, prexy of Kenyon & Eckhardt.

Proceeds of the feed, sponsored by the Joint Defense Appeal, are for the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Following a recent custom inaugurated by a rival pair of New York outlets, tele station WPIX and radio indie WMGM have decided to cross-plug each other's programs and personalities. WABD (tv) and WINS started similar maneuverings just a few months back. The unique angle—and the thing both agreements have in common—is that all the stations are separately owned, and are out to compete with the fairly commonplace cross-promotions of ABC, NBC and CBS network radio and tv o&o's in N. Y.

From the Production Centres

IN NEW YORK CITY

Last night (Tues.) **Art Ford**, noted primarily as a deejay, did a special election night broadcast for WNEW via interviews with cast and backstagers of legit production, "By the Beautiful Sea" . . . **John Jaeger**, WNEW assistant general manager, headed the outlet's Daily News radio desk. In addition to gabbers **John Dale, Lonny Starr, Henry Walden**, the News' **Lowell Limpus** and **J. Murray Davis** of the World Telly and Sun, were on hand . . **William Blair** and **William Lawrence** of the Times Washington bureau, got into the newspaper-to-radio pic last night also. They did analysis via WQXR on election reports . . . Same for WMCA where the Trib's **August Heckscher** and the Post's **Jim Wechsler** did analysis . Cantor **Moishe Oysher**, "American-Jewish Caravan of Stars," launches concert tour this week.

In his "preem" as the N.Y. Times' byliner on the radio-tv weekday news roundu , **Val Adams** had a field day last week with an uninterrupted succession of oversized columns. But daily publication of outsized news stints under his name will depend on the available material. Incidentally, VARIETY's characterization of Adams as "No. 3 man" in that paper's radio-tv echelon (with **Jack Gould** the critic and **Jack Shanley** recruited from legit as editor of the department) was intended merely "trade interest" sizeup as it was known last week, rather than a gauge pinpointing authority on a "reporting to" basis . . WCBS program chief **Sam Slate** leaves for a European quickie tomorrow (Thurs.) and station's **Joan Edwards** is back on her singing stint after a fortnight's vacation in Nassau, with **Bea Wain** and **Ted Straeter** having pinchhit. Incidentally, **Jack Sterling** celebrated the sixth anni of his early ayem show Monday (1) with a blow-out for his gang . . . **Florence Williams** has joined the cast of "Helen Trent" . **Katherine Emmett** into "Just Plain Bill" . **Teresa Keane** new to "Young Widder Brown" . . "Stella Dallas" has just begu the 18th year of broadcasting with **Anne Elstner** still playing the title role . . **Ilka Chase** and **Joey Faye** join **Art Henley's** "Make Up Your Mind" on CBS week of Nov. 8.

Joe Bernstein joined **Phil Alampi's** WRCA aggie staff . . . Singer **Russell Arms** guesting on **Jim Coy's** show today (Wed.) . . **Helen Sioussat**, CBS talks director, cited by American Medical Assn. for her work with org's health education program . WRCA's **Sydney Smith** to turn temporarily from femme-slanting to a dramatic spot on NBC's "Anthology" . **Lowell Thomas** cocktailed at Waldorf (1) in connection with his new sponsorship, GM's batteries . . WRCA salesman **Herman Maxwell's** office decorated last week (with salamis?) by staffers for his peddling of station's election coverage to Hebrew National . Producer-director **Lee Cooley** of CBS' **Perry Como** show tapped as radio-tv chairman of N. Y. March of Dimes for '55 . . . **Isabel Finnie**, of WRCA's traffic dept., under knife at St. John's hosp in Yonkers.

IN CHICAGO

NBC'ers **John Keys, Frank Downes** and **Chet Campbell** in New York this week attending the web's ad-promotion-publicity clinic . **Larry Alexander** checked off WLS to join the KHJ, Los Angeles, announcer roster . **Don Ansel** resigned the WBBM promotion department to sign on WMAQ's sales force . . **James Cuca**, ex-Atlas Films, is w general manager and radio-tv director of the Robert B. Wesley & Assocs. ad agency . . Guild Wine purchased a package of 216 spot blurbs on WMAQ to be spread over the next 18 weeks . . **Gus Hagenah**, ex-Standard Radio, now with RCA's syndication adjunct . Vet WLS National Barn dance singing duo, **Lulu Belle & Scotty**, has arrived. Pair made Who's Who this year . . **Tom Mercein**, formerly with WTMJ, Milwaukee, newest addition to the Chi NBC announcery . . . **Lee-Ann Meriwether**, 1954 edition of Miss America, guests on ABC's "Breakfast Club" next Wednesday (10) . . . Wieboldt Stores inked a renewal for its "Your Neighbor" show which will take the morning airer into its 20th year on the Chi NBC station . . CBS singer **Mahalia Jackson** and writer-deejay **Studs Terkel** participated in the Cleveland Newspaper Guild Ball show Friday night (29), emceed by **George Jessel** . **John Fink** takes over next week as assistant to Chi Tribune radio-tv editor **Larry Wolters**, replacing **Tony Remenih** who exits the sheet Friday (5) to join Foladare, Greer & Bock's public relations firm on the Coast.

IN SAN FRANCISCO

Kenneth Gordon Fuller, formerly with the KJBS sales department and more recently with the U.S. Army in Europe, has joined KFRC as an account executive . . KGO-TV engineers **Fred Sinfield** and **Jim Greene** are being tapped by the network for football game network tv. They've already taken their zoomer to Pittsburg, Iowa, and are later set for games at Texas and Ohio . . KRON-TV has added a color test stripe to its monochrome video signal for adjusting color tv sets . . **Joan Merza** has been made sales service manager for KGO. She was formerly in the auditing department . . . **Marshall Plant**, formerly sales service manager with KPIX in San Francisco, has been named to a similar post at KOVR, Stockton, which recently took up KPIX's DuMont affiliation . KQED, Frisco educational tv station, has added a third day to its regular programming with a kiddie show, "The Finder," now being broadcast on Wednesdays . . Morris Plan Co. of California has begun its third year of sponsoring "Masters of Melody" on KNBC . . **John Thompson**, KNBC director of special events and news, was lend-leased to NBC in Hollywood last weekend for election coverage aid.

IN CLEVELAND

NBC's assistant general manager **Bill Davidson** departing for Florida hiatus . . WGAR's News Editor **Charles Day** will run two-hour work shop at News Editors Convention in Chicago . . . **James C. Hanrahan**, WEWS general manager, going to Australia to serve as consultant to the newly-formed Australian television industry, and will be home by Christmas . **Mrs. Lillian Kubelik** named WJW music librarian . . . Bandwagon emcee **Johnny Andrews** guesting at Maternal Health Assn. shindig . . . **Dorothy Kilgallen** commuting weekends for tv stanza and Sheppard case coverage for Journal-American . . . WGAR's Continuity Director **Bob Smiley** on three-week hiatus . . . **Ann Warnock** departs TV Guide for regional post with mag in Detroit . NBC flack **Bob Horan** into New York . . Ex-WJW promotion director **Flo Roth**, handling Ballet Russe stanzas here . Sohio news editor **Gene Martin** home from Texas trip.

IN BOSTON

WEEI's Priscilla, Hub's travelingest radio personality, flies to Belgium next Thursday (4) for a week's looksee . . . Backers of WGBH-TV, Hub's educational non-commercial outlet, announced last week that 76% of the $1,050,000 necessary to underwrite the station has been raised. Officials expect the station to hit the air shortly after the first of the year, and in this connection tv equipment is being installed in the Museum of Fine Arts in anticipation of weekly shows to emanate from there . . . **Harvey Struthers**, WEEI general manager, and a former Minneapolis resident, is all smiles over the warm reaction the station's recent 30th anni programs by "cold" Bostonians . . According to a survey conducted by WNAC-TV and WBZ-TV there are 1,220,000 tv sets installed in the Hub coverage area. This is an increase of 13,220 since last month's survey

Once again we thank you for $511,369 Pledged

On behalf of the tens of thousands of Cerebral Palsied Children and Adults of the greater New York area, we extend our heartfelt thanks and appreciation to Mr. Bernard Baruch and the many others who helped make the 17-hour fourth annual "Celebrity Parade for Cerebral Palsy," Saturday, October 23rd - Sunday, October 24th, the success that it was.

Leonard H. Goldenson

President, American Broadcasting-Paramount Theatres, Inc., & United Cerebral Palsy Associ



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MARIA RIVA



PERRY COMO



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Caral Haney
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. . . And, a special thank you to Gordon Gray, WOR, WOR-TV and Ray Heatherton for the Special 5th Anniversary Party for United Cerebral Palsy

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We hope we have thanked everybody. If any names were emitted, we are very sorry. Please forgive us.

C P **UNITED CEREBRAL PALSY** 47 West 57th Street, New York 19, N.Y.

Television Chatter

New York

Warren **Hull** replaced **Randy Merriman** as emcee of "Big Payoff" last week while the latter battled a virus . . . **Eric Fleming** into DuMont's "The Stranger" Friday (5) . . . **Lee Richardson** into a lead on "Studio One's" production of "Ballad for Americans" (8) . . . **Dana Hardwick** into "Justice" cast . . . **A. Gifford Eager Jr.**, formerly with WFTL-TV in Ft. Lauderdale, joined the N.Y. sales staff of the George P. Hollingberry station rep outfit . . . **Cyrilla Dorn** doing Bromo-Seltzer commercials on "Janet Dean"

The Chordettes to guest on tonight's (Wed.) **Perry Como** stanza . . . **Martin M. Colby**, former WOR-TV salesman, forming his own outfit, Allied Television Productions. He's working on both a web kiddie casing and an afternoon variety show . . . Prestone has for the third year straight pencilled for WPIX election coverage.

Mark down Nov. 5 as **Ed Herlihy's** 20th anni as an NBC radio and tv announcer . . . **Jane MacArthur** and **Marcie Hubert**, both in the B'way Chapel Players' production of "Noah," appearing tonight (Wed.) on Kraft "Television Theatre" in "Full of the Old Harry," **Will Lorin** original starring **Douglass Montgomery** and featuring **Leora Dana, Edith King, Louis Hetcor** and **Fritz Weaver** . . . CBS-TV Press Info (**Mike Foster, Hank Warner, Jim Kane**, et al.) moved lock, stock and barrel of blurbs over to 485 Madison Ave. headquarters in the after-hours of last Friday (29) to be ship-shape for a Monday start on the refurbished fourth floor without losing m-munique. . .

Nat Curtis says "not guilty" in getting VARIETY review credit as scripter for **Stu Erwin** show . . . CBS-TV' "Danger" on Nov. 9 will be a two-character play: "Padlocks," by **Louis Peterson**, featuring **Mildred Dunnock** and **James Dean** with **David Heilweil** producing . . . **Bob Brown**, with a load of pub-relations credits, joined NBC's information dept. headed by **Mike Horton** . . . **Hamilton Shea**, WRCA-p'us-TV gen. mgr., cited by Catholic Youth Organization for "Jr. Champions" done will CYO co-op. Manager **Ernest de la Ossa** lining up guests for N. Y. Rotary Clubs' annual youth committee shindig at Commodore Hotel tomorrow (Thurs.) . . . **Gene Sultan** cast for "Studio One" next Monday (8) . . . **Peter Fernandez** added to thesping contingent of **Maurice Evans'** production of "Macbeth" on NBC-TV Nov. 28 . . . **Nancy Andrews** to play her first non-musical role, cast for lead in **Robert Emmett's** "The Day the Diner Closed" an ABC-TV's "Kraft TV Theatre" tomorrow (Thurs.) . . . **Ben Grauer** and wife (**Melanie Kahane**) returned from European honeymoon . . . NBC's "T-H-T" ("Today"-"Home"-"Tonight") shows, out of web's Participating Programs Dept., pulling big party at Toots Shor's this afternoon (Wed.) . . . Knickerbocker Beer walks out on WCBS-TV's **Bill Leonard** capsuler of crossboard "Six O'Clock Report" Nov. 12, but walking in pronto will be Ben-Gay for the even days. Incidentally, the station gets Y & R's syndicated sports vidpixer, "Call the Play," with **Mel Allen**, starting Nov. 20 in the 6:15-30 p.m. slot with General Cigar (White Owl) sponsoring.

Chicago

Chi NBC-TV producer **Reinald Werrenrath Jr.**, with such shows as "Zoo Parade" and "Ding Dong School" on his credit list, has resigned the web berth to set up his own tv and tv film package shop . . . Latest Electric Assn. tally shows 24,935 sets installed during September, bringing the overall total to 1,740,205 units . . . **Robert Foster** switched from Kling Studios to Sarra's Chi plant where he was added to sales and film planning staff . . . **John Neilson** resigned his CBS-TV sales berth to join Screen Gems . . . Jim Stirton, ex-director of ABC-TV's chi operations who joined MCA Monday (1), was feted by his network associates Friday (29) . . . **Edith DeSort** added to **Don Herbert's** office staff as assistant to **Maralcita Dutton** on publicity and promotion . . . **Ray Rayner** hosting WBBM-TV's new Tuesday eve "Night Out" party. First half of the 11 p.m. to midnight display is bankrolled by Clair Pontiac . . . With **Danny O'Neil** and spouse vacationing in Las Vegas, **Claude Kirchner** is pinchhitting as emcee of O'Neil's morning WBKB crossboarder . . . **Charlotte Russell** upped from Chi NBC secretarial post to become WNBQ script girl.

Educ'l B'casters

Continued from page 24

failures: (1) By 1925, nearly 200 educational groups held AM licenses, but "for various reasons" most were off the air when FCC started in 1934; (2) only few educational bodies took advantage of certain AM channels set aside for them in '38; (3) "educational response to FM's opportunities has been disappointing," with "less than 120 such stations on the air"; (4) "since the non-commercial educational tv service was established in mid-1952, the Commission has been able to make only 33 noncommercial educational tv grants as compared to hundreds of new commercial tv authorizations." There were other unfavorable comparisons made with commercial successes. The list of McConnaughey's "did nots" were all accompanied by mention that the FCC did a great deal to make matters "more attractive to educators." The chiding riled educators.

"At the present time," McConnaughey noted, "only 16 applications for additional educational tv stations are pending in comparison with more than 160 applications for commercial tv stations." He warned educators of the financial pitfalls in video, declaring that "the FCC cannot help raise money for educational tv stations; it cannot pressure legislatures, schoolboards . . . to guarantee funds. Being a licensing authority, the Commission must follow certain mandates and procedures and the applicant must meet certain engineering, legal and financial requirements before he can be permitted to use the public airwaves." Th's was taken by NAEB members as a definite threat to the security of the 252 channels reserved for educational use, many of which are VHFers and thereby desirable to commercial telecasters.

One of the sorest spots touched by the new FCC chairman and a point later sharply lashed out at by Comr. Hennock was the advice that educators might take fuller advantage of closed circuitry that does "not cause interference to regular communication services. McConnaughey said that he only described this "out" to "test the ingenuity of educators who are concerned with harnessing radio in its various forms for educational purposes without undue drain on the public, private organizational pocketbook."

Hennock in 'Fighting Mood'

Many of the speech undertones would have gone unnoticed to some educational broadcasters were it not for the later remarks of Comr. Hennock. She said she was in "a fighting mood," implying that commercial broadcasters were challenging educational video's raison d'etre. The comr. further said that what is happening now in educational circles is the "culmination of a 30-year fight." With mounting anger, she flung a challenge at tradesters to argue against her re the need for educational video.

During one portion of his talk, McConnaughey pointed to the numerical failure of NAEBers to utilize the 252 grants, saying that commercial broadcasters did much better. Miss Hennock countered that commercial telecasters had failed in nearly as many instances proportionately to fully utilize video grants.

Pointing to the history of AM, she accused some broadcasters of willingness to spend coin in an effort to keep educators out of that portion of the spectrum. "Falsehoods," she said, were being spread about educational video. She said that educators were her "heroes."

Brit. Comm'l TV

Continued from page 31

Leslie Grade, Phil and Sid Hyams, Harry Alan Towers and Suzanne Warner. It is possible that these companies will be mentioned in a subsequent announcement.

The formal announcement from the Independent Television Authority said that contracts were being offered to the companies named but it is understood that the contractors have not, so far, been given any indication of their financial commitments, nor of potential revenue. At a recent advertising conference, a spokesman suggested that the commercial time would cost around $1,500 a minute plus production costs; but inside the industry it is reckoned that the advertiser will have to pay considerably more for his time. As much as $5,000 a minute has been mentioned in some quarters.

With the news of the program contractors, comes reports of an attempt to speed up the start. The ITA is now hoping to get the first three stations in London, Birmingham and Manchester operating by next August.

The three program contractors have, between them, companies with an authorized capital exceeding $25,000,000. Broadcast Relay Service has a capital of $8,960,000; Associated Newspapers have $11,480,000; and Granada Theatres, $5,880,000.

Tampa—William B. Faber, former v.p. in charge of television for Headley-Reed, the station rep outfit, has been named sales manager of WFLA-TV here.



Radio Reviews

YOUR HITS OF THE WEEK
With Phil Goulding
Producer-Director: Mickey Wallach
115 Mins., Mon.-thru-Fri., 1 p.m.
Participating
WMGM, N. Y.

A well-established proposition for successful local radio is based on limitation of deejay stanzas to the playing of only the top platters per the popularity polls. Not just a few stanzas carry the top tunes, but in N. Y., for instance, a couple of stations allow only top numbers on any of their shows. This has taken the choice of musical selections out of the gabbers' hands for the most part, and placed them with the station program chiefs, armed with all-powerful charts. WMGM, since Art Tolchin's recent ascension as managerial factotum, has come around to that way of deejay programming.

There are flaws in the new Tolchin musical setup, personified only in the Phil Goulding midday "Your Hits of the Week" so far. The show, launched last Saturday (30), used an overly broad base for choosing the disks that people might most want to hear. The Mon.-thru-Fri. stanza depends for its stuff on the top 100 records per retail lists (not identified), leaving a wide margin for misses during the two-hour daily stint. That's merely an assumption, but it's based on the observation that the Saturday three-hour stanza, employing only the top 50 disks in the operational scheme (half the number used to fill the five weekdays) have several duds. It seems that some of the records slipped onto the popularity charts by a hair's breadth due perhaps to the personal fame of the etching artist, who alone is not good enough to keep the record from falling off in sales after a week or two before the discerning public. For example, from down at the bottom of the heap were Kay Starr's "Am I a Toy?" and Tony Bennett's "Sugar Cream," both on the so-so side.

For all the faults in the latest WMGM program format, the polls have naturally provided some favorable elements. Denise Lor's "I Give My Heart To You," Sammy Davis' "Hey There" and lots of others were sharp listening. Program arrangement, however—and this is pointing out another possible drawback— fails in elasticity. If following carefully current precepts laid down for it, "Your Hits of the Week" will not have time to repeat often enough the records most popular with listeners. They'll instead share the same amount of time weekly as No. 70 or No. 100.

Phil Goulding, emceeing the show, has a lazy style. He's not hard to take. And, on the other hand, he doesn't hypo listenability. The presence of mail order commercials detract him from the most desirable course. This kind of biz demands a little too much of the station in return for its check; "phone right now" commercials are repetitive, too frequent and occasionally take too much time. *Art.*

ALAN MILLS
15 Mins., Sun., 1 p.m.
Sustaining
CBC, from Montreal

This year-round Sunday quarterhour of "song-stories for children young and old," for years one of Canadian Broadcasting Corp.'s most popular Trans-Canada Network shows, is also the only one in connection with which CBC sends out pix of the star on request.

Alan Mills is one of Canada's top folk singers (others are Ed McCurdy and Frosia Gregory) and also has his own weekly tv spot. His chatter style is warm, friendly and never condescending as he gives background dope and tells the outlines of songs where they're complex; and he's a firstrate vocalist, accompanying himself on the guitar.

Stanza gets plenty of song requests from across the border, and would be well worth U.S. consideration. Mills, an indefatigable researcher, has a dozen or more versions of many standard folk tunes, e.g. a Nova Scotia switch on "The Green Grass Growing All Around" called "Down in Yon Valley-o." Tying in with it was the lovely American ballad "Down In the Valley," which Mills sang in somewhat the same easy style as Burl Ives, though distinctively. A U. S. nonsense song, "Go Find My True Love In Lonesome Valley," preceded it, with Mills remarking that he didn't know how those little pigs ever got mixed in with that romantic sentiment.

He concluded by marking United Nations Day with "Teach Us to Live Like Brothers," a beautiful melody, though probably too hymn-like for pop appeal; then as usual with "Remember that every song tells a story, and singing a story is always fun" and a "Sing a little and laugh little" jingle, which are always his signoff. *Gard.*

BOB ELSON SHOW
Director: Betty Mattson
120 Mins.; Mon.-thru-Fri., 2 p.m.
GENERAL FINANCE, GENERAL CIGAR, COCA-COLA, OKLAHOMA OIL
WCFL, Chicago
(Best, Young & Rubicam, D'Arcy, Maryland)

The four bankrollers who roundrobin on WCFL's White Sox baseball airers and other sportcasters are maintaining their off season afternoon identity on the labor-owned indie with this daily two-hour interview show. Talk matinee which emanates from th Ambassador East's Pump Room hosted by Bob Elson who also works the sports shows.

Vet sportsgabber is an agile guy with an interview and while usually playing it deadpan he now and then flashes something of a dry wit. Roundelay naturally varies in interest during its two-hour course, depending on the guests lassoed. Episode dialed had some meaty moments in a generally interesting something - for - everyone spread. There was a nice chat with Marlin Perkins, director of the Lincoln Park Zoo and major domo of NBC-TV's "Zoo Parade," and Fran Allison, who's always a pleasure. There was a discussion between an Austrian economist and a lawyer that got awfully involved but Elson managed to pay it off okay.

An occasional record is spun for a pace changer. *Dave.*

CANADA'S 128% HIKE IN SALE OF TV SETS

Ottawa, Nov. 2.

Federal Bureau of Statistics reports a 128% jump in sales of television sets in Canada in July this year over the July, 1953, sales. Biggest leap was in Quebec province. Same month, radio set sales slumped by nearly one-third.

The January-July period this year showed tv set sales rising to 206,923, valued at $73,792,503, compared to 1953's 135,388 and $55,945,487. Radio sets purchased in the Jan.-July time were 251,061, compared to 338,302 the sam 1953 period.

Burlington, Vt. — Charles S. Lewis, former head of American broadcasting operations in Germany, has been named public affairs director of radio station WCAX and television station WMVT here.

EDITH DE LYS
VOICE TEACHER FOR POPULAR SINGERS
DICK SHAWN
Star of Max Liebman's TV Spectaculars
Studies Exclusively with MADAM DE LYS
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SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency


EVERY DAY ON EVERY CHANNEL TV
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It feels so good . .

when you—

STRIKE IT RICH

in daytime TV—

(No. 1 daytime show—latest Trendex)

. when you—

STRIKE IT RICH

in nighttime TV—

(in the top third rating position of all nighttime shows—and climbing!)

when you—

STRIKE IT RICH

as a product salesman—

(Colgate-Palmolive earnings up 30%—we like to feel we've helped)

. . when you—

STRIKE IT RICH

with your audience—

(More than 2½ million letters from listeners—and more and more pouring in every day!)

Frank Cooper **Walt Framer**

Hazel's 'Spectorcular' Look

Continued from page 31

shop Friday afternoon and decided then and there to call in the press for a chat." A representative mob showed up at the late hour fixed (4:30) because they knew it had to be about the and that it wouldn't be complimentary.

Though some of the boys and girls consulted their commuting schedules, Spector's "hot copy" became too tempting to produce an early exit march. Meanwhile NBC was acting nervously about the whole affair in advance of the fact. An agency staffer told the web about the press conference but did not extend an invitation for anyone from 30 Rockefeller Plaza to sit in on the deal. So as of the conclusion of the week's work last Friday, the network was still in the dark and Spector had th first word on "Satins and Spurs" (which inaugurated the biggies under Bishop and Sunbeam Appliance auspices in midSeptember) and the followup "Sunday in Town" (October).

Spector had plenty of words. With the qualification that he was "not a showman but a huckster," he nevertheless questioned the showmanship values, particularly the idea of elaborate production numbers not appropriate to the intimate tv screen. He also questioned the draw of some of the stars, citing of them (by name) as not even a big boxoffice puller in the cinema. Since there are only "a few thousand" color sets in circulation, and with NBC, as a subsidiary of RCA, being "used" to hypo the sale of or make a noise about the tinted receivers, Spector reasoned that it was illogical from a sponsor's rate-bait view for the web to worry so much about transmitting color to the disadvantage of black-and-white. He said the b&w end was "pretty bad." He wants customers for his own color—red lipstick.

Spector said he'd had a session with NBC prexy Pat Weaver, exec v.p. Robert W. Sarnoff and their staff the day before (Thursday) and they had reached an area of "agreement" on certain phases of the Sunday specs. The most important of these was that beginning around the first of the year they would run an hour, from 8 to 9, instead of starting at 7:30, declaring that 8 to 9 has been established as the key Sunday night time and therefore the specs must kick off coincidental with the rival "Toast of the Town" on CBS. (He figured NBC would reinstate "Mister Peepers" which is preempted for the coloraculars every fourth Sunday at 7:30.)

His second "major understanding" was that the shows would originate from NBC's Colonial Theatre in Manhattan instead of from its new studio in Brooklyn, characterizing the latter as "too big," with too much elbow room that tempts the staging of oversized numbers that do not come off on the home screen. Also envisaged are "bigger and bigger names—much bigger than we've had in the past and there'll be a few surprises in store." But this revelation came after a statement that the budget would be reduced (aside from the saving of a half-hour's time). To a question as to how a lower budget could be squared with "bigger names," he said that could be accomplished by getting NBC stars to "exchange courtesies" for free—or as one of the scribes hinted, "playing benefit performances." Spector's answer was that the top names don't actually need the skyhigh bait they're offered because of their tax situation. In other words, it's not their money to keep.

With the press gang assembled at the 11th hour, Spector brought up th question of his Friday "alert" by apologizing that there wasn't sufficient time to prepare a formal statement for distribution. He teed off with a written "declaration of principles" and afterward responded freely, directly and without guile, to all questions, even unto quipping frequently, "This is off the record—but I know you're going to use it," drawing laughs from the scribes.

It was apparent that Spector elected to take the last-minute route—just before the weekend—to get in ahead of a possible parallel or counter-statement by NBC or spec producer Max Liebman, or both. Spector, incidentally, praised Liebman during the conference while observing, at the same time, that any producer would be obstructed by the combination of the offish hour-and-a-half time slot, excessive "big" production, weak use of talent, over-budgeting and overemphasis on color. In common with other sin the industry, including Liebman, he blasted use of the word spectacular, indicating that the network got off on the wrong foot with that terminology. "The people expected a lot to happen and didn't get it," he said.



Eileen BARTON

Currently

MOCAMBO, Hollywood

William Morris Agency



Billy NALLE at the

Piano • Organ • Celeste

I REMEMBER MAMA

A & R Registry

Hits & Misses

Continued from page 23

max" 8:30 to 9:30 series of melodramas on CBS (as well as the same client's one-a-month "Shower of Stars" tinted "baby specs"). Little else on this night to induce viewing.

Friday—Not much excitement on Fridays. Red Buttons has moved into the 8 o'clock NBC spot opposite his ex-sponsor's (General Foods) "Mama" show, which he bested the second time out, only for "Mama" to bounce back again. Slow starter, but he's been improving. NBC appears to have a winner in Peter Lawford's "Dear Phoebe." Gillette (like CBS' Wednesday night Pabst bouts) gets a big audience for good fights; more often is unrewarding. Night otherwise is practically dominated by half-hour film shows — Ray Bolger (which appears to be picking up momentum); Schlitz Playhouse, Life of Riley, Topper, Lineup, The Vise, Ozzie & Harriet, etc.

One Refreshing Note

Saturday—Thi is the night that boasts the one refreshing note of the season—George Gobel, whose 10 o'clock show on NBC is a week-to-week delight. But all else before it on NBC has been generally dreary. That goes for the Imogene Coca show (which is being drastically revamped, with Don Appel going in as producer to succeed Marc Daniels), the alternating Jimmy Durante-Donald O'Connor "Texaco Star Theatre" (a disappointing capsule edition of "Colgate Comedy Hour") and the incredibly bad "Place The Face" at 8:30. Along with Gobel, Jackie Gleason (8 to 9 CBS) makes Saturday viewing pleasurable. June Havoc's "Willy" on CBS already appears headed for the scrap heap. (There's some talk that the Phil Silvers show may take over the first of the year.)

Sunday—Big question mark here is how long Colgate will continue to shell out top coin (amounting to nearly $5,000,000 annually) for its 8 to 9 "Comedy Hour," which has practically become a week-to-week ad lib job—and shows it. The competing "Toast of the Town," brought in for considerably less coin, gets the audience, and deservedly so. Philco-Goodyear "Television Playhouse" remains a qualitative dramatic entry. CBS' "Honestly Celeste," with Celeste Holm, adds up to a lowercase nothing. Same network's "What's My Line" at 10:30 continues as the most satisfactory of all the panel shows.

'One for All'

Continued from page 25

ranging from 150 to 250 students, are presented in signs.

"Studio One" has sent a copy of the script to the school, waiving all royalties. Among others wanting "Benson" are the Coral Gables (Fla.) Highschool and Teachers Playhouse of East Carolina College, Greenville, N. C.

Following Rose's "Twelve Angry Men" which launched the Westinghouse 1954-55 season on Sept. 20, there were numerous requests for performance nods. Among them were from speech teachers of Princeton Theological Seminary and Weston (Mass.) College Seminary. At Princeton, a former actor, William Brower, now teaching speech, wrote that "Angry Men" would be "an ideal script for our purposes." Another speech instructor, Paul V. Ryan, S.J. (of the Weston school), wrote, "I thought your play would be an excellent vehicle for interpretation and mood expression."

There were kudos from other teachers, and from lawyers, for example, the Lawyers Drama Group of the Wichita (Kan.) Bar Assn.; an attorneys' group of Denver; a county government unit of Chester, Pa., and highschool drama clubs. Clement F. Clark, of the Wichita Bar, wrote: "'Twelve Angry Men' made a tremendous impression in this area and the Wichita Bar Assn. feels it would be highly worthwhile to produce it locally with a cast of lawyers. The general public and the legal profession can both learn a lot from it."

And this from C. Stanley Urban, chairman of social sciences, Park College, Parkville, Mo.: "I was especially interested because I teach a course called Methods of Analysis and this production represented a beautiful job of methodological analysis, both from an empirical and national point of view. Is it possible for me to obtain a script for use in my clases, or better still, is it possible to rent this film (kinescope) for classroom use?"

Dr. Penelope P. Pollaczek, clinical psychologist of the Mount Vernon (N. Y.) Public Schools, wrote: "I am conducting a class in Mental hygiene and would like to use this material as it points up so well much of what we have been studying."

UNESCO

Continued from page 25

observer seeing no reason why it won't accept.

Confidence that the half-hour film show ill become an actuality is gained from the fact that Cassirer has already gotten a big bite from Sig Mickleson, CBS public affairs boss. However, UNESCO is in no position to turn over U. S. airing to one of the webs alone without first tapping all of them—something now being done. The program will also be shown on the tele facilities of all the other countries who share in making the series.

The "mag" idea breaks down into six five-minute vidpix segments per half-hour show, each nation involved delivering a segment concerning some native aspect. The plan has the support of educational broadcasters in the U. S., but since they don't have sufficient telecasting facilities of their own, UNESCO will depend on the webs for coverage here.

The half-hour international telefilm series is one facet of a UNESCO aim to "achieve the integration of educational and cultural objectives into the practice of broadcasting."

Ex Libris Baxter

Continued from page 23

Sam Cook Digges, debutting for the outlet as a handy toastmaster, who launched into a whammo narrative encompassing his views of the Baxter mentality and also introducing station and local university execs and talent tied up with the public service program phase such as directors, producers, writers, etc. Strategic among them was Clarence Worden, station's public affairsman.

Following the preliminaries, Dr. Baxter proceeded to panic all and especially sundry (the press). That was no particular surprise, however, since the prof almost stole the show from Jack Benny last season on a special "Omnibus" (JB was appearing in his career vehicle, "The Horn Blows at Midnight"; FCB was blowing the horn for his mealticket, W. Shakespeare).

The Baxterean oration was a well balanced combo of strictly class stuff and patois prose, including quips and one-liners slanted to the tv trade and timed on the button for the laughs to roll and expire before he resumed his "and then I wrote" pitch.

In a post-luncheon aside, Dr. Baxter was asked when the customers might expect a tv lecture series on contemporary lights similar to the job he does in 24-sheeting the classical crowd. The prof said he'd been thinking about that, but there are some obstacles such as copyright clearances (especially where kinescopes are involved). He could possibly do contemporary "book reviews" with extracts up to the designated limits, but said he's not a book critic, merely a "reader" and interpreter.

WCBS-TV's new educational series, "America in the Making," will start Nov. 13 in the Saturday 1:30 to 2 p.m. slot. It will be a reflective skein on America's colonial origins and early days of the Republic, to be presented jointly by the station and New York Univ. with the co-op of the Met Museum of Art and the Educational TV and Radio Center, latter established by the Ford Foundation. It will be conducted by Prof. Robert Iglehart, chairman of Dept. of Education of NYU, assisted by Bayard Still, prof of American history; Albert Christ-Janer, staff associate of edupcational-research planning staff of the U.'s 14 schools; produced by Warren Kraetzer, of NYU's Radio-TV Office, and directed by the flagship's Lewis Freedman. Show will also be filmed for later displays throughout the U. S. It's the Gotham outlet's 11th pubserv stanza.

UAW

Continued from page 25

using its funds to promote Democratic candidates, not only in violation of FCC regulations, "but also in violation of the Corrupt Practices Act." The act, he said, makes it unlawful for a labor organization or a corporation to contribute to the campaign of any candidate.

Prior to the FCC's ruling, Pillon had filed suit in Federal Court here demanding that WJBK-TV give him free time. The UAW offered Pillon the chance to appear on the same program which aired his opponent's view. This offer was withdrawn after UAW learned Pillon had filed suit against it in Federal Court. Federal Judge Theodore Levin dismissed the suit, saying his court did not have jurisdiction.

BAB

Continued from page 24

would not constitute personnel increase, informed sources disclose, but would mean using existing hands differently. No coin will be taken away from network promotion, but funds used in print to promote radio will be lifted to a greater degree to facilitate the upbeat in local and regional activities.

BAB is at the height of station membership in its relatively short history — approximately 835 pay dues. In addition to nominations for next year's board, BAB committeemen are believed to have tentatively okayed changing BAB's monicker to Radio Advertising Bureau (RAB).

Incidentally, Tom Ellsworth, industry presentation writer, left BAB on Friday (29). His future plans are not known.

WBKB Eyes 100G In Merchandising

Chicago, Nov. 2.

WBKB, ABC-TV's Chi o&o, has quietly set up experimental merchandise licensing adjunct tied in with the station's several mop-pet shows. WBKB veep Sterling (Red) Quinlan sees an eventual $100,000 annual harvest from the operation which is getting a pre-Xmas test.

Main emphasis so far is on toys and play kits with some $50,000 in orders already booked in 217 Chi-area stores. The personality-identified merchandise is being routed through regular jobbers with the station getting 5% of the gross. Handling the operation is Lou Livingston, former Chi Hearst promotion chief.

Kid gadgets were selected so they fit the character of the various shows on which they're featured. For example, Dick (Two Ton) Baker's noontime "Happy Pirates" has long used a telescope as a prop. Now its a 'scope that's available in stores for a buck. Five different articles are spread out over four WBKB daytimers. Talent involved gets a slice of the station's take on the project.

Aside from the toy package, there's a licensing deal on a new record album cut by Win Stracke and featured on his afternoon strip; a cake decorating kit sold by direct mail on the co-oped "Creative Cookery," and a Christmas book tied in with the daily "Santa Claus Revue," sold by mail and over the counter.

Pact Helen Jacobs For Housewife-Slanted Sports

Former tennis star Helen Jacobs has been signed to host a new daily quarter-hour radio sports package, believed to be the first sports segment angled toward the housewife. Miss Jacobs recently was discharged from the WAVES, in which she served as a commander.

Program is being packaged and peddled by Warren Steibel. He's assistant manager of advertising and promotion with the NBC Film Division.

CALIFORNIA

(Any TV Film Prod. Co.; Ad Agency or Network)

HERE I COME!

Personable young man, 30, will be in Hollywood after Nov. 15 for interviews. May I see you? Have 10 Yrs. experience in New York TV, Ad Agency, Commercial Producer — Casting Director — B'way Theater. Wire collect.

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At CENTRAL PLAZA
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TIME OUT TO GINGER VIDPIX

Inspector Fabian—Space-Grabber

Charles Wick's Telefilm Enterprises appears to have latched on to the most prolific publicity-generating personality since Liberace in the person of Inspector Robert Fabian, the retired chief of Scotland Yard's murder squad, who's the subject of the firm's "Inspector Fabian of Scotland Yard" telepix series. Couple of months ago, Fabian got a front-page spread in the Toronto Telegram when he agreed to investigate a kidnapping case there; last week he topped this by getting front-page spreads in all the 25 Scripps-Howard papers with the announcement that he would cover the Sheppard murder trial in Cleveland for the newspaper chain.

Toronto publicity resulted in a major regional deal for the telepix series with Molson's Brewery, and Wick is almost afraid to think what the Scripps-Howard play might bring. Aside from the by-lined pieces daily in the Scripps-Howard papers, Fabian's trial coverage is being fed to more than 80 other newspapers through United Features. In New York, the S-H World-Telegram & Sun broke the details of the coverage, which began Monday (1), last Thursday (28) with a front-page spread including a two-column picture of the sleuth. Fabian is in the U.S. on a lecture tour in connection with his two books on his Yard experiences. He appears briefly in each of the telefilm episodes, which star Bruce Seton as Fabian.

Bermuda Vidpix Production In Abrupt Stop; Plan Reorganization

Atlantic Productions, the John Allen-Bob Mann telefilm production outfit producing "Mandrake the Magician" and "Charter Boat" in Bermuda, is in the midst of a reorganization. Discussions are taking place in New York and Bermuda this week which if successful will bring about a reshuffling and a resumption of production on both series. Atlantic shut down its Darrell's Island operation three weeks ago, after turning out nine "Mandrake" films for ABC Syndication and six of the "Charters," for which a distribution deal hasn't been set.

Mann, who's president of Atlantic, said in N. Y. this week that several production snags caused the shutdown, but described it as perfectly normal. More trouble has been caused by rumors than anything else, he said, pointing out that if a production outfit stopped shooting in N. Y. or Hollywood it would pass unnoticed, but in Bermuda "it's like operating in a goldfish bowl." What actually happened, Mann said, is what happens whenever a new company is formed and a production team gets together for the first time—mistakes are made and there has to be a breathing spell during which time the producers look over their mistakes and try to plan to avoid them for the future.

Firm is backed by local Bermudians, and under the current reorganization they presumably would remain in the picture. John Gibbs, who agented the ABC deal on "Mandrake," planed to the island Friday (29) for meetings, and it's understood there have been meetings this week in N. Y. Reorganization, if it comes about, would be consummated this week.

Just what did happen at the Pan American air base which was converted into film studios isn't know , but there were reports from Bermuda this week that liens have been placed against the firm as soon as it was heard that production had stopped. Crews were sent back to the States and one group of technicians went off to Rome on another assignment.

Closed-Circuit Client

What's believed to be the first telepix sale to a community antenna system for local origination over its own closed-circuit was wrapped up last week by Guild Films. It sold the "Joe Palooka" to the community antenna outfit operating in Livingston, Mont.

Community antenna firms traditionally have picked up signals of regular tv stations via towers and mountain-top installations and piped them into homes via a closed-circuit. But with the development of the vidicon camera, it's become possible for them to originate their own shows for their closed-circuit clientele. Vidicon merely picks up the picture off a projector.

Reruns on 'North' Cue Court Action

Los Angeles, Nov. 2.

Suit involving reruns of the "Mr. nd Mrs. North" telefilms was filed in Superior Court by Federal Telefilms, Inc., asking an accounting from John W. Loveton, Virginia F. Loveton and Advertisers Television Program Service, Inc. Complaint also asks the appointment of a receiver and an injunction.

Plaintiffs claim that Loveton paid what purported to be 15% of the proceeds of the reruns after deducting distribution fees of 30%. They contend that the deal called for 15% off the top.

OF's 'Bozo' Deal Sparks Agenda At Stockholder Meet

Official Films will distribute the new Gil Lamb starrer "Bozo the Clown," the half-hour juve series based on the Capitol kidisk series which Hal Roach Jr. is producing on the Coast. Official is handling the show on a straight distribution basis, and is putting it up for national or regional sale only, with with a Feb. 1 airdate tagged on the series.

"Bozo," the creation of Capitol artists & repertoire chief Alan Livingston, has been a top entry in the juvenile record field for eight years, with a sales mark of 1,300,000 disks racked up in that period. Capitol has a couple of touring "Bozos" making personal appearance tours among dealers and stores, and Official will add additional clowns to visit sponsors i various markets. In addition, it will back up the show with an panded merchandising version of Capitol's present operation, which includes comic books, dolls, etc., based on the character.

Acquisition of the "Bozo" series

(Continued on page 40)

Seiter's TV Bow

Hollywood, Nov. 2.

One of the real directorial vets of the pix biz, William A. Seiter, made his megging debut in tv over the weekend, on "Marked Down," Ida Lupino starrer for "Four Star Playhouse." It was the first time Seiter had directed at RKO Pathe since 1921, when it was the Thomas Ince studio, and he megged a Douglas McLean starrer, "Bellboy 13."

J. Gwen Bagni penned teleplay of "Down," which has Hal March, Joan Banks and Peter Raynold in support.

SYNDICATION UP FOR REAPPRAISAL

Current rush of new product into syndication is causing some industry executives to ask whether it isn't time for some fundamental changes in production, selling, and most important, pricing. Stepped-up competition and increases in supply, combined with a constant amount of playing time (demand), is causing them to wonder just how anybody is going to make money in syndication.

Reasoning behind this concern lies in the economic facts of syndication life, which can be summarized or at least typified in a glance at the expenditures and the expectations of one particular show. Call it "the average syndicated show." Here's what gives:

Take a show that's budgeted at $22,000 per episode, or a total of $858,000 for 39 shows. Distrib draws up a price schedule which for a show of this budget will have a maximum total aggregate price —that is, the total income if the show is sold in every one of the 250-odd markets in the country— of $45,000 per week. Assuming the show is sold on a 39-13 basis, 39 firstrun and 13 repeats at half-price, the total potential 52-week income for the 39 shows comes to $1,755,000—and that's if the show is sold in every market, something that hasn't yet happened to any show with the possible exception of "Liberace."

——and Then

Assuming such a sellout, the potential profit comes to $900,000. Subtract from this a 35% distribution fee, which comes to $614,250, computed on the total gross, which leaves only $285,750 for potential profit. From that, subtract $48,800 for print and mailing costs ($1,200 per episode). This leaves $236,950. Subtract another $5-$10,000 for a merchandising package that's never used but without which the show can't be sold, and you've got $226,-950. On a per-show basis, this means a producer's profit of $5,600. This, again, assumes a complete sellout, and if the producer has signed a star on a participation basis, there goes some of that profit.

Putting it another way, this particular show reaches its break-even point on the first 39 when it grosses a total of $1,530,000. This means an average weekly gross, if figured on the basis of the first year's distribution, of almost $29,500. In terms of markets, this means the film must be sold in every one of the 20 majors and at least 150 minor markets before that kind of gross can be achieved. And there are very few shows on the market that are doing that kind of business.

If the producer happens to be the distributor also, it comes almost to the same figure, since actual selling expenses amount to an estimated 28% of the gross, and advertising an additional 4%. It might therefore mean a difference of 3% more profit if the distrib produces his own. If the distrib is working on a straight distribution deal, for 35%, he might come out with a 3% profit on the gross, if he's got an efficient organization.

FLAMINGO SETS DEAL ON 'H'WOOD PREVIEW'

Br Balaban's "Hollywood Preview," the half-hour series that contains clips of upcoming motion pictures and interviews with the stars, will be syndicated by Flamingo Films under a deal firmed last week. Series will continue to air live on WOR-TV, N. Y., where it started a couple of months ago.

Program has a verbal okay from the 10 Hollywood major production companies, under which they'll furnish clips of upcoming releases three weeks before the national release date, and will also furnish visiting stars for interviews. Programs will consist of four film clips plus an interview segment with th star of one of the films.

Sisson Sees Filmed Soapers As Staple for Future; NBC 'Standing By'

Filmed soap operas for local daytime sale will eventually constitute an important area of the syndication business, in the opinion of Ted Sisson, director of the NBC Film Division, but production and sale of such soapers won't be economically feasible for at least another year. Sisson said last week that the Film Division has been studying the daytime picture for some time, but won't make a move in that direction for at least a year, until the filming of soaps for local sale is practicable on the basis of cost and acceptance.

Sisson, pioneer in television soaps via his stint as program chief of the N. W. Ayer Agency when the latter started "Hawkins Falls" and "The Bennetts," believes that serials and "personality" shows will emerge as the great staples of daytime television, much as they did in daytime radio. But this hasn't happened yet, Sisson points out, and until it does, filmed soaps with their relatively high per-market cost for daytime use, won't receive widespread acceptability.

Sisson believes that in another year or two, the live serials will gain acceptance as one of the best cost-per-thousand daytime television vehicles. It took the radio industry from 1928 to about 1938 to evolve to the point where soaps emerged as the dominating daytime program fare, Sisson says, and with television taking form at about twice the speed of radio, it won't be long before the tele soaps are recognized as daytim program staples.

Once the network strips are recognized as valuable programming buys and they have success story to tell, the syndicators will be able to move in and gain wide acceptance for the serials on the local level. Experiments in filmed soaps so far, Sisson says, haven't received the acceptance necessary to launch the daytime fare in syndication a feasible economic basis.

As to cost, Sisson says current

(Continued on page 40)

CBS News for Japs

CBS Newsfilm, which has been active in distribution to Latin American stations for e time now, last week signed a deal to service Tokyo with its daily news service, marking the first time it's moved out of the Western Hemisphere. Service to Tokyo will be supplied from two sources, with shipping routes operating in two different directions.

Newsreel service has set up European editing facilities, so that its Continental offices will ship all European news footage directly to Tokyo, flying it out over easterly routes. At the same time, all American footage will be planed out from th Coast westward. Tokyo on-the-air footage will be about two days late under the plan. Newfilm, incidentally, now services Caracas, Havana and Mexico City, with possible deals in the works for Sweden and Paris.

CBS-TV Newsfilm Revamp Pays Off In 500% Biz Hike

Complete revamp of services and shipping operations of CBS Newsfilm instituted earlier this year by CBS Television Film Sales v.p.-general manager Leslie T. Harris has paid off to the tune of a 500% increase in subscribers in the past six months. Newsfilm, which last April had only eight stations as regular subscribers, now has a total of 40, and now operating in the black, is second only to INS-Telenews in the number of subscribers.

Latest in a series of new stations subscribing to the service are KPRC-TV in Houston; WHAM-TV in Rochester; WJBK-TV, Detroit; WSEG-TV in Altoona; WTVH-TV in Peoria; KEDD-TV, Wichita and WSAU-TV in Wausau, Wisc. Film Sales also signed Tokyo for the service (see separate story).

Big revamp in the service came with new station services, including the provision enabling stations to retai possession of their film, provision by Newsfilm of scripts for weekly wrapup shows with the film used as the visual material, and odd services such as the latest, a cutout map with arrows, pointers, figures, armies, etc., to help local newscasters. Main change in shipping procedures was the establishment of three shipping points, in New York, Chicago and Los Angeles, plus a schedule to take advantage of all scheduled airline departures with motorcycle couriers making in-person deliveries of prints to the plane's stewardess in each case.

Latest promotional scheme cooked up by Harris is a nationwide oratorical contest for high school students in all cities serviced by CBS Newsfilm. Series of regional contests will be held as eliminations, with the students allowed to speak on any news event shown on CBS Newsfilm over the past three months. Contest will get under way next month, with the cooperation of the local stations, sponsors and civic and fraternal groups. Prize hasn't been decided yet, but Harris is mulling a college scholarship.

BELL'S NSS COAST POST

Sidney C. Bell has been tapped by National Screen Service to head up television film commercial sales at NSS' Coast studios. He left for the Coast Friday (29) after a testimonial luncheon tendered him by NSS colleagues.

Ziv Bags Bogota Coin for Vidpix

Ziv Television Programs, which is going into its second year of Latin American distribution of its Spanish-soundtrack versions of six of its shows, has sold all six of them to Radio Difusora Nacional de Colombia, the government-owned videoperation in Bogota. Six shows, "Favorite Story," "Cisco Kid," "Boston Blackie," "Mr. District Attorney," "The Unexpected" and "Yesterday's Newsreel," will be sold by the station to participating sponsors. Opening of the Bogota station marks the emergence of the fifth major Latin American video market.

Firm also signed renewals and new deals in existing markets, with Westinghouse picking up "Mr. District Attorney" on WKAQ, San Juan; General Electric renewing "Favorite Story" and American Airlines renewing "Newsreel" on XEW, Mexico City; and Richard Hudnut again riding with "Story" on CMQ in Havana.

'CAN'T TAKE IT' MULLED AS VIDPIX

Hollywood, Nov. 2.

"You Can't Take It With You," prize-winning Broadway play before it became an Academy-award winning film, may become a television film series. Moss Hart-George S. Kaufman property has been acquired for television by Screen Gems, a subsidiary of Columbia Pictures, which made the film version in 1938.

Present plans are to make a pilot film shortly with Lou Breslow and Berne Giler co-producing. Decision on a series will be held up until the pilot is completed.

NTA Grabs Off 104 Stu Erwin Reruns, Reps Desilu on New Coburn Series

National Telefilm Associates' big push for new properties, indicated some weeks ago when Harry Popkin joined the firm as production supervisor and co-producer, got under way last week with the acquisition of 104 half-hour Stu Erwin shows for rerun syndication and national sales representation on a new Desilu pilot starring Charles Coburn, "The Country Doctor."

Popkin in New York last week huddling with NTA prexy Ely Landau, exec v.p. Oliver Unger and sales v.p. Harold Goldman, on possible additional productions, plus progress on the new series of "China Smith" films which he's supervising. Under his deal, he's to act as production supervisor on all NTA properties filmed on the Coast, and will film several properties of his own with NTA coproducing and distributing. Firm's $1,000,000 TV Tic-Tac-Toe contest is designed to sell out its large film inventory on a library basis, leaving NTA free to concentrate on sales of new properties, and it's known that with the new financial backing the firm has, development of new shows will be on a large scale.

Deal for the 104 "Trouble With Father" Erwin Shows, which ran on ABC-TV for General Mills but firstrun in approximately 200 markets, was consummated with Roland Reed and Hal Roach Jr., and marks the first time that Reed has distributed in syndication with anyone other than United Television Programs and the first time Roach has gone outside the ABC Syndication sphere. Series will be sold as a five-times-weekly strip, or as a twice- or three-times weekly segment. Current 'Trouble With Father' series is being bankrolled on ABC-TV by Chesterfield's in some markets and are not involved in the NTA deal.

Desilu deal for national sales representation on the Coburn pilot is a shortterm pact, but NTA reportedly is dickering to finance 39 of the pix for syndication in the event it can't unload it nationally. It would furnish most of the production coin, with Desilu handling production and putting up end money, in return for which it would have a piece of the property plus distribution rights.

195 'REDUCE' PIX TO ROLL FOR GUILD

Pittsburgh, Nov. 2.

Guild Films, which recently bought the syndication rights to one of local tv's biggest success stories, "It's Fun to Reduce," will shortly begin filming the 195 quarter-hours in New York. For the present, however, the shooting will have to be confined to weekends inasmuch as Guild is using the people who have been responsible for putting over the program in Pitt and they'll be tied up until the end of the year doing the five-times weekly exercise session live over WDTV for the G. C. Murphy Co.

Whether the entire 195 will be made in the East hasn't been decided yet.

'OPRY' INTO TELEPIX

Flamingo Converting Old Radio Property Into Tintfilm

Biggest and oldest of the country music units, "Grand Ole Opry," will enter the telefilm ranks via a color series to be distributed by Flamingo Films. Series, which will star such top Opry vets as Roy Acuff, Hank Snow, Minnie Pearl and Webb Pierce and will at one time or another include all of the 125 Opry performers, will be filmed in Nashville by Al Gannaway starting in the latter part of November and will go into release late in January in quarter-hour, half-hour and full-hour versions.

Deal for the conversion of "Opry," one of the oldest commercial shows on radio, was set by Flamingo's Sy Weintraub and WSM, Nashville, president John H. DeWitt Jr. Show, a four and one-half hour Saturday night affair originating in the Ryman auditorium, has drawn some 5,000,000 persons in its history and averages 5,000 attendance for each show. Filming will be done before a live audience in Ryman aud, with cameras slated to roll Nov. 25.

Vitapix-Guild Push Pix Network Plans

Stockholders meeting of Vitapix station members in Washington over the weekend ratified the working agreement between Vitapix and Guild Films under which the pair will attempt to create a filmed network, and went one step further by establishing Vitapix-Guild Programs Inc., a new holding company for the product which Vitapix has been distributing up to now.

New company will be headed by Frank E. Mullen as president, with Mullen having resigned as Vitapix prexy. Operating under him will be Horace L. Lohnes of Washington and Don Campbell, a Coast producer, as v.p.'s, and Paul A. O'Brien as treasurer and Charles B. Seton as general counsel and secretary. Exact functions of the new company haven't been specified, but there's a possibility it'll handle distribution of the Vitapix product.

Vitapix meeting also elected new officers and a new board. Kenyon Brown of KWFT-TV, Wichita Falls, was named president (he's chairman of the CBS Radio affiliates group), with Joseph E. Baudino of Westinghouse Radio Stations as v.p., Charles H. Crutchfield of WBTV, Charlotte, is treasurer, and O'Brien secretary and general counsel. Board chairman is John E. Fetzer of the Fetzer stations, while other board members are William Fay of WHAM-TV in Rochester, E. K. Jett of WMAR-TV in Baltimore, Ed Wheeler of WWJ-TV in Detroit and Reub Kaufman, Guild's prexy. Fetzer will represent Vitapix as a member of Guild's board of directors.

Better to Fake Foreign Locales in Vidpix: Roach

Hollywood, Nov. 2.

It's more economical to shoot telefilms with foreign locales in Hollywood, and there's no valid reason for producers to lens their series overseas, declares Hal Roach Jr.

Roach said that background footage for "Passport to Danger," his new series starring Cesar Romero, is being obtained from crews of film companies around the world, that there is no necessity for the studio here sending a crew overseas. "We have just as authentic a background for our series by utilizing the footage which comes to us from throughout the world, and integrating it into the picture," said the producer.

"After all, here in Hollywood we've duplicated scenes and cities from every country in the world in the years of motion picture shooting, and I just don't see any reason for going abroad."

Reiner to Guild In No. 2 Slot As Vidpixer Expands

Manny Reiner, former foreign manaegr of Samuel Goldwyn Productions, has joined Guild Films as v.p. and No. 2 man under prexy Reub Kaufman in the first of what's expected to be a series of major appointments stemming from Guild's new expansion setup under its Vitapix agreement. At the same time, Kaufman named sales manager Joe Smith a vicepresident of the firm.

Reiner will operate on the policy level, which means he'll oversee national sales and also will be active in talent-programming activities in Guild's expanding production setup. Smith, as sales v.p., will remain on the syndication sales side, and it's understood the next major appointment will be that of a national sales manager to concentrate on sales for the filmed network created under the Vitapix agreement.

Reiner, who's been in the motion picture and radio-tv fields for over 20 years, was with Goldwyn for over a year after serving as sales v.p. for Bernard Prockter and as sales chief for Lou Cowan. Prior to entering the radio-tv field, he was with Paramount, Metro, Monogram and David O. Selznick in various distribution posts. At Goldwyn, he not only handled foreign distribution but helped set policy on tv activities for the outfit. Smith, who's been with Guild for the past six months, previously headed up Tele-Pictures, the vidpix subsid of Robert L. Lippert Productions.

On the production side, Guild is already studying New York studio sites for filming of "The Goldbergs," "Bride and Groom" and Dr. Norman Vincent Peale's show. Duke Goldstone, who directs three of Guild's current syndicated entries on the Coast, planed in last week to consult with Kaufman on studio sites and on N. Y. production. Guild has already leased the Ted Richfield studio for lensing of "It's Fun to Reduce."

Schwarz's A.T.V. Opens New Long Island Studios For 'Fireside', Comm'ls

Mickey Schwarz's A.T.V. Film Productions will open its new studios in Long Island City, just over the river from Manhattan, today (Wed.) in formal ceremonies with Queens Borough President James A. Lundy and "Fireside Theatre" host Gene Raymond on hand. First shooting at the studios will be the narration and commercial sequences for "Fireside" with Raymond starred.

New setup, designed by architect Simeon Heller, includes two soundstages, one 50x100 and the other 100x100 feet, with dressing rooms, makeup room and a complete kitchen. Soundstages, which can accommodate 20 sets, are equipped with jacks which eliminate the need for dolly tracks in placing sets. Studios equipped for shooting in color.

Besides the "Fireside" sequences, A.T.V. produces commercials for Sterling Drugs, Chevrolet, Shasta Brewing and Eversharp. Schwarz won an Art Director's Club award this year for an Ivory Soap blurb for Procter & Gamble.

Sisson

Continued from page 39

estimates can be brought down. Current belief, according to Sisson, is that a five-a-week quarter-hour strip can't be filmed for less than $19,000. But Sisson points out that several live soaps on the networks have budgets as low as $8,000 a week, and the conversion to film shouldn't boost the cost more than $5,000 a week. He believes a five-a-week quarter-hour series, if properly handled, can be brought in for as low as $12,000 or $13,000.

This being the case, such a series could then be sold at a weekly price that falls below the price of a one-time-weekly half-hour syndicated show slanted for nighttime airing. Cost consequently is an important factor, since the soaps would be playing in Class B or C time, as compared with the Class A one-time half-hour entry. Even brought in at $19,000, the soaps would match the one-time half-hour in price, but a $12,000 budget would make for a thoroughly feasible daytime price from the station and sponsor viewpoint.

Production concepts would have to be altered somewhat to meet such a low budget, Sisson points out. Filming schedule would have to involve "dovetailing," under which all sequences on a particular set, for 13 weeks or so of films, would be shot together over a short period. Shooting schedule would be planned like that of a Hollywood feature, with cast hired on a weekly basis and scripts, casting, etc., blocked out weeks in advance. Such longrange planning and shooting of segments of up to 13 weeks' programs and subsequent dovetailing would bring cost far below present telepix shooting methods, Sisson believes.

OF's 'Bozo'

Continued from page 39

was announced last week by prexy Hal Hackett at Official's annual stockholders meeting in Ridgewood, N. J., at the company's homeoffice. Hackett told some 30 principal stockholders that prospects were "extremely bright" for the coming year, with business running well ahead of last year. He said Official would take on a maximum of five new properties this year, of which "Bozo" is the first, and that the sales force would be expanded by an additional six staffers. Entire board of directors was reelected, with Mike Nidorf returned as board chairman and a v.p. Other board members are Hackett, v.p. Herman Rush, sales v.p. Herb Jaffe, secretary Herb Siegel and treasurer Seymour Reed.

Gwynn's Vidpix Post

Chicago, Nov. 3.

Jack Gwynn has resigned from CBS here effective Friday (5) to join the Coffman Film Co., Dallas. Coffman currently is in programming field with a religious film series on some 50 tv stations, and a situation comedy being readied for syndication by the William Morris agency.

SG's Falstaff Deal on Dramas

Screen Gems last week wrapped up its fourth national deal this year with the signing of Falstaff Brewing for sponsorship of a new 52-week half-hour dramatic anthology series, as yet untitled, to be produced by Screen Gems on the Coast. Falstaff will sponsor in approximately 40 markets in the midwest, southwest and Coast, with series to be booked on a national spot basis. Screen Gems will syndicate in non-Falstaff markets.

Deal was consummated by General Artists, acting as national sales reps for the Columbia Pictures subsid, and Dancer-Fitzgerald-Sample, the Falstaff agency. Brewery, long a top radio-tv spot client, has never gone into telepix with its own new show, although it's made big regional deals on some existing syndicated properties. Production of the new series starts immediately, with October of next year set as initial air date.

Deal insures Screen Gems' standing as tops in terms of national deals among the syndicators. Firm this year set national deals on "Father Knows Best," "Adventures of Rin Tin Tin" and "Captain Midnight," as well as renewing "Ford Theatre" and "Big Playback." In terms of syndication, too, the Falstaff deal is significant, since it gives Screen Gems the second-largest bundle of dramatic anthology reruns in the field. Firm has 78 "Ford Theatre" pix which it sells rerun, plus the 44 current "Fireside Theatre" films. Addition of the Falstaff pix after their first run will bring the firm almost abreast of MCA-TV, which leads the field in number of dramatic anthology films available.

Vidpix Chatter

Jack Gross and **Phil Krasne**, toppers of Gross-Krasne and United Television Programs, in town for Gotham huddles on network and syndication problems . . . RKO-Pathe stepping up its filmed commercials activity with a series in the works for Chrysler and another for Lionel Trains . . . **Dave Matthews**, McCann-Erickson's producer on the "Big Town" series, planed in from the Coast for script conferences . . . Motion Pictures for Television production v.p. **Lew Kerner** in from the Coast for product talks with MPTV topper **Matty Fox** . . . MPTV's **Mike O'Shea** winds his final flackery tour for the firm this week and then concentrates on setting up his new indie office . . . Commercial shooting at Transfilm in high gear, with the firm winding blurbs for Dow Chemical, General Electric, Procter & Gamble, R. J. Reynolds, Robert Hall and General Mills. Transfilm, incidentally, submitting its GE commercials as a Sylvania Awards entry . . . **Bill (Hopalong Cassidy) Boyd** elected an honorary member of the board of trustees of the Veterans of Foreign Wars Home for Children of Diseased and Disabled Veterans in Eaton Rapids, Mich., first time in the 30-year history of the home that an honorary member has been named . . . Screen Gems eastern sales chief **Bob Braun** starting a series of weekly lectures on television at Bridgeport U . . . National Television Film Council has selected the nominating committee to choose its 1955 slate, with **Waldo Mayo** chairing the committee, which comprises **Bernard Haber** of BBD&O, **Kenneth Cofod** of Kenco Films, **Harold DuMont** of DuMont Camera, **Louis Feldman** of Du Art Labs and **Sally Perle** of Artists Representatives . . . **Jack Oor** joined Guild Films' publicity department.

Claude Rains Series

Robert Siegel's Centurion Productions has signed Claude Rains to star in a series of 39 half-hour dramas titled "Most Likely to Succeed." Series marks Rains' videbut on a regular basis, and calls for stars in supporting roles, first of whom will be Franchot Tone.

Series will be directed by Herbert Bayard Swope Jr., with the initialler scripted by Richard Berg, who conceived the show, and Edward Adamson. Stories were researched in high school and university archives, and are based on those voted most likely. Films will be shot in New York, at the West Coast Sound Studios.

Those new Prestone spots
(you must have seen them Election Night!)
were produced by...
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Producing films for Television and Industry in our own air-conditioned studio at 1600 Broadway in the heart of New York City, CIrcle 7-2264

URGE CLEANUP ON SMUT SONGS

Jazz Diplomatic Corps

In reviewing the Festival of American Jazz Stan Kenton Unit at Carnegie Hall, N.Y. recently, VARIETY's *Land* suggested that this was an ideal export item, if the U.S. State Dept. was sincerely interested, as reported, in fostering and partly financing further foreign tours of American entertainments calculated to increase good will.

By coincident, the same point was made in the San Francisco Chronicle by Guillermo Salas, manager of radio station MIL of Mexico City. In an interview with Ralph J. Gleason, Senor Salas expressed the view that "your country might make more progress behind the Iron Curtain with jazz, than diplomats."

Salas was not just talking off the top of the head. He has extensively used American jazz recordings on his radio station and is currently promoting a live Festival of Jazz of his own for 1955. This is no easy matter in Mexico where tradition runs to sentimentality on the marimba and serenade guitar. Salas reported he had at last secured the permission of the Mexican Musicians Union which, heretofore, fought any wholesale importation of Yanqui jazzmen. Salas is projecting a three-day Festival. The tourist-minded Government is partial to the project.

The Mexican reaction is just one further evidence that jazz is a language of feeling that lends itself readily to foreign consumption. American jazz is hot stuff in Sweden, Switzerland, Britain, France, Japan and Australi It is showing signs of catching on in Italy where there are now two native groups on a New Orleans beat. Spain and Portugal, citadels of conservatism in all areas, even are doing a bit of jumping.

Shapiro-Bernstein Sets Up Music Firm Partnership With Columbia Pictures

Jonie Taps, ex-gen. prof. mgr. for Shapiro-Bernstein Music and now a Columbia Pictures producer, came east last week to sign a deal with Louis Bernstein, his longtime boss, for the formation of Columbi Pictures Music Corp. This puts S-B into the Hollywood music affiliation field, a la the Big Three (Robbins, Feist and Miller) with Metro and 20th-Fox; Famous and Paramount Music with the Par studios; and the Music Publishers Holding Corp. (Remick, Witmark, Harms, Gershwin, Advanced, New World) with Warner Bros.

All Col musicals will be published by the new pub outfit, a partnership between S-B and the studi , excepting of course where writers are committed elsewhere.

Dick Volter, Bernstein's son-i law, will be prez of the Col Pictures Music Corp., and Taps will be veepee. It's a 50-50 deal.

This is no first-time affiliation. For seven years, at the time Taps left S-B for Col there was an accord, until two years ago, when a deal was made with Irving Mills on the Coast whereby Mills Music was Col's publishing outlet. This lapsed and there is a backlog of some six or seven months of Col film scores and musicals now readying for release. One of the soon to be published scores is the title song from a Col British-made production, "Prize of Gold."

Swing It, Santa

Betty Johnson's new Christmas tune for New Disc, "I Want Eddie Fisher For Christmas," is reported leading to a dixieland version:

"I Want Eddie Condon For Christmas."

Still Need a Disk Hit for Brit. Click, Sez Guy Mitchell

Although Great Britain has become fertile territory for many U. S. singers, Guy Mitchell claims that a vocalist still needs that disk hit to pack 'em into the vaude houses there. Mitchell interrupted his tour of England last week to plane back to New York for some quickie disk sessions on the Columbia label. He returned to London Friday (29) after four days in Gotham.

Singer had been touring England since May and felt that too long a time had elapsed between his disk releases. There's close to 52 weeks of in-person work available in England, he claims, but a disclick is always necessary to stir up box-office action.

Mitchell is slated to continue his British tour through mid-December and he figured that he ought to have some new disks working for him before then. Sides he cut will be rushed into the market both in the U. S. and in England.

The quickie round trip costs a lot of money, he said, but in the long run it'll be worth it.

MERC NABS DENISE LOR TO END DISK SCRAMBLE

Major diskery scramble for Denise Lor wound up last week with thrush going to Mercury Records. Several top platteries had been dickering for Miss Lor ever since she broke through with her etching of "If I Give My Heart To You" via the indie Majar label.

Deal was set by Merc's eastern artists & repertoire chiefs Hugo Perretti and Luigi Creator. They plan to record her within the next few weeks.

Sosnik on Coe TV Show; Pens Spillane Themer

Harry Sosnik is getting in on the pic theme vogue with his composition of the title song for the new Mickey Spillane film, "Kiss Me Deadly." Film is being produced by Victor Saville and will be released via United Artists.

Sosnik also has been set as musical director for Fred Coe's tv "Producer's Showcase."

Cap Contracts Candoli; To Bow on 17-Man Group

Hollywood, Nov. 2.

Pete Candoli, one of the top Coast trumpet men, has been signed to an exclusive three-year contract by Alan Livingston, a&r veepee of Capitol Records, and will debut next week with the first two sides by a new 17-man group. Outfit, in addition to featuring Candoli's trumpet, utilizes his arrangements.

Plattery has shipped a total of 2,200 vinylites in an allout deejay campaign to plug the new aggregation, which consists of five trumpets, three trombones, one B-flat tuba, four saxes, piano, bass, drum, chimes and tympani.

SPA CALLS FOR SELF-POLICING

Sparked by beefs from radio stations over the increase of smutty disks, the music biz is currently marshalling its top organizations to clean up the situation. First step was taken last week by the Songwriters Protective Assn., which passed a resolution asking for the industry to "voluntarily curb the publication, recording and public performance of material offensive to the public taste."

Both ASCAP and BMI recently received letters from station WDIA in Memphis asking the licensing societies to help curb disks which were either outright pornographic or contained double entendres. A list of about 10 tunes was submitted by WDIA as samples of disks that should be banned. Most of the tunes were licensed through BMI and were cut by such indie labels.

Among the allegedly obscene or unsubtle songs on the Federal, Atlantic, Checker, Mercury, Chess, Imperial and Duke labels are "Honey Love," "Work With Me, Annie," "Annie Had A Baby," "Sexy Ways," "Momma Took the Baby," "Rocking Chair Baby," "Give It Up," "Baby Don't Put Me Down," "Get High Everybody," "Bow'd On My Knees," Dinah Washington's version of Cole Porter's "Love For Sale" on Mercury, "Get It," "Toy Bell," "Love All Night" and "Annie Pulled Humbug."

BMI prexy Carl Haverlin lauded all efforts to wipe out the off-color disks and said he would cooperate with the rest of the industry in so doing. BMI has already set up a screening committee to weed out obviously dirty songs from its licensing setup.

Up to the Diskeries

Trade toppers, however, believe that the major responsibility for the smut songs lies with the radio stations and the disk companies. Virtually all stations in the major cities have banned disks of bad or doubtful taste and do not permit the blind spinning of new disks by their jockeys. WDIA recently instituted a method of weeding out

(Continued on page 48)

DURANTE-JACKSON TO DISK OLDIES FOR DECCA

Hollywood, Nov. 2.

Jimmy Durante and Eddie Jackson check in at Decca tomorrow (Wed.) to etch two sides for single release and discuss material for an upcoming album.

Package, which probably will be called "Club Durant," will be cut sometime before the end of the year. It will consist of most of the tunes Durante used to sing in his own Prohibition-era club when the team of Clayton, Jackson & Durante was at its peak.

ASCAP Heading for Peak Year With Gross of Over $20,000,000 in 1954

The American Society of Composers, Authors & Publishers heading for a banner year in 1954, with an estimated gross revenue of slightly over $20,000,000. Latter figure is based on a near $16,000,000 gross for the first three quarters of this year reported to the New York membership at the Society's semi-annual meeting at the Waldorf-Astoria last week.

While ASCAP's revenue keeps climbing from year to year, so is its membership roster. Since March of this year, 100 new writer-members and 57 publisher-members have joined ASCAP, to bring the totals to 3,000 writers, 295 non-participating members and 731 publishers. Meantime, ASCAP has sliced its cut for administrative overhead from 20% to 18%.

As has been customary for the past three years since the new writer playoff plan has been operative, the ASCAP meeting, presided over by prexy Stanley Adams, was a quiet affair. The complete harmony within the ranks was only slightly ruffled by Pinky Herman, who advocated revision of the seniority bracket within the writer system. Adams countered the proposal, saying that this is the first time in his career that he ever disagreed with Herman.

Herman, meantime, is circulating a petition among ASCAP members to get a special meeting to discuss the seniority question. He needs 15% of the total number of writers to make calling of the meeting automatic. Herman's proposals were previously voted down in the augmented writers' classification committee.

New amendment in the seniority bracket would further cushion older writers against drastic drops in income. At the present time, the seniority factor is tied indirectly to performance credits which, for many older writers, have become difficult to maintain. Herman would revise the rules so that a writer's seniority could not fall below a given mark for each writer, depending on his highest performance rating.

The dispute revolves around the question whether ASCAP should be a straight performance society or a quasi-insurance operation. With the accent in the distribution plan on mathematical counting of the plugs, the tendency in ASCAP for the past few years has swung in favor of paying off on what each writer actually earns in performances.

Besides Adams, speakers at the meeting were Saul H. Bourne, treasurer, and Bernard Goodwi who delivered the report for the board of directors.

Pygmy Music, Please

Chicago, Nov. 2.

Will J. Harris, oldtimer i songwriting, who has to his credits such tunes as "Sweet Sue" and "Santa Claus Is Coming to Town," was commissioned to clef part of the score for the current edition of Polack Bros. Circus and part of next year's as well.

What floored him in this season's assignment, he says, was a request for special production music for eight pygmy elephants. He composed it and called it "Jumbo Jingles." "I thought it was a gag at first," he said. "Never heard of such a thing in all my 30 years in the game." Then disenchantedly, "So this is what's left of show business."

ASCAP Wraps Up 140G-a-Year Pact With Metro Studio

Another loose end in the music licensing picture was tied up last week with the finalization of a deal between ASCAP and Loew's Inc. for the use of the Society's music in Metro pictures. Deal, which is retroactive to March 15, 1952, and expires in March of next year, will give ASCAP around $140,000 per year from the studio. Before 1949, ASCAP collected over $1,300,000 from fil exhibitors, but since Judge Vincent L. Leibell outlawed the theatre seat tax, ASCAP now has to collect direct from the producers.

When coin from the various Hollywood producers and film theatres using music other than film soundtracks is toted up, ASCAP may collect about as much from the film industry as it once did. (All theatres using music for exit and intermission purposes or for accompaniment to stage shows must have licenses to use ASCAP music). ASCAP has been negotiating with the various film companies for the past few years and has already wrapped up pacts with three majors.

At the present time, ASCAP has licensing pacts with Warner Bros., Paramount, Universal and Loew's. It's continuing talks with 20th-Fox, RKO, Columbia and United Artists. While the provisions of the ASCAP pacts with the studios are uniform, each studio is bargaining separtely on the compensation factor.

ASCAP Distributions

1921 (*The first distribution made to 163 members*)	$ 24,000
1938	4,392,000
1939	4,695,000
1940	5,455,000
1941*	2,862,000
1942	3,965,000
1943	4,747,000
1944	6,060,000
1945	7,073,000
1946	7,402,000
1947	7,776,000
1948	8,000,000
1949†	7,500,000
1950	10,000,000
1951	11,500,000
1952	13,000,000
1953	14,400,000
1954‡	16,000,000

Figures are net distributions to writers and publishers and do not include deductions for ASCAP's admi istrative expenses which usually run to 20% of the total revenue.

*The year of ASCAP's blackout on radio.

†The first year after Judge Vincent Leibell outlawed ASCAP's collection of the theatre seat tax from film exhibitors.

‡ Based on first nine months.

CAMDEN'S NEW DISTRIB SETUP ZOOMS OCT. BIZ

Camden Records, RCA Victor low-priced subsid label, quadrupled its sales in October over any previous month since the line was introduced a year ago. Surge was attributed to Camden's new method of distribution via Victor's regular distribs. Formerly, Camden disks were shipped direct to retailers from Victor's factories.

Meantime, the Camden catalog, taken from masters previously in the regular Victor line, is steadily expanding. Last week, Ben Selvin, artists & repertoire chief, acquired the rights to disks by tenors Christopher Lynch and Morton Downey.

Bob Musel to Clef Theme for Rank Pic

United Press correspondent Bob Musel, who headquarters in London, makes his songwriting return with the theme music to J. Arthur Rank's pic "To Paris, With Love." Tune will be pushed as a pop entry tagged "People Like Us."

Abe Olman, general manager of the Big Three, latched on to the song for publication in the U.S.

Jocks, Jukes and Disks

By MIKE GROSS

The Gaylords: "Pupalina"-"Wonderful Lips" (Mercury). "Pupalina" is a natural followup to The Gaylord's current click, "The Little Shoemaker," and it should do as well. Italian phrases are neatly interspersed throughout the catchy lyric and it all blends with the zingy beat. Group delivers in a zestful fashion. It's headed for a big payoff. Reverse has an intriguing shuffle beat that should win it a fair share of the spinning time.

Four Aces: "Mr. Sandman"-"In Apple Blossom Time" (Decca). A flock of diskeries are chasing The Chordettes' Cadence etching of "Mr. Sandman." The Four Aces have a strong chance to catch up, although their version duplicates a lot of the Cadence arrangement. However, the Aces are a popular disk combo and their slice will nab plenty of attention. Reverse is a tiptop workover of the oldie.

Russell Arms: "Point of View Song"-"The Touch" (Epic). This is "Hit Parader" Russell Arms' first try at the disk market, and it's a good one, especially the "Point of View" slice. Clever lyric and frolicsome Latino beat give him plenty to work with it, and it could come out of left field for a strong score. He does an okay crooning job on the reverse, a neat adaptation of a French tune.

Eartha Kitt: "This Year's Santa Baby"-"Hey Jacque" (Victor). Shellac sequels seldom score as heavily as the original, so whether Eartha Kitt can pull "This Year's Santa Baby" through is moot. Tune and sexy delivery are the same, only new lyrics have been added and close listening is necessary to tell that there's a difference between "This Year's Santa Baby" and last year's "Santa Baby." It's an interesting try, however. Not much hope for "Hey Jacque," an offbeat ballad effort.

Bob Manning "Just For Laughs"-"The Very Thought of You" (Capitol). Bob Manning continues to skirt the hit brackets. He's a solid legit crooner and is due for a big one. "Just For Laughs" is a pleasant item but it lacks the stamina in melody or lyric to hold up against the competition. Manning has a standout interpretation of the Ray Noble oldie, "The Very Thought of You," on the reverse.

Julius LaRosa: "Mobile"-"I Hate To Say Hello" (Cadence). Watch out for "Mobile." Tune, a nifty uptempo number, already is attracting rival diskery attention and if the LaRosa side doesn't make it, some other etching will. It's breakthrough material with the right rendition. Trouble with the LaRosa slice is that it's a bit too heavy and his phrasing too reminiscent of Frank Sinatra's. "I Hate To Say Hello" is another above par entry that rates wider coverage.

Mindy Carson: "What Am I Gonna Do Without You"-"I Didn't Mean To Hear You" (Columbia). There's a buoyancy to "What Am I Gonna Do Without You" that gives the tune a breakthrough chance. Mindy Carson gives it a delightful interpretation. The deejays and the coin machine clientele should go for it in a big way. Flip side is a routine item that won't get off the ground.

Best Bets

THE GAYLORDS (Mercury)	**PUPALINA** ..... *Wonderful Lips*
FOUR ACES (Decca)	**MR. SANDMAN** *In Apple Blossom Time*
RUSSELL ARMS (Epic)	**THE POINT OF VIEW SONG** ..... *The Touch*

Album Reviews

Crew Cuts: "On The Campus" (Mercury). This vocal combo is one of the hottest in the disk biz today, so it was inevitable that Mercury should rush out a Crew Cuts longplay album. Idea to package them in standout collegiate numbers was a smart move and it should pay off in hefty returns. As they say in the trade, "this album should sell like a single." Group takes off on such w.k. campus items as "Collegiate," "Betty Co-Ed," "We're Working Our Way Through College" and "You Got To Be a Football Hero," in their jazzy, rhythmic style. It's all done with the kind of carefree bounce that makes it appealing to the undergrads as well as the alumni.

Frank Chacksfield Orch: "Presenting Frank Chacksfield" (London). Title for this longplay album is unusual, in that label already has presented Frank Chacksfield's orch in an LP earlier this year ("Evening In Paris"), and that the tunes in this album were previously released as singles. However, it should be a big selling item. Included are the hits: "Limelight," "Ebb Tide," "A Girl Called Linda" and "Golden Violins." There are eight other tunes in the package and all are given attractive and tasty Chacksfield interpretations.



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
164th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THERE'S A SMALL HOTEL
and
SAW YOUR EYES

British Pop Reviews

David Hughes: "Santa Natale"-"Not As A Stranger" (Philips). Rushed out to catch the Christmas trade, "Santo" has a mandolin-flavored jingle bells in the background to the singer's easy rendering. Hughes sings well and feelingly, as he also does in "Stranger." Wally Stott batons. Could be the hit disk that Hughes has been near getting for some time.

Norman Grant Orch: "Sway"-"Cuana" (Esquire). First side is more jerky than sway and there's nothing fluid about the performance. "Cumana" is better—rougher in treatment and more authentic in conception.

Hutch: "I Love Paris"-"It's All Right With Me." (Decca). Leslie A. Hutchinson (Hutch) has the kind of mannered, over-sentimental voice that is an acquired taste—but a whole heap of people in Britain have acquired the taste over the past 20 years and more. In fact, here is the silky songster making a disk comeback with the schmaltzy mixture as before. "Paris" should sell. "All Right" isn't such a good number, but Hutch gives both melodies everything he's got—which includes the kind of "swing" piano that was popular 20 years ago with the Hutch fans and, oddly enough, still is. Bob Sharples orch accomps.

Eric Delaney Band: "Oranges and Lemons" - "Delaney's Delight" (Mercury). A new British orch's first disks spotlight the drumming of its leader. Delaney booms away on "Oranges," and "Delight" has the whole bag of percussionistic tricks. Good stuff for the modern-minded young discophile.

Longhair Disk Reviews

Brahms Cycle (Columbia). The four symphonies, Academic Festival and Tragic Overtures, Haydn Variations and four Hungarian Dances, played with authority, style and grade-A musicianship by Bruno Walter and the N.Y. Philharmonic. Choice souvenir album.

Midsummer Night's Dream (RCA Victor). Neither music lovers nor Bard enthusiasts will be completely satisfied with this album, made by the Old Vic troupe currently touring the U.S. Diction is faulty and performance static. But the Mendelssohn music is lovely, and album has many other redeeming qualities.

Schumann: Fantasia in C & Kinderscenen (London). The great C Major Fantasia in a warm, impassioned reading by the gifted pianist, Clifford Curzon. Childhood scenes on reverse, poetic and refined, are just as appealing.

Ginette Neveau Albums (Angel). Two memorials to the late, gifted, young French violinist offer the Sibelius Concerto, done in warm, brooding style, with a rich, cello-like tone; and other fine pieces in the Chausson Poeme, Debussy Sonata and Ravel Tzigane. Philharmonia under Dobrowen does an able assist on the concerto and Chausson.

Jose Greco Ballet (Decca). Welcome novelty, this. Orquestra Zarzuela de Madrid, under Roger Machado, in music from the dance troupe's rep, with castanets, finger-snapping and heel-and-toe work for added flavor. Music stands on its own as entertainment.

Mozart: Horn Concertos (Angel). Mozart's four horn concertos are attractive, romantic pieces calling for virtuoso treatment. They get these here from Dennis Brain, with a warmth and richness of tone, abetted by fine ensemble work from the Philharmonia under Herbert von Karajan.

The Ballet (RCA Victor). A balletomane's treasure. NBC and Boston symphs, under Toscanini, Munch, Stokowski, Monteux, Fiedler, in ballet scores by Delibes, Ravel, Stravinsky and others. Ballet photos and program notes are an added fillip.

Beethoven: Sonatas No. 1 in F, No. 26 in E Flat, No. 27 in E Minor (London). Vet pianist Wilhelm Backhaus in characteristic form in these sonatas, his restrained style especially choice in the lovely fragrant "Les Adieux" (E Flat).

Mr. Strauss Comes to Boston (RCA Victor). Arthur Fiedler and the Boston Pops in a flavorsome recreation of the waltzes and polkas Johann Strauss played i the Hub on a memorable occasion in 1872.

Mozart: Concertos No. 9 & 15 (London). Characteristic piano works, gay though solid, vigorous though light done with flair and skill by Wilhelm Kempff. Stuttgart Chamber Orch under Karl Munchinger assists.

Chopin: Sonata No. 2 B-Flat Minor, No. 3 B Minor (Epic). The familiar B-Flat Minor, with its Funeral March, and the richly impressive B Minor in skilled, lucid readings by pianist Alexander Uninsky, whose bold, firm touch pleases.

Bron.

VARIETY 10 Best Sellers on Coin-Machines

1. **IF I GIVE MY HEART TO YOU** (8)	*Doris Day*	*Columbia*
	Denise Lor	*Major*
	Connee Boswell	*Decca*
	Dinah Shore	*Victor*
2. **I NEED YOU NOW** (9)	*Eddie Fisher*	*Victor*
3. **HOLD MY HAND** (5)	*Don Cornell*	*Coral*
4. **PAPA LOVES MAMBO** (4)	*Perry Como*	*Victor*
5. **HEY THERE** (15)	*Rosemary Clooney*	*Columbia*
	Sammy Davis, Jr.	*Decca*
6. **SHAKE, RATTLE AND ROLL** (3)	*Bill Haley's Comets*	*Decca*
7. **THIS OLE HOUSE** (10)	*Rosemary Clooney*	*Columbia*
8. **SKOKIAAN** (10)	*Ralph Marterie*	*Mercury*
	Louis Armstrong	*Decca*
	Four Lads	*Columbia*
	Ray Anthony	*Capitol*
9. **SH-BOOM** (16)	*Crew Cuts*	*Mercury*
	Stan Freberg	*Capitol*
10. **WHITHER THOU GOEST** (3)	*Les Paul-Mary Ford*	*Capitol*

Second Group

IT'S A WOMAN'S WORLD	*Four Aces*	*Decca*
THINGS I DIDN'T DO	*Perry Com*	*Victor*
SMILE	*Nat (King) Cole*	*Capitol*
	Sunny Gale	*Victor*
TEACH ME TONIGHT	*De Castro Sisters*	*Abbott*
MUSKRAT RAMBLE	*McGuire Sisters*	*Coral*
	Matys Brothers	*Essex*
MISTER SANDMAN	*Chordettes*	*Cadence*
HIGH AND THE MIGHTY	*Victor Young*	*Decca*
	LeRoy Holmes	*MGM*
	Johnny Desmond	*Coral*
	Les Baxter	*Capitol*
CARA MIA	*Whitfield-Mantovani*	*London*
COUNT YOUR BLESSINGS	*Eddie Fisher*	*Victor*
HONEY LOVE	*Vicki Young*	*Capitol*
	Drifters	*Atlantic*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index, Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. † Film. * Legit musical.*

Survey Week of October 22-28, 1954

All I Want Is All There Is And Then Some	Frank
Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berlin
Dream	Goldsen
Hajji Baba—†"Adventures Of Hajji Baba"	Remick
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You—*"Fanny"	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
It's A Woman's World—†"Woman's World"	Robbins
Love, You Didn't Do Right—†"White Christmas"	Berlin
Man That Got Away—†"A Star Is Born"	Harwi
Mister Sandman	Morris
Mood Indigo	Mills
Muskrat Ramble	Simon
My Own True Love—†"Gone With The Wind"	Remick
Papa Loves Mambo	Shapiro-B
Sh-Boom	H & R
Skokiaan	Shapiro-B
Smile	Bourne
There's A Small Hotel—*"On Your Toes"	Chappell
They Were Doing The Mambo	Mayfair
Things I Didn't Do	H & R
This Ole House	Hamblen
Time Waits For No One	Remick
Whither Thou Goest	Kavelin
You're Nobody 'Til Somebody Loves You	Southern

Top 30 Songs on TV

(More In Case of Ties)

Answer Me, My Love	Bourne
Boy Wanted	Simon
Count Your Blessings—†"White Christmas"	Berlin
Do You	Ludlow
Dream	Goldsen
Fanny—*"Fanny"	Chappell
Happy Days And Lonely Nights	Advanced
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Can't Tell A Waltz From A Tango	Harman
I Need You Now	Miller
If I Give My Heart To You	Miller
It's A Woman's World—†"Woman's World"	Robbins
I've Known You All My Life	Frank
Mambo Number Eight	Peer
Muskrat Ramble	Simon
Never Underestimate	Laurel
Papa Loves Mambo	Shapiro-B
Rain, Rain, Rai	Maple Leaf
Show Me	Trinity
Skokiaan	Shapiro-B
Smile	Bourne
Some Day	Famous
There Never Was A Night So Beautiful	Broadcast
They'll Forget About You	Roxbury
Things I Didn't Do	H & R
This Ole House	Hamblen
Three Coins In Fountain—†"Three Coins In Fountain"	Robbins
Whither Thou Goest	Kavelin

Frisco Tooters KO Standby Rule, Sharply Easing Jazz Concert Costs

San Francisco, Nov. 2.

The "Star Spangled Banner" will continue to wave over jazz and other concerts in the Bay Area, but it will no longer cost promoters the price of a full-classification standby band.

The longstanding Local 6 edict that all jazz concerts, and most other shows, have got to hire a so-called "pit band" equal to the full classification of the hall and regardless of the number of AFM musicians on the show, has been dropped. All the standbys ever did was to play "The Star Spangled Ban " collect their pay and leave.

Instead, promoters now are required, as many other cities, merely to augment the number of musicians on their show by local men until they reach the classification of the hall.

The Bay Area standby situation has been a rough one for many years. Classification of the San Francisco Civic Auditorium is 30 men and when a standby band is hired, it costs the promoter $420. The situation at the Oakland Auditorium Arena is similar, a classification of 20 men and a cost of $208 for the national anthem.

In recent years, promoters of jazz concerts alone have spent an estimated $22,000 for the one chorus per night of the "Star Spangled Banner." Promoters have fought this unsuccessfully in the past, pointing out that this is ne of the few areas where such is the practice and that the difference might put the show in the red.

Although the two most recent shows, The Stan Kenton Festival and "Jazz at the Philharmonic," both had standbys, concert this coming weekend with Duke Ellington, Stan Getz, Gerry Mulligan and Dave Brubeck will be the first one in local history to play without a standby of any kind, since there are more musicians than the classification of the hall calls for.

Back a few years, a jazz concert in Berkeley was even unable to deduct the local men playing on the show from the standby group.

Last year, at the performance fo the legiter, "The Caine Mutiny," Paul Gregory was tabbed with a standby band in Oakland and only agreed to hire it the day of the show after the union threatened to picket the performance.

DRUMMER RICH BACK WITH DORSEY COMBINE

Drummer Buddy Rich is back with Tommy Dorsey again. Rich, wh was featured skinbeater for Dorsey's orch more than a decade ago, joined the orch. (now co-helmed by brothers Tommy and Jimmy) on its current swing through the south. Rich also will record with the band on its Bell Record dates as well as get featured billing when it opens at the Statler Hotel, N. Y., in January.

Rich recently had been touring with Norman Granz's "Jazz At The Philharmonic" troupe.

New Diskery to Center On Intime, Esoteric

New diskery devoted to intime, esoteric items has been formed by Pete Kameron, music pub (Folkways) and personal manager. Associated with him will be public relations expert Allan Meltzer and Bill Smith.

Outfit, to be known as Version Records Inc., will deal only in LPs. First album will be cut late this month when Kameron returns from the Coast.

Version already has inked Sylvia Syms, Charlie DeForest, Robert Clary, Richard Dyer-Bennett and Ken Nordine, who will do readings.

Paris Little Singers Set Return American Tour

The Little Singers of Paris, French choral group, are prepping a return tour of the U. S. next year. Plans are now being set for a one-week trek to kick off next September. Group will also hit Canada during its stay here.

Cleon Cosmetto is handling the U.S. and Canadian dates for the Little Singers.

Bay Area Goes 45's

San Francisco, Nov. 2.

Northern California and the Bay Area are now almost 100% converted to 45 rpm disks, a VARIETY survey shows. All the major San Francisco and Oakland stations are using 45s and have been for some time now.

The indi stations are also all equipped to play them, but the rhythm and blues jocks are still playing some 78s. R&B disk jockey service is still mainly 78 rpm in this area with everything else on 45.

'Tonight' Original-Cast Disking Set for Frisco

Harry Geller, RCA Victor Coast recording director, heads for San Francisco this week to record the original-cast album of the Paul Gregory production, "Three for Tonight." Touring offering broke in in San Diego and Santa Barbara over the last weekend and is here prior to a coast-to-coast tour.

Production stars the dancing Champions (Marge and Gower), Harry Belafonte and the Voices of Walter Schumann.

TV License Group Winds; Refunds 78G to Stations

The All-Industry Local TV Music License Committee, which wrapped up a new deal with ASCAP a few months ago, has gone out of business and has refunded $78,000 to the industry. The committee was financed by contributions from a group of indie video stations which were involved in the licensing negotiations with ASCAP over a couple of years. The stations shelled out a total of $161,288.

ASCAP made an unusual gesture towards the tv station committee by footing the bill for the latter's counsel, ex-Judge Simon H. Rifkind and Stuart Sprague. After the negotiations were concluded amicably, ASCAP agreed to make a $100,000 contribution towards defraying the cost of counsel fees and other expenses of the tv committee.

ASCAP execs pointed out that while the contribution was unusual it was a gesture of goodwill towards a customer whose importance will grow enormously in the years to come.

First Nighters to Decca

Decca Records has pacted a new choral group, The First Nighters, for its pop roster. Crew was recently organized on the Coast by Don Rolke.

In the country & western field, the diskery added songstress Mimi Roman.

Cool Jazz Packages in B.O. Freezeout This Fall; Granz's 'JATP' Cleans Up

Although the jazz market has expanded several fold in the last few years, many jazz concert promoti have been laying boxoffice duds this fall. The only consistently click operation this year has been Norman Granz's "Jazz At The Philharmonic" troupe, which wound up its nationwide tour last week with an average gross of better than $12,000 for each of the 28 cities. Total JATP grosss was $362,000, including 10 college dates at flat fees.

Other groups, such as Stan Kenton's "Festival of American Jazz," the Duke Ellington-Dave Brubeck-Gerry Mulligan-Stan Getz package and "Mambo, U.S.A." have been doing from fair to poor this season. One group played to only 400 customers in a major city recently, with the promoters dropping about $5,000 for the one date alone. In some cases, unsuccessful efforts were made to cancel dates because of the disappointing advance sales.

Unusual aspect of the jazz cert boxoffice picture this year is that disk sales have proven to be very unfaithful indicators of the pulling power of jazz groups. Brubeck's quartet, probably the best-selling combo in the jazz field today on wax, did not hit correspondingly in the concert halls. Neither did the mambo package, despite the zoom in popularity for the Latin beat in the past year.

Granz, who promoted "JATP" as well as several other concert packages this year, asserted that the boxoffice figures show that "cool jazz" is cold in concert halls. "It doesn't entertain," he said, "and that's the only thing anybody can sell." He pointed out that the "JATP" troupe, which cleaned up $20,000 in N.Y. and $18,000 in Chicago on one-niters, accents swinging jazz musicians. The "hot variety of bop," which may appear to be a contradiction, pays off because it moves, while cool jazz tends to be static, Granz contended.

Gibbons' 30G Estate

London, Nov. 2.

Carroll Gibbons, American bandleader who had lived in London for some 20 years and who died i May, left an estate valued at approximately $30,000. He left no will, letters of administration being granted to his widow, Mrs. Joan Gibbons.

Gibbons was maestro of the Savoy Hotel orchestra for all the time he was in London and, in more recent years, combined that job with duties of entertainments director for the Savoy group, which includes Claridges and the Berkeley.

Ethel Waters Album From Indie Masters

Mercury Records has picked up a flock of Ethel Waters' masters for longplay album package. Sides were independently cut by Miss Waters and have never been released.

She's accomped on the platters by pianist Reginald Beane. The album is slated for release this month.

SNARL OVER 'MOONDOG' TAG GOES INTO COURT

The battle over who's got the right to the "Moondog" tag—Louis Hardi , New York street-musician, or Allan Freed, WINS (N. Y.) disk jockey—will reach the courts Nov. 15. Trial will be set in New York's Supreme Court.

Suit was brought by Hardin against Freed. Hardin alleges that Freed lifted the tag from him and claiming slander of title and damages to the tune of $100,000. Meantime, Hardin has scheduled a concert of his original compositions at Greenwich Village's Cherry Lane Theatre Saturday night (6).

Cap's Gould Heads Out To Plug Its Xmas Line

Hollywood, Nov. 2.

In the first such trek in almost a year, Mike Gould, head of Capitol Records' publishing subsidiaries, Ardmore and Beechwood Music, left here over the weekend on a four-week trip around the country.

Primary purpose of the trek is to plug the Christmas line, which includes "Is There A Santa," the reading version of the old N. Y. Sun editorial which Tex Ritter has recorded for Capitol, "Midnight on the Cliffs" and "Mobile, Ala." While east, Gould also will make plans for the opening of a Chicago office of the pubberies.

San Antone Symph Sets Six-State Midwest Tour

San Antonio, Nov. 2.

The San Antonio Symphony Orchestra will make a six-state, 3,500-mile midwest tour next February. The orchestra will give 17 concerts in Texas, Oklahoma, Kansas, Nebraska, South Dakota and Arkansas. Tour will begin Feb. 21 in Temple, Tex., and end March 8 at Marshall, Tex. It will be the second out-of-state undertaking since 1947.

Orchestra, under direction of Victor Alessandro, will also play several Texas dates on an "in-and-out" schedule. Brownsville will also be host to two of the grand opera festival productions on Feb. 14-15.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists nd Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks, retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ROSEMARY CLOONEY** (Columbia)	Hey There This Ole House Mambo Italiano
2	2	**EDDIE FISHER** (Victor)	I Need You Now Count Your Blessings Fanny
3	4	**DON CORNELL** (Coral)	Hold My Hand
4	6	**PERRY COMO** (Victor)	Papa Loves Mambo Things I Didn't Do
5	3	**DORIS DAY** (Columbia)	If I Give My Heart to You
6	8	**BILL HALEY'S COMETS** (Decca)	Shake, Rattle and Roll ABC Boogi
7	7	**RALPH MARTERIE** (Mercury)	Skokiaan
8	5	**CREW CUTS** (Mercury)	Sh-Boom Oop-Shoop
9		**De CASTRO SISTERS** (Abbott)	Teach Me Tonight
10		**CHORDETTES** (Cadence)	Mister Sandman

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	3	*I NEED YOU NOW	Miller
2	2	*HEY THERE	Frank
3	1	*IF I GIVE MY HEART TO YOU	Miller
4	5	*HOLD MY HAND	Raphael
5	4	†THIS OLE HOUSE	Hamblen
6	7	*PAPA LOVES MAMBO	Shapiro-B
7	6	*SKOKIAAN	Shapiro-B
8	9	†SHAKE, RATTLE AND ROLL	Progressive
9	8	†SH-BOOM	Hill & Range
10	10	*HIGH AND THE MIGHTY	Witmark

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Dave Leeds—WMCA—New York														Bob Clayton—WPIN—St. Petersburg												Jack Karey—WCFL—Chicago												Dick ilbert—KTYL—Phoenix												
							Ed Reilly—WBBY—Waterbury														Bob Watson—WQXI—Atlanta												Sandy Singer—KCRG—Cedar Rapids												Tom Wallace, Jr.—KTKT—Tucson											
								Tony Donald—WITH—Baltimore													John Wrisley—WSAV—Savannah												Charlie Trussell—KXEL—Waterloo												Al Radka—KFRE—Fresno											
									Norm Prescott—WORL—Boston												Harry Nigocla—WJBW—New Orleans												Carl Shook—WJIM—Lansing												Bill Stewart—KMPC—Hollywood										
										Jack McDermott—WLYN—Lynn												Jack Gale—WTMA—Charleston												Steve Cannon—WMIN—St. Paul-Mpls.												Russ Coglin—KROW—Oakland										
											Charlie Grant—WESX—Salem												Bill Dawson—WAKE—Greenville												Chuck Norman—WIL—St. Louis												Len Ross—KBMI—Las Vegas										
												Bud Wilson—WTXL—Springfield												Roger Clark—WNOR—Norfolk												Sandy Jackson—KOWH—Omaha												Wayne Cody—KALL—Salt Lake City									
													Bob Berry—WOTW—Nashua												Carl Stutz—WRVA—Richmond												Rex Dale—WCKY—Cinci												Wally Neiskog—KJR—Seattle									
														Wes Hopkins—WTTM—Trenton																				Tom Edwards—WERE—Cleveland																					
															Larry Brownell—WKBW—Buffalo																				Rudy Ertls—WTOL—Toledo																					
																Elliott Gove—WSYR—Syracuse																				Tom Shanahan—WEMP—Milwaukee																					
																	Nedd Flemming—WEST—Easton																																	
																		Bud Brees—WPEN—Philadelphi																																	
1	7	7	Perry Como	Victor	*Papa Loves Mambo	5		6			1		2	4	4	7		8	10			2				3		4			7	3	3		2	5	3	3				9		3	10	3		146
2	2	12	Don Cornell	Coral	*Hold My Hand	7		2	10		8					5			3	1		3	7	2			2	1	4	4		6	4			7	1	3				2					138
3	3	18	Rosemary Clooney	Columbia	*Hey There	1		1					6	1	3	2			1		5					7		5	1		7		5	1						3		1	2			135
4	1	11	Eddie Fisher	Victor	*I Need You Now	2					2				4		5	2	4	1			1		3			8	1		4	2							2	7		5			123
5	10	6	De Castro Sisters	Abbott	*Teach Me Tonight		1		1	1	6	8			5		1	4			6			1					5		9			1					6			6		1	114
6	9	3	Chordettes	Cadence	*Mister Sandman		2		4	2	9	7		7			7	9	2			1				9								4	6	7		1		5		5	4	107
7	6	18	Connee Boswell	Decca	*If I Give My Heart to You								1		2			4		10										5					2	2			5	4	1			83
8	4	11	Ralph Marterie	Mercury	*Skokiaan	4		5						2		6		8					6							2	2		10					5	1			4		77
9	12	5	Les Paul—Mary Ford	Capitol	†Whither Thou Goest		10	10	6			2	3						5		9		4							8		7	2		10		8	2					68
10	5	13	Rosemary Clooney	Columbia	†This Ole House	6	4							6	3		6	5											9		5	1					10			1		65
11	26	4	Four Aces	Decca	*It's a Woman's World											4	10		10		1			8	5	7						8	4			3					6		55
12	14	8	June Valli	Victor	*Tell Me, Tell Me														7		5		3	5		3	6	10	4								7		10				50
13	23	7	Nat (King) Cole	Capitol	*Smile		3							1					8	7				6								8						4	6				45
14	15	6	Betty Madigan	MGM	†Always You								6				3				2			2					8												2		43
15	8	10	Doris Day	Columbia	*If I Give My Heart to You			3							1		1									2					6												42
16	21	12	Denise Lor	Majar	*If I Give My Heart to You	9										7														3			6	10	1			1						40
17	24	12	Whitfield—Mantovani	London	*Cara Mia		6								9										1	1				6				9				10				9	37
18	..	3	Laurie Loman	Century	†Whither Thou Goest													6		3			6	5		8		2															36
19	..	1	Lorry Raine	Dot	†What Would I Do																	3	7	8				5										3		6		34
20A	11	19	Crew Cuts	Mercury	†Sh-Boom	3						4						7										7			7								7				31
20B	20	3	Eddie Fisher	Victor	*Count Your Blessings						1					8				4	5						6																31
22A	19	4	Perry Como	Victor	*Things I Didn't Do				9	7		10							6		8		4				9										9					26
22B	24	2	Don, Dick & Jimmy	Crown	*That's What I Like											2									3	9		10						5								26
24A	29	8	Sunny Gale	Victor	*Smile				6	10												10										9			4				4			23
24B	26	3	McGuire Sisters	Coral	*Muskrat Ramble		7										9					4			6				7							10						23
26A	..	1	Patti Page	Mercury	*Mama Doll Song				7		3					6																	6									22
26B	22	9	Laine—Four Lads	Columbia	†Rain, Rain, Rain								5																1					5								22
28	17	10	Norman Petty Trio	Label X	*Mood Indigo									7									4							10										2	21
29A	..	1	Cheers	Capitol	†I Need Your Lovin'		5													9		6					10													5	20
29B	..	3	Crew Cuts	Mercury	*I Spoke Too Soon				5	8	3																											8					20
31	13	9	Bill Haley's Comets	Decca	†Shake, Rattle and Roll	10									8														1	9									8				19
32A	..	16	Les Baxter	Capitol	*High and the Mighty															8						4					4												17
32B	..	2	Mario Lanza	Victor	*Drink, Drink, Drink					3																								2									17
34A	..	2	Janet Brace	Decca	*Teach Me Tonight								10										5			2																	16
34B	..	1	Tex Ritter	Capitol	*The Bandit		9		3	5																																16
36A	43	2	Kitty Kallen	Decca	*I Want You All to Myself					10		10		9																								4					13
36B	..	10	Four Lads	Columbia	*Skokiaan								7																	3											10	13
36C	..	1	Nat (King) Cole	Capitol	*Unbelievable																																		2			7		13
36D	..	6	Kay Starr	Capitol	*Am I a Toy or a Treasure						5									4																								13
40	..	16	Vaughn Monroe	Victor	*They Were Doing Mambo											9																											12
41A	45	7	Joni James	MGM	*Don't Cry at My Wedding				7			8		8		10																											11
41B	..	1	Vera Lynn	London	*My Son, My Son									10																													11
41C	..	3	Russ Carlyle	Label X	*In a Little Spanish Town																						6																11
44A	..	1	Hilltoppers	Dot	*Time Waits for No One														6				7		10																		10
44B	37	15	LeRoy Holmes	MGM	*High and the Mighty	8																																		7			8			10

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Inside Stuff—Music

Kitty Kallen, who jumped into the disk bigtime early this year with Decca's "Little Things Mean A Lot," has been selected as official songstress for 1954's Christmas Seal campaign by the National Tuberculosis Assn. A three-way tieup between Decca, Chappell Music and NTA will get under way next week to plug Miss Kallen's Xmas entry, "The Spirit of Christmas." Tune was penned especially for the Christmas Seal pitch by Matt Dennis and Tom Adair. A special deejay disk, featuring the '54 Christmas Seals on the Decca label, is being sent to 2,000 jockeys with an accompanying voice-track intro to the song by Miss Kallen pitching Christmas Seals. Chappell's sheet copies of the tune will display the new Christmas Seals.

MGM Records' exploitation and promotion artillery is being geared for a big Christmas disk push. Label already has its Yule promotional material in the field. Diskery's Xmas hypo includes special hangers listing its seasonal product and folders listing its Xmas packages suitable as gift items. MGM also has distributed special order blanks to dealers and department stores around the country to be sent to customers with their November invoices. MGM also has whipped up a special oil reproduction of its "Christmas Carol" album cover for retail store display. Album, which stars Lionel Barrymore, is one of MGM's hottest selling sets.

Producers and writers of the Roy Rogers radio show apparently didn't do a thorough scouting job when they were hunting for a tune titled "Nevada." A couple of weeks ago Rogers was prepping a show located in Nevada and couldn't find a suitable tune to use. Writer-director Ralph Rose and musical direector Frank Worth then batted out an original tagged "Nevada." A previous "Nevada," however, had been penned i 1943 by Walter Donaldson and Mort Greene for the Columbia pic, "What's Buzzin' Cousin?" The Donaldson-Greene "Nevada" is published by Dorsey Bros. Music.

Juliette, Label X's Canadian thrush, already a fave on CBC radio and tv, says she has an agreement with Jimmy Hilliard, X's a&r pop topper, that if she's a disk hit she'll always thereafter do one Canadian-

(Continued on page 48)

Roberts Subs Reinschild On Col-Transcriptions

Calvin Roberts has moved into Columbia Records' transcription division as account exec. He's replacing Carl Reinschild, who resigned his post to take a job in the manufacturer's representative field.

Roberts will also specialize in premium and promotional records. He formerly was associated with Fulton Recording.

Al Pulley Named RCA Waxing Administrator

Albert A. Pulley, manager of recordings for RCA Victor, has been upped to the post of administrator of general recording for the diskery. Pulley will work directly with Roy McClay, general plant manager, and will serve in a general advisory capacity to all phases of Victor's recording processes.

Pulley, who recently was elected president of the Audio Engineering Society, has been with RCA and its predecessor since 1920, becoming manager of recording in 1938.

William Miltenberg, former recording engineer for Victor on the Coast and a technical staffer for several film studios, will step into the recording manager's slot vacated by Pulley.

Orch That Won't Die Acclaimed By SRO 13G House on 1st Public Date

By ARTHUR BRONSON

Certainly the most unusual event in recent N. Y musical history was last Wednesday's (27) concert, at Carnegie Hall, of the Symphony of the Air. The former NBC Symphony Orchestra, bereft of a regular maestro now that Arturo Toscanini has retired, and dropped by the network because Toscy's departure permitted th web to lop off an expensive luxury, was appearing i its first public concert under its new title. Dedicating its concert to its onetime maestro (now in Italy), the symph decided to play a full program (and an overlong one, at that) without conductor. This was novelty enough.

What was perhaps more forceful, however, was the pungent fact that in the face of economic realities, this orchestra wouldn't quit, wouldn't obligingly lie down and die. No symphony can exist today in America without a social- r dustrial sponsor or set of backers, without financial backing or subsidy of some kind. But this one is trying. It tried so well that th hall was filled, payment for sponsor and patron boxes helped to up the take to a fat $13,000, and a concert ensued that was artistically as fine as any given this year, and emotionally far more powerful.

As the 100 musicians filed onstage at the start, one after another, rapidly, the applause began accelerating in volume to an ovation, as more and mor of the audience rose to stand in tribute. It was not only a most unusual reception; it was a very moving event. It made more poignant the feeling (at least to this listener) that a terrible thing had been done to this crew.

Orch played not only with spirit and brio, but wtih amazing cohesion, considering the absence of a leader to cue in the sections, modulate the choirs and weave the ensemble together. Actually, concertmaster Daniel Guilet was doing the conducting, informally, from his seat, by nod of head or wave of bow, cuing not only his own section of violins, but all the strings, and the brass and winds besides, while playing beautifully besides, for a yeoman job. Trumpeter Harry Glantz was also taking a sub-maestro part, helping to cue the brass and winds.

Symphony Foundation of Am ica, formed to aid the orch, is now negotiating with several industrial corporations to back the group for a six-week European or South American tour, in midwinter. Meantime, another Carnegie date has been lined up, for Jan. 19, thi time with a maestro. Foundation, headed by Don Gillis (former producer of the NBC Symph air programs), is trying to raise revenue in various ways. A disk of several selections recorded by th group being offered to $10 donors, and over 700 orders have been received.

Only four members of the orch are now employed steadily at NBC, although many are called in for single jobs, as with the NBC Television Opera Co. series. Most are freelancing, and not getting by too well.

Cab Calloway Award

Cab Calloway last week received the 10th annual Award of Merit of the George Washington Carver Institute, an association devoted to the advancement of arts and science among Negroes.

Award was made at the Las Vegas High School, Las Vegas, by Dr. Robert Hoday, Institute's director. Calloway is currently playing at the Sahara Hotel in Vegas.

MORE CORAL COMEDICS WITH YOUNGMAN PACT

Coral Records is continuing its comedy-on-wax kick with the pacting of Henny Youngman. Nitery comedian will etch some of his more popular routines for the label.

In the past year, Bob Thiele, Coral's artists & repertoire chief, has inked such nitery comedians as Jackie Miles, Phil Foster and Joey Adams for his comedy disk series.

Cap Brass to Coast For Top-Level Huddles

Capitol Records' brass the east, Bill Fowler, acting general manager, and Hal Cook, national sales manager, headed for the diskery's Coast headquarters last week for top-level huddles.

Meantime, Dick Linke, Cap's eastern promotion manager, returned to his New York desk Monday (1) after a three-week tour around the country.

Switch Band on Coward

London, Oct. 26.

Surprise change of dance band has taken place at the Cafe de Paris, where George Smith and his orchestra, who have held the stand there for two years, were replaced yesterday (Mon.) by Sydney Simone and his band.

Changeover took place in the middle of Noel Coward's cabaret season, and he rehearsed his act with the new band over the weekend.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	**ROSEMARY CLOONEY** (Col.) "Hey There"	1	1	3	3	1	2	2	2	..	1	1	10	4	..	10	1	..	1	3	2	2	1	158
2	2	**EDDIE FISHER** (Victor) "I Need You Now"	3	5	4	4	..	5	3	3	3	5	2	3	1	1	2	4	..	2	5	5	1	8	151
3	3	**DON CORNELL** (Coral) "Hold My Hand"	5	4	..	2	9	..	..	6	1	8	3	2	2	..	6	9	..	4	4	4	4	..	103
4	8	**PERRY COMO** (Victor) "Papa Loves Mambo"	2	3	5	..	..	6	4	5	..	..	8	..	..	2	..	5	4	8	6	9	5	..	82
5	4	**DORIS DAY** (Columbia) "If I Give My Heart to You"	8	..	6	..	..	..	1	1	..	6	4	..	3	4	..	3	..	..	8	3	6	..	79
6	5	**ROSEMARY CLOONEY** (Col.) "This Ole House"	4	..	..	1	..	..	..	..	..	2	7	..	10	3	7	8	7	3	..	1	..	4	75
7	9	**HALEY'S COMETS** (Decca) "Shake, Rattle and Roll"	6	2	..	..	8	..	..	..	..	..	9	5	6	9	1	6	9	7	..	7	10	5	64
8	7	**RALPH MARTERIE** (Mercury) "Skokiaan"	..	6	..	7	4	..	6	8	10	..	6	..	7	5	8	2	..	9	..	6	..	7	63
9	11	**De CASTRO SISTERS** (Abbott) "Teach Me Tonight"	7	..	2	..	..	1	..	7	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	44
10	6	**CREW CUTS** (Mercury) "Sh-Boom"	..	7	..	..	7	..	..	4	..	..	5	..	5	..	9	..	..	5	..	..	..	9	37
11	16	**CHORDETTES** (Cadence) "Mister Sandman"	..	9	1	10	..	4	..	10	..	..	..	..	..	..	..	..	..	8	..	..	10	..	2	34
12	16	**CHEERS** (Capitol) "I Need Your Lovin'"	..	..	..	..	..	8	..	..	2	..	..	..	..	..	..	..	..	3	..	2	..	..	..	29
13	..	**DON, DICK & JIMMY** (Crown) "That's What I Like"	..	..	..	..	5	..	..	..	..	..	..	6	..	..	3	..	..	..	..	..	..	..	..	19
14A	..	**McGUIRE SISTERS** (Coral) "Muskrat Ramble"	10	8	..	..	10	..	..	..	..	5	..	..	..	..	8	..	7	..	..	..	..	..	..	18
14B	18	**MARIO LANZA** (Victor) "Drink, Drink, Drink"	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	18
16	13	**DENISE LOR** (Majar) "If I Give My Heart to You"	..	7	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	17
17	..	**LeROY HOLMES** (MGM) "High and the Mighty"	..	..	..	5	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
18A	15	**VICTOR YOUNG** (Decca) "High and the Mighty"	..	..	..	..	..	..	..	..	..	4	10	..	9	..	..	..	..	..	..	..	..	7	..	14
18B	20	**RICHARD MALTBY** (X) "St. Louis Blues Mambo"	..	..	..	..	..	7	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	14
20	10	**DAVID WHITFIELD** (London) "Cara Mia"	9	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	..	13
21A	20	**NAT (KING) COLE** (Capitol) "Smile"	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	7	..	9	..	11
21B	18	**PAUL—FORD** (Capitol) "Whither Thou Goest"	..	..	..	..	..	..	..	9	9	9	..	..	..	6	..	..	..	..	..	..	..	..	..	11
23A	..	**FOUR ACES** (Decca) "It's a Woman's World"	..	..	..	8	..	9	..	..	8	..	..	..	..	..	..	..	..	10	..	..	..	..	10	10
23B	13	**NORMAN PETTY TRIO** (X) "Mood Indigo"	..	..	..	..	..	..	..	..	..	..	..	7	..	10	..	..	..	..	..	..	..	..	6	10
23C	..	**STAN FREBERG** (Capitol) "Sh-Boom"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE	A STAR IS BORN	MUSIC, MARTI IS AND MEMORIES	GLENN MILLER LI ITED EDITION, II	SEVEN BRIDES FOR SEVEN BROTHERS	PAJAMA GAME
Mario Lanza	Judy Garland	Jackie Gleason	Glenn Miller	ilm Soundtrack	roadway Cast
Victor	Columbia	Capitol	Victor	MGM	Columbia
LM 1837	BL 102	W 509	LPT 6701	E 244	ML 4840
ERB 1837	BA 1021	EAP 1, 2, 3, 4,-309	EPOT 6701	X 244	A 1098

Creditors Study 'Star Night' Coin

Chicago, Nov. 2.

A committee from among the 45 creditors at "Star Night" has been picked to investigate the income and outgoing monies of last summer's three-day music circus in order to determine feasibility of the settlement offered by debtors. Bud Arvey and a group of prominent but unnamed Chi businessmen who comprise the Star Night Corp. have proposed a settlement for tabs accumulated in Detroit, Cleveland and Chi, the three cities where the kingsized music promotion was held.

Investigating committee is made up of the largest creditors: William B. Strong, repping the Sheraton-Cadillac Hotel in Detroit, where suites were rented and elaborate dejay parties tossed; Leon Rosenberg, who insured the company against rain, and R. L. Darlington, repping Jack A. Frost for the ticket-taking tab. Talent on the show, including such chanters as Perry Como, Patti Page and Nat (King) Cole, walked off with the gravy, inasmuch as they had to be paid by the time of the first performance.

Other hotels to which the Star Night Corp. owes money are the Conrad Hilton in Chi and the Hoellenden in Cleveland. Chez Paree, Chi, was stuck for costs of a party held for 250 disk jockeys, and the program handlers, publicity men and printers are also known to be on the hook.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*If I Give My Heart (Miller)	4	3	2	1	6	1	1	2	1	2	3	1	5	111
2	2	†This Ole House (Hamblen)	2	..	3	2	2	9	2	9	4	1	1	2	1	94
3	3	*Hey There (Frank)	5	4	6	3	1	2	..	4	..	4	2	3	4	83
4	4	*I Need You Now (Miller)	7	9	..	6	3	3	4	1	2	3	5	5	2	82
5	7	*Count Your Blessings (Berlin)	1	1	5	7	9	..	5	3	..	6	9	9	..	55
6A	5	*High and Mighty (Witmark)	9	5	7	5	4	6	..	8	..	5	4	6	..	51
6B	6	*Hold My Hand (Raphael)	3	2	.	8	8	4	..	..	6	7	..	4	6	51
8	9	*Papa Loves Mambo (S-B)	6	8	4	9	7	7	6	..	7	9	..	8	7	43
9	10	*Skokiaan (Shapiro-B)	..	..	..	10	5	5	3	..	..	8	8	..	..	27
10	8	*Little Shoemaker (Bourne)	10	..	10	4	.	10	..	..	..	10	6	10	10	18
11	12	*Teach Me Tonight (Hub)	8	..	1	..	..	..	..	..	..	..	..	..	8	16
12	14	†Shake, Rattle & Roll (Prog.)	..	..	..	..	..	..	8	..	3	..	..	..	..	11
13	13	*Sh-Boom (Hill & Range)	..	..	..	..	..	8	..	10	5	..	..	..	..	10
14	11	*Chapel in Moonlight (S-B)	..	..	..	..	..	..	..	..	8	..	10	7	..	8
15		*Smile (Bourne)	..	..	..	..	10	..	..	6	..	..	..	..	..	6

Epic Into 2d Year On Solid Footing

Epic Records, Columbia subsid, moved into its second year of operation last week with a solid footing in the disk market. Label, which functions independently of the parent company, already has lined up a network of 34 distributors around the country to handle its pop, classical and rhythm and blues releases.

In the pop field, Epic has concentrated on young disking talent, building up such names as Roy Hamilton, Pete Hanley, Dolores Hawkins and Helene Dixon. Hamilton alone has accounted for more than 1,000,000 disk sales with his etchings of "If I Loved You," "You'll Never Walk Alone" and "Ebb Tide."

Epic also has been developing a longhair following via offbeat classical outfit pactings. Recently deals have been set with the Concertgebouw of Amsterdam, Hague Philharmonic and pianist Alexander Uninsky.

The Okeh label, a division of Epic, has made a dent in the r&b field with such artists as The Treniers, Wild Bill Davis and Big Maybelle. In the pop album field, label has gone into the Col vaults for masters by Martha Raye, Count Basie, Cab Calloway and Ray McKinley, among others.

Epic is operated by Bill Nielsen, national sales manager; Charles Schicke, national merchandise manager, and Marvin Holtzman, pop a&r topper.

Best British Sheet Sellers

(Week ending Oct. 23)

London, Oct. 26,

Hold My Hand..Wood
My Friend..Chappell
Things Mean a Lot...Robbins
Smile..Bourne
Must Be a Reason..Connelly
Story of Tina..Macmelodies
Coins in Fountain....Feist
My Son.....Kassner
Cara Mia.....Robbins
I Give My Heart.....Robbins
This Ole House.....Duchess
Sky Blue Shirt..... Wright

Second 12

Sway.....Latin American
Happy Wanderer..Bosworth
Gilly Ossenfeffer.....Spier
Little Shoemaker.....Bourne
Sh-Boom.....Aberbach
Make Her Mine.....Wood
Wait For Me.....Lafleur
Never Land....Keith Prowse
Friends & Neighbors...Reine
West of Zanzibar....Bluebird
High-Mighty..Harms-Connelly
Doin' the Mambo.....Morris

802 Welfare Pgm. Hot Election Issue

A move by Local 802, N. Y. unit of the American Federation of Musicians, to eliminate kickbacks in its welfare insurance program has become a hot election issue, as the two major camps within the union began digging in for the balloting early in December. While nobody is opposing the new welfare insurance program, both factions in the local are claiming credit for the idea.

Al Manuti, incumbent Local 802 prexy, disclosed last week that the union plans to channel the entire brokerage commission from the placement of insurance on its welfare fund to a corporation licensed by the insurance department of N. Y. State. It will be known as the Musicians Service Corp. and have several non-AFMers, headed by Newbold Morris, as its officials. All commissions received by the corporation will be used to pay for free musical performances.

Charles R. Iucci, Local 802 secretary and nominee for president of the local on the opposition Blue Ticket, claims that his group proposed a similar plan several years ago, and that Manuti was now releasing it, with a few modifications, as the sponsor. Manuti implied that this claim was an electioneering device.

At the present time, Local 802's welfare program covers about 1,350 musicians in what is known as the "steady engagement" branch of the union. It includes those employed in nightclubs, hotel and restaurants, and arrangers and copyists. Commissions based on the welfare policy's present coverage would come to $25,000. The fund's assets are about $235,000 and it is financed through employer contributions of 3% of the weekly salary.

'Hit Parade' Lineup

(On Oct. 30 NBC-TV Show)

1. I Need You Now....Miller
2. Hey There .....Frank
3. If I Give My Heart..Miller
4. Papa Loves Mambo..S-B
5. This Ole House...Hamblen
6. High and Mighty..Witmark
7. Count Blessings ..Berlin

Dolores Gray Fills in On Decca's 'Business' Album

Decca has decided against using "just any" gal singer to fill in its "almost-soundtrack" album of "No Business Like Show Business," and will use Dolores Gray in the Marilyn Monroe role. Miss Gray will sing three numbers in the album.

Miss Monroe, under contract to RCA Victor, is the only member of the cast of the 20th-Fox film who won't be heard in the Decca album. Plattery got a waiver from Columbia on Johnnie Ray, the only other cast topper under contract to a rival firm. Ethel Merman and Donald O'Connor are Decca pactees and Dan Dailey and Mitzi Gaynor have no disk tieups.

THE PERFECT AFTER-VACATION SONG

Styne and Cahn's

"LET IT SNOW"

Styne and Cahn Music Co., Inc.

HOWDY, PARDNER WAIT FER TEX

HEADING FOR THE #1 SPOT!

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NORMAN PETTY TRIO "X"

OTHER GREAT VOCAL RENDITIONS JUST RELEASED

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DELTA RHYTHM BOYS — DECCA
FOUR FRESHMAN — CAPITOL
MODERNAIRES GEORGIE AULD — MERCURY
NEIL HEFTI RAY CHARLES SINGERS — EMARCY

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AND HIS ORCH.

Now 33rd Week

New Golden Hotel, Reno

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LIONEL HAMPTON

and His FAMOUS ORCHESTRA and ENTERTAINERS

EUROPEAN TOUR

From Oct. 25 thru Jan. 31

Itinerary Includes—Germany, No. Africa, France, Scandinavia, Belgium and Italy

* * * *

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WOODEN SHOES AND HAPPY HEARTS

Recorded by

MITCH MILLER ORCH.....Columbia

CLARK DENNIS .....Tiffany

Published by

E. B. Marks Music Corp.

VARIETY BEST BET

"MY SON, MY SON"



Vera Lynn

October 6

Jocks, Jukes and Disks

By MIKE GROSS

Vera Lynn: "My Son, My Son"-"Our Heaven on Earth" (London). "My Son, My Son" comes out of the same sentimental school as last year's click, "O Mein Papa," and should make a similar dent on the pop market. Sticky lyric will probably bother many but they won't be able to pass up the intriguing melody. Vera Lynn's sock piping job and Frank Weir's effective soprano saxophone backing. "Our Heaven on Earth" is an okay flip but it's "My Son" all the way.

Vera Lynn

1501 & 45-1501

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2 thrilling new songs on One record

SONG OF THE BAREFOOT CONTESSA

From the United Artist film
"The Barefoot Contessa"
starring Humphrey Bogart and Ava Gardner

LAND OF DREAMS

featuring the composer at the piano,
Eddie Heywood
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HUGO WINTERHALTER

his Orchestra and Chorus



a "New Orthophonic" High Fidelity recording

RCA VICTOR



On The Upbeat

New York

Tunesmith **Eubie Blake** will be a guest at **Prof. Marshall Stearns'** rse "The Role of Jazz In American Culture" at the New School For Social Research Friday (5) . . . **Herb Abramson,** Atlantic Records prexy now a captain in the U. S. Air Force, cut several disking dates for the label while on furlough last week . . . Atlantic Records' vocal combo, **The Chords,** have changed their tag to **The Chordcats** to avoid confusion with another act billed as The Chords . . **Armando (Chico) Reyes** began an engagement at Le Vouvray Monday (1) . . . **Paul Zitay,** violinist, and **Harry Waringer,** pianist, currently playing at the 400 Restaurant . . . **Mae B. Axton** joined Hank Snow's staff as public relations director . . **Al Morgan** booked into the Seven Seas, Omaha, Nov. 26 through Dec. 9 . . . **Dean Parker** in town for MGM disking sessions . . . **Earl Bostic** cut eight more rhythm & blues sides for King last week before heading out for a date at the Crystal Lounge, Detroit, which began yesterday (Tues.) . . . **Ethel Smith** slotted as guest-soloist with Atlanta Symphony Orchestra Nov. 21 . . **Tony Alamo,** Majar Records' crooner, in Boston and Providence plugging his coupling of "Love, You Didn't Do Right By Me" and "Just Like A Fairy Tale" . . **Lester Lanin** orch playing at the Seven Crowns Ball at the Waldorf, the Tip Top Ball at the St. Regis and at a dinner for Queen Mother Elizabeth this week . . . **Rosemary Clooney's** Columbia album, "While We're Young," selected by Woman's Home Companion as their "Record of the Month" for the January issue . . . Disk flack **Henry Okum** compiling material for two non-fiction tomes he's planning to pen . . . **Lyman E. G. Suiter** upped to general plant manager at Fairchild Recording Equipment Co. . . **Mitzi Mason,** MGM Records' thrush, into the Shamrock Room, Boston, Nov. 8.

Eydie Gorme, warbler on Steve Allen's NBC-TV show, into the Paraglide, Hempstead, L. I., for three days beginning Friday (5) . . . **The Rover Boys,** Coral Records' vocal combo, currently at Frank Dailey's Meadowbrook, Cedar Grove, N. J. . . **Karen Chandler** and husband **Jack Pleis** prepping a 15-minute tv-film series to be penned by **Michael Browne** and **Jay Weston** . . **Willie Restrum and his Kats,** new Capitol Records' pactees, began a two-week engagement at Buffalo's Copa Casino yesterday (Tues.).

Chicago

Charlie Ventura due at Blue Note Dec. 8 for two weeks . . . **Teddy Phillips** set for Flamingo, Las Vegas, Nov. 11 for five frames . . . **Freddy Martin** pegged for Texas Hotel, Fort Worth, Nov. 13 for fortnight . . . **Lou Math** doing four stanzas at Jefferson Hotel, St. Louis, beginning Nov. 13 . . . **Herbie Fields** dated by Flame in St. Paul Nov. 8, indefinitely . . . **Louis Armstrong** plays week at Don Carlos Casino in Winnipeg starting Nov. 11 and goes on niters in North Central area through Dec. 12 . . . **Kokomo Wellington** keyboarding at new Black Orchid Key club.

Pittsburgh

Larry Faith orch went back into the Horizon Room Monday (1) for a long stay . . . **Archie Tarshis** band picked to play for annual Pittsburgh Furriers Assn. fashion show and ball . . . **Kerry Pipers** followed the **Calypso Eddie** unit into the Carnival . . **Los Chevales De Espana,** with **Trini Reyes,** booked into the Horizon Room for eight days beginning Nov. 12 . . . **Herman Middleman** orch closed a four-month run at the Colonial Manor . . **Baron Elliott** orch plays a Reservist dance at the Armory on Nov. 12 . . **Vivien Richman,** folk singer, opened at the Oliver 212 restaurant, where she'll appear Mondays, Wednesdays and Fridays . . . **Charlie Klug** band picked to play for Duquesne Brewing Co.'s new across-the-board strip on KDKA . . **Arthur Arturos** mambo combo out of Copa after two weeks but will be back when name bookings run out at downtown room.

London

Ray Noble is London and may be doing some music for films . . **Fred Della-Porta,** managing director of the Premier Drum Co., had a serious operation a week ago . . **Billy Sproud** and his band are reopening the Embassy Club today (Wed.). A five-piece Latin-American Group is also being booked.

A Solid Hit!

If I Give My Heart To You

MILLER MUSIC CORPORATION

"TIME WAITS FOR NO ONE"

Recorded by

The Hilltoppers

Dot #15249

REMICK MUSIC CORP.

Arrangement Is Part Of Song, Sez Thiele, Hitting Back at Copying Charge

Bob Thiele, Coral Records artists & repertoire chief, who took the brunt of deejay Martin Block's slap at diskeries copying click records, claims that arrangements of a disclick becomes an integral part of the tune and sees no reason why a rival plattery should not use the same gimmick.

Block rapped The Lancers' version of "Mr. Sandman" on Coral as a copy of The Chordettes' click for Cadence, over his ABC platter show. In a letter to Block, Thiele said, "there is no question that originality pays off and is responsible for a hit record. I agree with you that arrangements should not be copied note for note, but many times a hit record will contain unique arranged passages, such as the bell tones employed in The Chordettes' record. This almost becomes part of the song and I see no reason why competitive labels should not use the same gimmick. I still say that The Lancers' interpretation of 'Mr. Sandman' is certainly different than The Chordettes."



GEORGE SHEARING QUINTET

Play

Lullaby of Birdland | Love Is Here to Stay

MGM 11833 78 RPM

K 11833 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

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Smut Songs

Continued from page 41

the bad apples before they get on the air.

It's virtually impossible for the licensing societies to police the situation by themselves since they grant blanket deals covering the full output of publishers. In many cases songs are not filed with the licensing societies until after they hit the market on wax. And when they are filed, it's with a lead sheet that may or may not contain the dirty stuff.

SPA's resolution struck the keynote for the industry in urging self-regulation, since "any industry which does not regulate itself in matters of this nature must face the possibility of outside censorship." SPA said that "all segments of the music industry owe an obligation and a duty to the public to discourage the publication and performance of obscene material."

Several trade execs pointed out that the prevalence of off-color tunes, particularly in the rhythm & blues field, was old hat. Several of the great jazz stylists such as Bessie Smith, sang numbers that weren't exactly polite 20 and 30 years ago. Opinion of these veteran observers is that there's some "hysteria" current on the subject on dirty songs with the danger that the public will get the idea that most pop songs are tainted. Fact is, however, that the so-called dirty song is, and has been a relatively infrequent phenomenon in an industry that turns out thousands of songs yearly.

Inside Stuff—Music

Continued from page 45

composed song on every slice. Her second release already has one such, "Let Me Remember" (by Gloria Fleming of Windsor, who works at a tv station in Detroit, across the river).

Although a flock of tunes from the legit musical, "Fanny," have already been issued as singles, the songs delivered by Ezio Pinza in the show have not yet been waxed. In his deal with the show's producers, Pinza was guaranteed that his slices of the numbers for RCA Victor would be the first on the market. Pinza's two major numbers in the show, scored by Harold Rome, "Welcome Home" and "Love Is A Very Light Thing."

Record companies are continuing the scramble for tunes with pic tieups. Current splurge is "The Song From Desiree" (subtitled "We'll Meet Again") from the upcoming 20th-Fox film "Desiree." Eight diskeries already have cut the tune including Decca (Bing Crosby), Coral (Johnny Desmond), Capitol (Jane Froman), Mercury (Anna Maria Alberghetti), Columbia (Paul Weston), RCA Victor (Frank Cordell), MGM (Alan Dean), and Majar (Joe Leahy). Theme melody was written by Alfred Newman with lyrics by Ken Darby, Miller Music, of the Big Three, is publishing.

Orch leader Elliot Lawrence has penned three symphonic portraits of the Isle of Majorca, w.k. Mediterranian resort, which will be troduced by the Majorca Symphony Orchestra in January. Lawrence has been invited to guest-conduct the orch.

Show Biz Bash For Basie's 20th Anni

Count Basie's 20th anni a bandleader drew close to 500 showbizites into the Starlight Roof of New York's Waldorf-Astoria Sunday night (31) for a special fete sponsored by "Friends of Basi " Committee, headed by Willard Alexander, John Hammond and Alan Morrison, whipped up the salute spectacular that included such guest speakers as Nat (King) Cole, Hazel Scott, Lena Horne, Benny Goodman, Rocky Graziano, Al (Jazzbo) Collins and Prof. Marshall Stearns.

Basie's original small band, which he helmed in Kansas City 20 years ago, was reassembled for the shindig. The reunion was a surprise to Basie, and Erroll Garner filled the keyboard spot with the combo until Basie took over. Shindig wound up with Basie bringing in his current big band for a 30-minute bash.

'Ave' Before 'Vale'

New York.

Editor, VARIETY:

The literature and conversation about jazz are drenched with the rueful remembrance of men who perished before their time—Waller and Beiderbecke and Berigan and all the others. Too much of their acclaim is posthumous—and needlessly so. That *temps* in jazz need not be *perdu* in order to be appreciated was movingly demonstrated Sunday night when the Waldorf's Starlight Roof was packed with people who went there to pay homage to Count Basie. We all of us should be glad that Willard Alexander had the bright idea that it is pleasanter to offer hail before one is compelled to say farewell. It is, God wot, a lovely thing to remember Bunny Berigan, but it would have been even lovelier if we had done so during his brief tragic lifetime. Everybody was there Sunday night and it was all very festive.

As a Bert Bacharach man from way back, I detected a certain significance in the fact that one guest turned up in an assertively blue shirt and a tie with horizontal stripes, if he were at Basie's obsequies this class of fashion would have felt contrained to have a white shirt going for him — and that would have made him absolutely miserable. I'm sure that both he and Basie were happier as it was. Anyway, it is, as Willard Alexander proved, awful nice for us the living to honor our living.

George Frazier.



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THE WARMEST, MOST TENDER HIT OF THE YEAR —

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BETTY JOHNSON*

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HOWDY, PARDNER WAIT FER

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DECCA RECORDS

America's Fastest Selling Records!

Top Cafes Eye Video Exploitation Through Colgate Teleshowings

Several top niteries have let it be known that their premises would be available for telecasts on the Colgate "Comedy Hour," Sundays over NBC-TV. Niteries are equally interested in the piece of change that would accrue to them by the sponsor, as they are in the national advertising that they would get for free.

The subtle pitches have been made both to talent agencies and to the Ted Bates Advertising Agency ever since the N.Y. Latin Quarter went on the tele with a portion of their show. According to the pitches that have been advanced, a lot of cafes in many cities are anxious to go network for an evening.

Most of the spots with chorus lines are especially desirous of getting into the video act. One of the needs for the show is ample production. Should lines be brought i , prospective customers would be given an erroneous impression of the type of show at the cafe and the tele show therefore would do ore ultimate harm than good.

Video advertising of the Latin Quarter and the N.Y. Blue Angel has increased gates at these spots considerably, They have also added to their institutional prestige in the hinterlands. The Angel had no line, but presented its intime format on a CBS-TV series during the sum

Murray Weinger has been trying to get a camera crew into the Copa City, Miami Beach. The talent agencies have also been asked to get the networks interested in several nightclubs. It's reported that the Latin Quarter got a mi imum $15,000 for the use of its name. The immediate financial return is seemingly hefty enough to pay off lot of outstanding bills, but the gravy is expected to come later because of the institutional ads the spot gets on the teleshow.

BOSTON'S OLD HOWARD GOES WAY OF ALL FLESH

Boston, Nov. 2.

Although the Hub's Mayor Hynes sounded what was to all intents and purposes the deathknell of the Old Howard several weeks ago, announcing that he would oppose any application for a license to reopen the spot, he really pulled the rug last week with the announcement that the famed burley house would be taken over by the city and torn down to make room for a parking cage. While the plan has not as yet been officially okayed, hearings start next week and it's expected there will be no serious opposition.

Also included in the proposed plan is the razing of the adjacent Scollay Square Olympia, once an important vaude house, which has been shuttered for about three years.

Lederer's Quickie O'Seas Hop on German Talent O.O.

Hans Lederer made one of the fastest trips to Europe in local show biz history last week. Lederer, who is in the New York branch of the Lew & Leslie Grade Agency of London, received a call from London on Friday (22), asking him to look at an act playing the Krone Circus in Nurnberg, Germany, for possible representation in the U. S.

Lederer planed out that ning, saw the act the following day, spent Sunday in Paris, Monday in the London homeoffice and was back at his desk on Tuesday.

It cost the office more than $1,000 to learn that it wasn't practical to import the act, the Cairolis, into the U. S. at this time, although it was worth keeping them in mind for a special situation. Transportation plus salary of the 12-people-nine-horses act would put a prohibitive price tag on it. However, agency will play Krone's Tigers in the U. S. next year.

REY'S COAST DATES

San Francisco, Nov. 2.

Brent Wilson of the Frisco MCA office has set Alvino Rey for two weeks in Fack's, on Market St., opening Friday (5).

On Nov. 29 Rey opens at the DeLuxe Club in Eureka, Cal., for three weeks.

100G Fire at Mpls. Bistro; 8G Orch Equipment Goes

Minneapolis, Nov. 2.

Fire that gutted Vic's, one of the Loop's leading niteries, causing the bistro $100,000 damage, also destroyed $8,000 worth of equipment belonging to "Big Jay" McNeely's orchestra, which was playing there. Loss included orchestra instruments, 30 suits, music and other items.

Starting in of the club's basement dressing rooms, blaze destroyed the entire building, housing nine other establishments, for a total loss of more than $750,000.

Fire necessitated the cancellation of Herbie Fields' orchestra, scheduled to open at Vic's Nov. 15.

Vaude Due Back In Chi This Fall

Chicago Nov. 2

Balaban & Katz is announcing postively that stageshows will be resumed at the Chicago Theatre this season as soon as "Star Is Born" rounds out its current solo run. House is now in process of booking a show for the Christmas holidays and may be seeking an earlier one as soon as "Star" shows signs of quitting. It's understood a Thanksgiving show is being mulled if pic continues on its present weekly decline.

Future of stageshows at the house, B&K toppers let on, is practically assured as long as they continue to pay off. Past year has been extraordinarily good for the house with attractions like Crew Cuts, Howard Miller and McGuire Sisters fetching unexpectedly lush results.

When "Star" was booked sans stageshow, the management never committed itself on a permanent straight pic policy but said it would follow such a plan if it were feasible.

MEMPHIS SLIPPER SOLD; BIG FACELIFT PLANNED

Memphis, Nov. 2.

Silver Slipper, Memphis' only frontline nitery, was sold this week to Philip Belz, furniture manufacturing tycoon here. Belz bought the Slipper from Tommy Dickens of this city i a straight unannounced cash deal.

Nitery was one of this section's tops during the '30s and attracted elite of area with name talent. Club is located about 12 miles from downtown Memphis. Belz said that a complete facelifting job is on the agenda, with plans to book top name talent for weekly floor shows. Club now operates with a local band in session.

Query Big Tourer Draw With 'Biggest Show' Fold

Question of how many supershows can be supported the road again became a major topic of discussion around talent agencies with the foldo Saturday (30) in Des Moines of "The Biggest Show of 1955." Illnesses of Peggy Lee and Pete Rugolo were ostensibly the reasons for the collapse, but the layout at the outset hit three days of bad weather as a gift of Hurricane Hazel and never recovered from the blow.

The various name and jazz units, generally, haven't done so well on the road as they did last season. In the first place, there have been a lot of them. Then, competition of the many type large tourers, including icers, has cut down the coin available to each show.

"Biggest Show" had two more weeks of scheduled stands. Miss Lee was willing to go along, providing she had a respite from touring and would play the dates later in the season. However, it was felt that it would be better to halt the tour.

$2,000,000 Country Club Skedded for Houston

Houston, Nov. 2.

A new $2,000,000 country club will be built here by Abe Jamail, dinner club operator. Named "Lost Horizon," the club will be located on a 142-acre site, with lounges, cocktail areas, dining and dance floors.

There will be a house band on tap seven days a week and a name band once a month.

Mull Benny For Hartford's House

Hollywood, Nov. 2.

Jack Benny, whose local personal appearances in the last several years have been confined to such things as the Friars Frolic, will probably do a three-week vaudate at the new Huntington Hartford Theatre here next February. Deal, now near the inking stage, would have Benny bring in a packaged show, much like the one he has taken on the road in the past for dates in San Francisco and New York, among other places.

Richard Skinner, managing director of the theatre, heads for New York tonight (Tues.) to settle other booking deals which will determine the Benny date. Skinner wants to bring in a new production of "Macbeth," starring Maurice Evans and Judith Anderson, around mid-January, with Benny to follow.

Skinner also plans to finalize a deal to book the national company of "Pajama Game" into the theatre early next spring.

Fraday to N.Y. to Finalize Deals for New Lido Show; Package Set for S.A. Tour

Paris, Nov. 2.

Rene Fraday, co-producer of the Lido and Bal Tabarin nitery shows with Pierre-Louis Guerin, heads for New York today (2) to finalize deals for the U. S. aspects of the new Lido show, "Desires," which begins Dec. 16. Fraday will also arrange for both new pop music and possibly some original music while there. He returns with Don Arden, the dance director, Nov. 12 and goes into rehearsal immediately.

Lido will close down, in spite of solid biz, for the first two weeks in December to widen the stage for a new effect to be called the Lidorama. House will still have the runway, but for the big spec numbers the two orchs will slide back to either side of the new enlarged stage and both the stage and runway will be utilized. Bluebell Girls will be brought up to a 24 line instead of the previous 18, and there will eight Gallic nudes for the spice counterparts. U. S. acts are the Arnaut Bros. (2) who appeared at the Lido two years ago, Sid Krofft and his puppets, Dijon Ice Skaters (2) singer Glen Buris, George Matson and his record mime interps of famed personages, Paul Steffens Dancers (8), plus four chorus boys. Negotiations are also on for the Borrah Minevitch Harmonica Rascals (8).

Among the foreign acts are The Bruxellos (2). Desire will be the theme of the spec numbers with the various yens paced out by the cast. Spec will be changed every year in December from now on. Guerin and Fraday are also packaging a deal called "One Night At The Paris Lido" for an eight-month tour of South America starting in April, '55. It will play houses and be made up of old Lido numbers.

Work will start on refurbishing the Bal Tabarin, in Pigalle, in December and it is expected to open for Easter in April, '55. Show will be called "Vive Montmartre" and be completely in the Gallic tradition, without a word of English. It will give a tourist-eye view of Paris such as the Beaux Arts Ball, a day at the couturiers, an art class with nude models, etc. Fraday hopes to get Gwen Verdon to star and build the show around her. Meccano aspects will be utilized to the full, such as a plexiglass swimming pool, full of nudes, as opposed to the Lido ice, and things coming from the ceiling or from the floor with the side panels also in as of yor

Lotsa Exec Jobs in Need of Filling But Strapped AGVA Takes Its Time

The American Guild of Variety Artists, in a three-day meeting last week at the Henry Hudson Hotel, N.Y., really got down to cases. The organization, at its lowest financial point in many years, was sobered into one of its most successful meetings with the resignation of its national counsel, Silverstone & Rosenthal, early in the confab. An attempt by one board member to shrug it off was followed by series of sincere expressions of regret.

The hordes of job-seekers who are actively looking for paid positions didn't get any. The union showed respect for its impoverished state. As a matter of fact, it's generally rumored that the union had to go to the bank to borrow sufficient coin to hold this meeting. The jobs of assistant administrative secretary; Coast regional director recently vacated by Eddie Rio, who became entertainment director for the soon-to-be-opened Royal Nevada Hotel, Las Vegas, and Dick Jones, who resigned AGVA to go into business for himseelf by founding a rival union, plus that of national counsel, were left open. Savings to the union will be considerable.

The first attempt at job-filling was made with an effort to have president Jackie Bright put into the assistant administrative post. The spirit of the meeting didn't permit this to be done and the matter was dropped. However, it was agreed that Bright would serve without pay while national administrative secretary Jack Irving took an eight-week leave without pay.

The union stood firm in its hassle with the American Federation of Musicians over jurisdiction of musical acts. Feeling was that to give in to the AFM invited further aggression from the musicians. The board voted not to return to the 1950 agreement that it had with the tooters.

A major accomplishment of the confab was the voting of a resolution to consolidate all regulations into a rule book to be mailed to the members. Work had been done on this for some years, but job had never been completed.

The meeting also voted to be self-insuring. They had been paying premiums to the Union Labor and Life Insurance Co. on a group policy giving each paid-up member $500 at the time of his death. So far, premiums far outweighed the benefits. They will attempt to save coin by issuing their own form of insurance to the membership.

Press was barred from the proceedings.

Mitchell's North Britain Date Cues New Market

Carlisle, Eng., Oct. 26.

A potential market for U.S. vaude stars may be opened up as a result of a visit here Nov. 8 by Guy Mitchell. American singer will top a vaude show at the Lonsdale Theatre, where normal film program will give way to live fodder for six days.

Carlisle is a prosperous north-of-England city almost on the England-Scotland border, and has been starved for star vaude acts. Top price for the Mitchell week is $1.20. Joe Antman will accompany the singer, and supporting acts include the George Mitchell Singers, Chris Sands, Norman & Niki Grant, Harry Bailey, Vera Cody & Horse, Downey & Daye and ventriloquist Tattersall.

Lonsdale Theatre is part of the Associated Cinemas circuit.

AGVA Suspends 3 'Insurgents'

Board members Frank Richardson and Mae Daniels, and former eastern regional director Dick Jones, were placed under suspension by the American Guild of Variety Artists' national board at the three-day confab of the group at the Henry Hudson Hotel, N. Y., last week.

Jones, who resigned after leading a revolt in the union, is alleged to have received aid and comfort from board members Richardson and Miss Daniels.

In Jones' case, he holds a life membership conferred upon him by the national convention last year. Only a convention can remove him from the roster of life members. The suspension puts him on the freeze, until his life-card is cancelled.

The others were invited to disprove th charges leveled at them. Miss Daniels was the only one to show up. It had been arranged that Paul Dullzell referee the hearing, but the prexy of the Associated Actors & Artistes of America wasn't unable to appear on the first day. Miss Daniels didn't care to wait around and walked out.

The major surprise of the meet was a telegram received from Richardson, a board member from Philadelphia, asking the body to forgive him for his defection. Wire stated that he had seen the error of aiding Jones and had broken with him. He asked the body for its pardon, and will have to face a hearing at a later date.

PITCH TO CANTINFLAS FOR U.S. ARENAS, TELE

Mercury Artists Corp., N. Y., is negotiating with the top Mex comic, Cantinflas (Mario Moreno), for a series of U. S. appearances on television and in arenas. It's planned to play the Mex comic for two nights at Madison Square Garden, N. Y., and thence for a series of one-niters i Chicago and Los Angeles. No dates have been set.

Cantinflas, currently working on a film, has never played the U. S. previously, although he has been asked to work this country on a concert basis.

H. B. Cantor on Board Of AGVA Welfare Fund

H. B. Cantor, president of the Carter hotel chain, has been named to the board of trustees of the American Guild of Variety Artists Welfare Trust Fund. He will represent the employers' side of the panel along with Nick Prounis, who owns the Versailles, N. Y., in conjunction with Arnold Rossfield, and Nat Abramson, of the WOR Artists Bureau.

Remai ing as representatives of the union are Rabbi Bernard Birstein, of the Actors' Temple, N. Y.; David Ferguson, of the Jewish Theatrical Guild, and former Congressman William F. Brunner.

AGVA LAWYERS RESIGN AFTER 13-YEAR TENURE

Jonas T. Silverstone & Mortimer S. Rosenthal have resigned as national counsel of the American Guild of Variety Artists after 13-year run. Announcement was made at the union's national board meeting last week at the Henry Hudson Hotel, N. Y. It's the second time that the attorneys have tendered their resignation, first having been made at he Boston convention about a year-and-a-half ago, but delegates persuaded them to remain.

The attorneys have been instrumental in writing the present AGVA constitution, which restored elections and eliminated one-man rule under which the union was governed for many years. Attorneys also blocked an attempt to make the union a junior subsidiary of Actors Equity. They authored the present constitution, the various forms which are being used as agency agreements and employment contracts, and were instrumental in forming the present AGVA Welfare Trusteeship. They will still be associated with the welfare fund.

Attempt was made at the meeting by several delegates to persuade Silverstone & Rosenthal to remain with the union, but they refused to go along.

SPIKE $5,550, DENVER

Denver, Nov. 2.

In a one-night stand at the Muny Auditorium, with 2,785 seats and a $3.60 top, Spike Jones and his group came near to filling the place, doing a big $5,550.

Booked i by Hazel M. Oberfelder.

Agencies Eye Industrials; See Sub For Clubdates in Closed-Circuits

The myriad of touring industrial shows that were on the boards during the past few years has dwindled to one firm this year, General Motors, with the Motorama, among others, will be the only major investor in travel units. Others, including Servel, Westinghouse and General Electric, most of them designed for the edification, entertainment and inspiration for dealers, have fallen by the wayside.

Agencies have come to the conclusion that they must now offer an all-around industrial department if they are to maintain their interests in that field. The offices must be able to put on live entertainment and ultimately take care of all details on a closed-circuit television deal for manufacturers. The industrial show proposition is gradually working itself into a complete department.

The decline of the traveling shows has made it evident that the manufacturers are looking more to the closed-circuit type of meetings which can be televised simultaneously by leased wire to various cities.

The cream of the coin is now confined to the clubdate type of booking. Various firms are shelling out terrific sums in one-nighters. As much as $30,000 or more is being spent for one night of entertainment, at which as many as 5,000 may be present.

Also, there is still a lot of money in trade shows. The auto shows in various cities spend a considerable amount of money in talent. The various home shows are also liberal talent purchaser

New Firms Want In

New firms are entering the fold. Arthur Knorr, longtime producer of stageshows at the Roxy Theatre, N. Y., who produced the Milton Berle show for several seasons, is partnered with Gustave Haenschen, long associated with many top radio programs as a conductor, and Kenneth Allen, longtime concert manager.

The majors are still studying the field and waiting for the situation to jell before setting up full-scale industrial departments. At this point the closed-circuit deal looks like it will knock most of the other facets of industrial show biz out of the running. However, there is still considerable coin in most of the other aspects. It's when the firms decide that they'd like the big shows to reach vital distribution points simultaneously that they'll knock out the live clubdates.

There are still firms that believe in the necessity of personal contact. General Motors and various subsidiaries present u its of their own in various cities. Ford presented a layout recently for its dealers in Detroit. Oldsmobile has had a show in New York and elsewhere. General Motors has a great deal of faith in the effectiveness of these shindigs.

The GM Motorama is a costly traveling show. Unit is produced and directed by Dick & Edith Barstow and opens in January at the Waldo f-Astoria, N. Y. and goes on to five other cities.

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Olympia, Miami, In Shutdown

Miami, Nov. 2.

The Olympia Theatre is slated to fold Nov. 10. It's one of the last stands of vaudeville, the other major stand being the Palace, New York. Notices to stagehands, musicians, ushers, projectionists, etc., have been given. Harry Botwick, Florida State Theatres director here, stated that the house was being closed because the combination vaudfilmers are no longer economically feasible.

Cinerama is reportedly interested in the Olympia, being the only house in the area wide enough to accommodate three projection setups. However, interest lagged when it was learned that each booth would require the minimum crew, with six to eight men would be necessary at all times.

In the event Cinerama doesn't take this house, it's possible that vaude may return. It has happened in the past when the house closed down for several months only to return to stageshows. However, at those times, the house kept open with straight films. This time it's completely shuttered.

Tucker's N.Y. Trip

London, Nov. 2.

Charles L. Tucker planes to New York tomorrow (Wed.) on his biannual trip.

Anglo-American theatrical agent takes with him extensive list of his English standard acts to negotiate American bookings. Will also consummate tele and film contracts for Julie Andrews, who has recently scored in the English musical, "The Boy Friend" on Broadway.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 2.

Murray Weiss of Boston, Ned Shugrue and Arthur Mayer both of N. Y., execs of the Variety Club-Will Rogers hospital, in for the general inspection. Visit included a personal visit to every patient here.

Earl Taylor, with 20th-Fox in Washington, D. C., staged an excellent progress, left for home on his first day furlough out of the san.

Thomas R. Walter, who has been with the Hiway Theatre, Jenkinstown, Pa., for years, registered in for the usual observation and rest period.

Dorothy Vogeley, of Sunset View Drive-In, Tarentum, Pa., rated major surgery following a special clinic. She's back at the Will Rogers recuperating. Ditto John (IATSE) Anderson rushed into the General for an emergency operation; now enjoying solid comfort at Will Rogers while recuping.

Ambulatory patients with special progress reports are Thomas Trant, manager Illington Theatre, Chicago; William Hart, theatrical insurance agent, Dumont, N. J.; Jesus Palacios, staffer Interstate Circuit, and William Hartness, of Canadian Famous Players, Ottawa, Ont.

Write to those who are ill.

Unit Review

Three for Tonight

San Diego, Cal., Oct. 30.

Paul Gregory-Charles Laughton production of concert-theatre revue starring Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann (19). Staged by Gower Champion, lyrics and material by Robert Wells, music by Schumann, arrangements by Nath n Scott; top $4.40.

"Three for Tonight" is a nice change of pace for the Paul Gregory-Charles Laughton combine and it figures to be their fourth click in a row. On the heels of "Don Juan in Hell," "John Brown's Body" and "Caine Mutiny Court-martial," this musical revue is a frothy departure that should have even more b.o. potential for the younger ticket-buyers.

The national tour kicked off in sold-out Russ Auditorium here (2,400 capacity) at a $4.40 top—high for this city. And the audience cheered for more.

For all its frosting on top, "Three for Tonight" has a dignity in common with the other Gregory-Laughton efforts. It's first-rate theatre as well as entertaining, and if the term "distinguished" can be used for a revue, this earns the appellation.

Marge and Gower Champion, also responsible for the staging, Harry Belafonte and the Voices of Walter Schumann top the cast, which also includes Don Beddoe as the "storyteller" who laces together the revue's varied parts. Beddoe, an appealing actor with an easy manner, operates from a lectern at stage right. Typical of Gregory-Laughton, there's no scenery and few props. Yet nothing seems lost with the bare stage. In fact, the dramatic impact is heightened.

While the Champions are on the floor, there's never a false or trite move. They're exciting performers, able to be humorous without resorting to coyness or tricks. Their numbers vary from a "Lecture"—as Beddoe's commands reach their subconscious—to "Sunday Picnic Social," with the Champions and Schumann Voices good-naturedly spoofing the Rodgers-Hammerstein folksiness. It's affectionate, lowpitch satire but socko stuff all the way with the Broadway feel.

The anchor man of the revue is balladeer Belafonte, who scores with "Jerry," "Sylvie," a beautiful lament; "Mark Twain," from his nitery repertoire; and a vibrant "When the Saints Go Marchin' In," as it would sound as a madrigal and then if composed by Johann Strauss. Belafonte clicks with several spiritual-type songs, "Take My Mother Home" and "In That Great Gettin' Up Mornin'," the pop "Scarlet Ribbons" and a smash audience-participation "Matilda."

It is Belafonte who gives the revue its stature and bite. With Millard Thomas backing him on guitar, Belafonte wrings out emotion with precise gesture as well as voice.

Robert Wells' lyrics and material are firstrate along with Schumann's music.

According to co-producer Gregory, "Three for Tonight" stands not only for the three stars but also for the show's three elements of "color, sound and motion." In any event, it's an excellent show. *Don.*

Vaude, Cafe Dates

New York

Denise Darcel pacted for the Copa, Columbus, O., Nov. 8 . . . **Mae West** goes into the Chez Paree, Chicago, Feb. 9 . . . **Black & Dundee** set for Palumbo's, Philadelphi Dec. 2 . . . **Joe E. Lewis** at Chicago's Chez Paree, Dec. 28.

Bill Kenny, late of The Ink Spots, makes his debut as a single at the Copa, Pittsburgh, Nov. 15 . . . Attendance at the Dairy Show, Atlantic City, was so big last week, that the **Myron Lanin**-produced show had to be repeated at the Warner Theatre . . . Family of the late **Tiny Sinclair** (Julia Schneid) unveiling a monument to her Nov. 14 at Mt. Lebanon Cemetery, Flushing, N. Y. . . . **Tony & Eddie** have signed a management contract with **Dick Henry** . . . **Borrah Minevitch Rascals** go into the Sands Hotel, Las Vegas, Nov. 10 . . . **Hamilton Trio** down for the Hollenden, Cleveland, Nov. 22 . . . **Arthur Blake** to the Sans Souci, Miami Beach, Nov. 23.

Chicago

Two-week Christmas show at International Brotherhood of Electrical Workers opening Dec. 7 spotlights **Dick Shawn, Joe Frisco, June Valli,** and **Treniers** . . . **Terry Haven** into Black Orchid on Nov. 9 for two weeks . . . **Georgie Tapps, Taylor Maids** and **Trenier Twins** opening Chez Paree fortnighter Nov. 21, followed by **Ernie Richman & Mannikins, Tommy Leonetti** and **Cross & Dunn** on Dec. 6 . . . **Norm Dygon** set for Esquire i Wichita Oct. 27 for couple frames . . . **Tony Caruso Quartet,** which signed a five-year management pact with Mutual Artists recently, opened Blue Room in McKeesport Nov. 1 for two weeks . . . **Charley Chaney** set for Lasistar's Gourmet, Peoria, Nov. 29 for fortnight **Jimmy Komac** pegged for Towne Room, Milwaukee, Nov. 29 for two weeks.

Henny Youngman headlining Nov. 9 bill at Black Orchid for four weeks, with **Terry Haven** and **Ruby Hill** featured . . . **Lucy Reed** current headliner at Streamliner, Chi . . . Beloit (Wis.) College Fieldhouse series, booked by Roy Davis, of Paramount Attractions, hosting **Bob Hope** show on Nov. 19 with **Bill May** orch and several vaude acts; **Hume Cronyn** and **Jessica Tandy** in "Face to Face" on Nov. 39, and Chicago Symphony on Feb. 5 . . . William Morris office set **McGuire Sisters** for St. Louis Auto Show Jan. 22 for eight days; first time this show will have used talent.

B'comber Facing Talent Deadline

Miami Beach, Nov. 2.

The talent agencies are a spot regarding Florida bookings. The major question mark is whether the Beachcomber will open, and how much they'll be spending for talent. So far, this spot hasn't bought a thing, and unless the spot does some buying within the next few days, the percenteries will have to act fast in order to get their top names, who customarily play Florida, into a fitting location.

The Norman Schuyler-owned spot has talent buyers on the lookout in New York and Hollywood, but, at this point, nothing has been okayed.

There are several top names that customarily play that spot. One top femme star has been heckling the agency regarding a Florida date, which in former years has presented no problem to them. All they had to do was go through the formality of okaying a deal. They feel that if they hold out much longer, they'll have no alternative but to book her elsewhere. If that happens, one of the bulwarks of the Beachcomber's talent roster will have been taken away, and thus the spot may be forced into a no-talent policy for the season. The agencies feel that the Beachcomber will have to make either its first major purchase or declare its intentions with the next few days.

O&J 'Pardon' Folding

Chicago, Nov. 2.

Closing notice went up last weekend for Olsen & Johnson's "Pardon Our Antennae," a vaude layout given legit showcasing at the Selwyn Theatre. Show wraps up this Saturday (6) after a 22-day run, racking up an aggregate $53,000 for its stay, which is not good. Program was unanimously panned by Chi legit critics.

O&J had had hopes for an extended run here with the vehicle, to be followed by a stint on Broadway.

Harvey Stone and Mary Burton have been signed for La Martinique, N.Y., starting Friday (5).

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Clubdate Productions Into 'Spec' Class With More Industry Coin

Chicago, Nov. 2.

As industry continues to pour bigger and bigger greenbacks into clubdates, the convention and trade field inclines more and more toward the television trend of "spectaculars." They may not be as costly or as fancy as those on tv, but the spirit's the same.

Today's clubdates are being built into productions with themes, specially written music and special lyrics—all slanted, if possible, toward the company hosting the party. The shows are becoming intimately involved with the ballyhoo, whether it's for a company entertaining its employees at a pep rally or for one which is wining and dining prospective customers.

Bookers Now Producers

This, naturally, is making producers out of bookers who once were merely packagers of talent. Frank J. (Tweet) Hogan, a local clubdate agent, foresees the day when booking offices will set up whole production staffs of writers, musical director, choreographer, stagehands and lightmen. "In the past," Hogan says, "an agent sold his clients by way of his own personality, price and the kind of talent he could secure. But these days, all clubdate agents can offer the same acts at pretty standard prices. We are still working on a margi of 20%, only we have to sell services too."

Hogan recently staged a company bash at the Civic Opera House which he called "The VIP Revue" and for which he, a former bandleader, had written the special score and scenario. His recent program for the National Restaurant Assn. was a production even to the point of special music behind each of the dinner courses served.

Show Biz Routine

The little spectaculars often need as many as three days for rehearsals, i.e. for the emcee, line dancers, choral group and orch. The regular acts and big—and big names are still in terrific demand—are briefed about their entrances and such sufficiently before the show to carry it off without a hitch. They're expected to do only their regular routines, of course. In most cases, the opening production number has a company angle to set the theme, which may not be regligiously followed until the closing number. Sometimes the shows even have a thin story line that is handled by the emcee.

Same trend may bring back the seven-gal chorus line, kilty band, and vocal choruses as the need for splashy display increases at industry banquets. Clubdate costs are increased slightly by the mechanics of production, but agents are trying to keep them from being prohibitive.

Tex. Lopoff Hurts Midwest Agents

Chicago, Nov. 2.

Major midwestern booking offices were hard hit last week when the Studio Lounge in Galveston, Tex., sloughed its short-lived two-act show policy. Studio had picked up the shows tapped for Galveston's Balinese Room after the latter was razed by fire last month, but it suspended the show policy when it failed to do biz of Balinese Room calibre.

A string of William Morris and MCA acts were cancelled immediately after Charlie Appelwhite and Patsy Shaw ran out their dates. Left stranded were upcoming bookings of Joe E. Lewis, Toni Arden, Myron Cohen, and Steve Gibson and Red Caps, among others. Balinese Room (and later the Studio) was a major source of revenue for both the Chicago bureau of William Morris and of MCA, but especially of the former, which had had shows tapped clear into next March.

It's hoped by the agencies that the reopening of the Preview in Collinsville, Ill., this week will help offset some of the losses from Galveston. Balinese Room, it's figured, may take up to nine months to rebuild, and the agencies had been having trouble enough keeping their acts working with what few niteries are operating in the territory now.

Mex Eateries Facing Strike on Tooter Pact

Mexico City, Oct. 26.

Eighteen swank restaurants here face a strike unless they obey the ultimatum of the Mexico City musicians union local's leader, Congressman Juan Jose Osorio, to make a collective labor contract, featuring at least a 50% pay hike, with their tooters.

Restauranteurs aver that the wage hoist is much too mucho, for though biz is improving, thanks to Yankee tourists who don't scare at big checks, it's far from bonanza. The Federal Board of Conciliation and Arbitration, as tourist conscious as are the restaurateurs, is striving to keep music going in the spots.

Satchmo Setting Marks In Australia Openers

Melbourne, Nov. 2.

Louis Armstrong and his All Stars drew a record 44,000 attendance in his first two days in Australia. Band opened Wednesday (27) in Sydney for a matinee and evening show, and did two shows Thursday. Armstrong's Aussie promoters already have upwards of $100,000 in advance sales for the Negro jazz group.

Satchmo looks like he'll top all grosses for other American musical outfits to play hereabouts. Among them was the highly-successful Gene Krupa concert and the Ella Fitzgerald-Artie Shaw bash, which is generally regarded as a financial failure. American agency of Associated Booking Corp., headed by Joe Glaser, which booked Armstrong, is currently negotiating for another batch of headliners to tour Australia.

Armstrong's unit includes clarinetist Barney Bigard, trombonist Trummy Young, bassist Arvell Shaw, drummer Barrett Deems and pianist Billy Kyle.

Laine's SRO in Glasgow Winds '54 Invasion Of U.S. Acts of Scotland

Glasgow, Nov. 2.

The 1954 crop of U. S. name performers to visit Scotland has ended with Frankie Laine's SRO vaude week at the Empire Theatre here.

Between now and the end of the Christmas season, it will be British performers only at the Auld Lang Syne vaudery. Joan Regan and Tommy Cooper are current toppers, with David Whitfield, Jewell and Warriss, Vic Oliver and Anne Shelton forthcoming bookings. The Christmas-New Year revue, "Wonderful Time," will be headed by English singer Dickie Valentine and Bonar Colleano.

It is generally agreed that the current vaude season has been one of the best to date, with top teenage interest in U. S. disk-singers. Mobs outside stagedoors are still big although more orderly nowadays, and the highly-publicized railway stations arrivals seem to be going out of fashion. The '54 season has featured singers mainly, both of the home-produced variety and from America.

U. S. stars not seen around Scotland for some time, and about due for return trips, include Danny Kaye, Donald O'Connor, Bob Hope, Sophie Tucker and Archie Robbins.

Scot patrons, comparing the U. S. offerings with British acts, concede that the Transatlantic imports shine through greater slickness and better-rehearsed routines. The 1955 outlook for Americans looms as bright as ever hereabouts.

N.J. Monte Carlo Shift

The recently opened Monte Carlo, Little Ferry, N.J., which had been on a name binge, has dropped its expensive shows. Don Cornell, and the Mills Bros. had been slated for the spot, but contracts were taken over by the nearby Rustic Cabin, Englewood Cliffs, N.J.

The Monte Carlo is undergoing a reorganization.

More Vaude Acts In Upbeat Cruise Biz; AFM Scale Cuts Into Tooter Jobs

By HERMAN A. LOWE

The vacation cruise business, which has just enjoyed its biggest summer and is now moving into its largest fall and winter season, continues to provide an increasingly bright job picture for vaude acts.

Already the cruise boats about 10% of the market for acts, says Nat M. Abramson, director of the WOR Artists Bureau, who books about 80% of all the talent providing entertainment for the pleasure cruise steamers. The steamship lines use about 1,000 acts during the fall-winter-spring season and now the expanding summer cruise business is providing openings for still more acts. In the summer just ended, for example, there were 20 more ocean cruises than in previous summers —and all of them used vaude acts.

Summer cruises are a very recent phenomenon which are just catching on. There's plenty of room for them to expand if the boats are provided. Cruises began as a scheme to keep ocean liners operating in the winter season when the trans-Atlantic crossings —heaviest in the summer months —tapered off.

Cruises, like to Miami Beach, however, are now expanded into the year-around class for vacationists, which is all to the good for the acts.

It is significant that while engagements are increasing for acts, this is not true of the musicians. In fact, fewer musicians are being signed for the foreign vessels—British, French, Dutch, etc. These boats are whittling down to an American pianist to work with their own permanent steamship orchestras, in many cases.

Reason for this is the high scale charged by the American Federation of Musicians, according to spokesmen for the lines. They suggest that if our musicians want cruise bookings in competition with foreign musicians on foreign ships, AFM should provide a special cruise scale for the sidemen.

Mary Kelley's N.O. Base

New Orleans, Nov. 2.

Mary Lee Kelley, former operator of Kelley's Ritz, Panama, will open a French Quarter nitery here. It'll be an admission-by-card-only spot.

Stan Willis will book.

AGVA Yens Tele Return With Show

The American Guild of Variety Artists will attempt to return to television. Union's board met last week at the Henry Hudson Hotel, N. Y., and voted to give authority to former Coast regional director Eddie Rio to negotiate with the Ted Bates Agency for Colgate to sponsor an AGVA series on "Comedy Hour." They hope to realize $10,000 per show for the series.

AGVA had one program several years ago on the "Colgate Comedy Hour." However, Ed Sullivan, whose "Toast of the Town" was opposite that show on CBS-TV, protested to the American Federation of Television and Radio Artists, and that union soon afterward passed a resolution which forbade stars to work for less than their customary salary. That meant that Bob Hope, who had appeared on the AGVA show, couldn't appear on the AGVA shindig again unless he got somewhere around $40,000.

However, union claimed at the meeting that the customary salary gimmick has broken down. Many shows, board members said, Sullivan's included, have been paying top performers less than their regular salary. They pointed out that on the recent Sullivan tribute to Darryl Zanuck, 20th-Fox production topper, a whole retinue of tele-lures appeared, who if given their "customary salary" would have drained the show's budget for a long time. Other shows have also gotten a whole roster of stars at reduced fees.

Consequently, it was felt that the "customary salary" rule has fallen of its own weight. Rio, if a deal is obtained, will produce the show, and Henry Taylor, who accompanied Rio at the meeting, will do the script.

Cocoanut Grove Back To Talent Showcasing

Los Angeles, Nov. 2.

Cocoanut Grove of the Ambassador Hotel has returned to an old policy of talent showcasing as a regular Thursday night feature. Acts which haven't had a local or bigtime break are eligible to appear on the show, to which the town's talent agents, directors and producers are invited.

Arrangements have been made with AGVA for the payment of one-night minimum scale for the performance. Program teed last week with Jack Hilliard, vocalist.

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Night Club Reviews

Copacabana, N. Y.

Nat (King) Cole & Trio, Morty Gunty, Four Lads, Pete Conlow, Bob Sweeney, Jean Stevens; Michael Durso, Frank Marti Bands; $5 minimum.

Jules Podell, now marking his 15th anni at the E. 60th St. hospice, is seemingly going all out to make this a fairly memorable year. Opening the season with Joe E. Lewis, he's followed that display with the current batch, marking the first appearance of Nat (King) Cole in the downstairs room. Cole, it's remembered, during his climb played the upstairs lounge, and now he's not only topping the show, but he's recognized as one of the leading Negro singers of the da

That's been the story of the Copa. Here's a spot that's a must in the itinerary of most of the top cafe performers. A singer unwilling to depend on the vagaries of the record-buying public feels that he ought to make good at the Copa if he's to be around show business for any length of time. Otherwise, it could be an in-and-out proposition, depending upon the spin of the disk. Cole's been a long time in coming here, and in the meantime he's near the point where the failure to connect on any of his Capitol diskings can do him no harm, on the personal-appearance circuits. Cole, aside fro being a cafe lure, is also a dr when going out with the big arena-styled shows.

Backed by an instrumental trio, Cole is associated with long series of hits which have been done in a style that combines sensitivity and rhythm. He's a singer with ch rm and ease, and knows how to impact color and individuality to a tune. He does a stint lasting approximately 40 minutes, to the crowd's satisfaction.

Comedy spot is held by Morty Gunty, youthful newcomer, who has been making a mark locally. Gunty was viewed about a year ago at the N. Y. Celebrity Club and has progressed considerably since then. He has a good line of material, which includes reminiscences of a tenure of teaching in Brooklyn, which contains a lot of laugh material. He's good now, and at the rate of his development, he'll fracture the customers the next time he plays here.

The Four Lads, who record on Columbia, similarly have moved a long way since they first showcased at Le Ruban Bleu. These four youngsters, originally from Canada, are good on the rhythm tunes with their current plug tune "Skokiaan." The Lads are surprisingly good at their version of spirituals, and they endow a rhythm with a lot of entertainment vitamins. On their first show here they were probing the audience tastes. It took a long time, so they overstayed, but generally they show an impressive line of tunes.

Copa's production holds up well, with the Doug Coudy line routines still retai ing their original sparkle. The production dance solos are ably interpreted by Pete Conlow, and Bob Sweeney and Jean Stevens bat out the songs competently. *José.*

Edgewater Beach, Chi

Chicago, Oct. 25.

Phil Spitalny's All-Girl Orch and Choir (20), featuring Evelyn and Magic Violin; $1 cover, $3.50 minimum.

Automatically good biz is in the making with this two-framer, as Phil Spitalny's yearly distaff display regularly means meat-and-potatoes for the Edgewater's Marine Room. Another fortnighter follows this show, and then the room boards up for remodelling. Whether it will resume its show policy after renovating is still up for grabs. Prohibitive talent costs, headliner shortages and a general slackening of business has the management huddling over a possible change of character for the dinery this winter.

But for the nonce, the Spitalny slotting is made to order—a choice item for the regular family clientele, being colorful and stagefilling yet with dignity and reserve. Gals are good to look at, handle their music in man-sized fashion, and stack up nicely in dual roles as instrumentalists and choir chirpers. It's a fast-moving hour, getting diversity from shifting musical moods and from the spotlighting of soloists. It also makes the customers feel they're tasting culture, although the so-called longhair stuff is watered down plenty.

Pulchritudinous brunet soprano Rosemarie gets a good mitt for her high rides on a Victor Herbert-Vincent Youmans olio, following which Viola crashes through for a big score on her several hot drums. In a rich lyrical contralto, Gwendolyn sensitively essays "Sorrento" in Italian, "I Believe" and "Summertime," the latter against choral backing by 16 members of the orch. Pianist Louise is fluent on a version of the Tchaikovsky B Flat Concerto and, to prove she's no square, segues into an infectious "Bumble Boogie."

Top relief is tossed in by a Spanish dancer named Rosita, whose slick flamenco interps aren't as exciting as they might be but pass as okay. Choir handles a nicely gadgeted version of "Hernando's Hideaway," done in dark to a traveling spot, which ushers in the featured attraction, Evelyn. Her fiddling sells capitally on "Gypsy Airs," a current pop ballad, and "Perpetual Motion." Maestro laces the format together cordially, if hyperbolically.

One of the best dance orchs this room has showcased this year turns out to be local band of Benny Sharp, which really makes the customers feel their dancing shoes. This unit was hired to sub for regular relief band of Jack Cavan, which is currently engaged by the Olsen & Johnson legiter, "Pardon My Antennae." *Les.*

Ciro's, L. A.

Los Angeles, Oct. 29.

Joel Grey, Amin Bros., Vivian & Tassi, Tina Louise, Line (10), Dick Stabile (10) & Bobby Ramos (4) Orchs; $2 cover.

Packed room that howled its delight over the effervescent antics of the talent-loaded Joel Grey opening nights must've shared the same sentiment, that this lad is going places and nothing can stop him. In four years, since he was first discovered by Eddie Cantor and maestro Al Goodman as an unseasoned youngster in "Borscht-capades," he has come a long way, and the son of Mickey Katz, vet comic of the Yiddish stage, is ripe and ready for the big time at 22.

To composite his talents is to conjure up such top performers as Danny Kaye, Donald O'Connor and Sammy Davis, Jr. He can rattle off gibberish with the speed of Kaye, mimic like Davis and get off a fast step or song in the manner of O'Connor. All these he did on the opener and the plaudits must still be ringing in his ears. As a monologist to rank with the likes of Bob Hope, Jack Benny and other standup humorists he needs but sharper material and more relaxed timing, which should come with professional maturity.

Grey's best musical number, for which special lyrics were written by Ray Evans and Jay Livingston, is the "Straw Hat" specialty, which affords him latitude to impersonate Jerry Lewis, Billy Daniels, Maurice Chevalier, Eddy Cantor and George M. Cohan. All are bright facets of impressionistic art. His satire on folksongs and sentimental spoof singing to a large cutout of Betty Grable are paw-pounders. No bigger than a minute, he's a bundle of energy that explodes all over th stage.

The line of 10 scantily-clad dancing girls flashes through one number with Tina Louise as vocalist. Amin Bros. spin and whirl through their by-now familiar balancing act, and the juggling team of Vivian & Tassi rounds out the fortnight booking. Dick Stabile and Bobby Ramos look after the production and dance music.

Helm.

Gatineau, Ottawa

Ottawa, Oct. 29.

—Four Guys, Brunnar & Lorraine, Paul White, Harry Pozy Orch (8); $1 admission.

Insertion of okay tap terps and instrument-playing into a generally clicko chart turn sets the Four Guys high in the quartet roster. Fresh, lively boys, (two colored) work hard at selling disked (Mercury) and other tunes to collect hearty mitting. Closer, with Bert Carroll on piano and Dee Carroll with sax accompanying Billy and Larry Austin's tapping, gets begoff reception.

For nearly 20 years Ted Lewis' "shadow," Paul White is here with a standout single in a solid, fast stanza. White makes effective use of terps, gab, impressions and chant to keep the mob with him all the way. Held over are the socko adagio and chant pair, Brunnar & Lorraine. Harry Pozy band, as usual, expertly handles show-backing and dance music. Al Costi sings and 88s in the lounge.

Gorm.

Hotel Ambassador, L. A.

Los Angeles, Oct. 28.

Estelita, Buddy Lester, Los Barrancos, Rex Koury Orch (15), with Peggy Dietrick; $2 cover.

"It will be a long three weeks," as Buddy Lester remarked, for this new Cocoanut Grove show. There's nothing above average enough to indicate a hearty turnover of covers.

Estelita occupies the nominal top spot, being the closing act with 22 minutes of song. She played this hotel room just over a year ago and during the interim has lost some of the sparkle and vivacity that made her a click before. Not that she doesn't still work hard at selling her songs, but the previous warm naturalness and snap has been replaced by a surface slickness, so she doesn't pull the audience with her.

Buddy Lester is a funny man, but often during his 33-minute turn he works hard at disproving it, with some questionable material and routines hardly for the dowager or debutante sets. The rest of the time he is a rough and rowdy comic, dragging down some good laughs with his routine with the hats, throwaway lines and general tomfollery. He goes serious for an encore with a takeoff on Ted Lewis doing "When My Baby Smiles At Me."

If any oldtimers have wondered what happened to those marathon and jitterbug dance teams that used to tour the country, the answer is they are now mambo experts, as represented by derriere-wigglers Toby and Luis. Billed as the Los Barrancos, the blonde distaffer and partner shake their way through seven minutes of real fast mambo beats. Their musical arrangements are good.

Rex Koury and orchestra do a good job of backstopping the acts and luring the customers on the floor between shows. Conducting for Estelita is Armando Herrera, with Jack Costanza on the bongo. Nick Castle staged her act. *Brog.*

Beverly Hills, Newport

Newport, Ky., Oct. 27.

Hal LeRoy, Mary Meade, Jay Marshall, Earl Lindsay Dancers (10), Dick Hyde, Gardner Benedict Orch (10); $3 minimum, $4 Saturdays.

Hastily put together due to the illness-enforced cancellation of Helen Traubel, the current lineup is one of the most entertaining at this Greater Cincinnati swank nitery in a long span.

Cincy-born, Hal LeRoy, fills the star spot with his customary ease and superb technology. His assortment of softshoe, tap, chair and ballroom stepping is enriched with a contagious personality. Socalled breathers, of Bill Robinson and Fred Astaire takeoffs, permit him to give his all in energy-absorbing specialties. He seemingly enjoys his 30 minutes on the boards as much as the customers.

Jay Marshall gives the show a fast start with masterly showmanship mixing of light magic, exceptionally bright patter and a self-styled "prepared encore" of ventriloquism in which his handkerchief-covered left hand the bunny puppet. A fast 20 minutes.

Mary Meade, sophisticated chirper and impressionist, on her first visit here, wins friends readily. Her song cycle is smoothed with special numbers by her piano accompanist, songwriter Ted Grouya, who treats with a medley of his ow tunes, including "Flamingo."

Three gay routines by the Earl Lindsay line, Dick Hyde's emceeing and singing, and splendid backing by Gardner Benedict's combo pep the proceedings. *Koll.*

Last Frontier, Las Vegas

Las Vegas, Oct. 25.

Ed Wynn, Step Bros. (4), June Rosselle, Dagenham Girl Pipers (12), Frontier Girls (10), Garwood Van Orch (11); or minimum.

Ed Wynn emcees the current layout, for 70 minutes that are somewhat entertaining. The lisping, giggling "Perfect Fool" with the high-pitched laugh, as remembered reverently by oldsters, disports himself onstage in a zany collection of hats, costumes and tramp shoes. That he has the affection of the diners is a credit to Wynn's 50 years in the theatre. His cafe material, however, is somewhat minus, as is the show's staging. Star has no big spot of his own aside from some isolated moments for briefly typical Wynn hysterics with comic props, and he serves mainly to intro and wind the acts, as he works together with one, his singing protege, blonde June Roselle.

She's a classical singer of some range and flexibility with cheesecake that simply belies her venture into operatic arias. The singer is Wynn's foil and she scores best atop the comedian's perambulating piano on which the young charmer belts "Shine On" and "Tea For Two," while Wynn bicycles it around the stage. Her best thing is "Ebbtide," because the star allows her to essay the whole thing. Generally, he makes a big intro, then interrupts the gal's vocals and the spell, if any, is dispelled. Wynn's idea of a singing foil is obvious enough. This one, a gal with promise, actually is cause for impatience by the audience that she be allowed to sing.

Wynn's biggest show lag comes with his drape scene, in which he uses a pair of chorines to drape gowns specially styled for him. This portion consumes about 15 minutes that are slow. The end result, beautiful gowns indeed, hardly justify the destruction of valuable entertainment time.

The Step Bros. are a big aid in lifting up the show. The four tapsters are superb in slides, glides, challenge dancing and comedics to entertain and thrill at lightning pace. A mambo in taps number is boffo. This act would be the logical closer in the display, for there's nothing doing in the supper room that can rightfully follow it.

The Dagenham Girl Pipers, colorfully arrayed in Scot kilties, are pleasantly and loudly deployed around the stage in maneuvers. Clean-looking youngsters are bagpipe and drum experts who exude a genuine breath of old Scotland in a brief chore climaxed by a rousing "Loch Lomond."

The Last Frontier Girls move well enough in a pair of numbers. Polish will come with added performances, which should insure the avoidance of the jostling that was detected at the opener. Garwood Van orch is up to its usually efficient par with the show's score. *Bob.*

Baker Hotel, Dallas

Dallas, Oct. 30.

Sophie Tucker, with Ted Shapiro; Joe Reichman Orch (9); $3 cover.

Sophie Tucker is back in high stride. A Galveston cancellation due to her wardrobe loss in the Balinese Room fire there opportuned a 10-day rest and acquisition of new gowns here. Results are highly rewarding.

She appears younger than on her two previous dates in the Mural Room here and she's added bounce to every ounce in kidding her weight. Also, there's fresh material to abet the new drapery.

After standing ovation at walkon, in a startling leopard gown with orange-lined matching cape, the sellout room opening night was in her upraised, trademarked palm. Her talk-songs vary in mood from innuendo to serioso, with resulting blushes, bellies and pindrop silence in tribute to the master showwoman. Stint includes banter with Ted Shapir, her accomp for 33 years, a discourse on Dr. Kinsey's reports and a dramatic discourse to encourage the younger generation.

Miss Tucker, now marking her 60th show biz anni, gives a serious onceover of her life with "My Golden Jubilee." Supercharged finale rates another standing ovation for her sock 40-minute stint.

Her 12-night stand here follows with a tour extending to N. Y. next Easter; then she'll rest through 1955. Maestro Joe Reichman, via expert 88'ing, leads his new crew in floor-filling terp sessions. *Bark.*

Hotel Radisson, Mpls.

Minneapolis, Oct. 30.

Jan August, Don McGuire Orch (8); $2.50 minimum.

Jan August is an annual, welcome visitor here. In the tony Flame Room, where his piano-playing supplies especially suitable entertainment, they had extra tables up to accommodate the throng at his second night's supper show. And the fact that he was called back three times and wound up to a begoff after 45 minutes of spieling, told the full story.

As always, August goes unpretentiously and graciously about his business of playing the piano well. Smart routining and topnotch material, as well as outstanding ivory massaging talent, are in their usual evidence. Much of it again is in a mellow mood and all of it stacks up as highly listenable. Classical as well as pop numbers, ranging from concertos to jazz, are calculated to hit almost everybody's fancy. And the pianistic changes of pace and diversity spell audience dividends.

Handling tricky and difficult arrangements with technical proficiency and warmth, Don McGuire and his orchestra back up August superbly, as well as providing boff customer dancing music. *Rees.*

Thunderbird, Las Vegas

Las Vegas, Oct. 28.

Ella Logan, Don Tannen, Catron Bros. (2), Thunderbird Dancers (8), Al Jahns Orch (11); no cover or minimum.

This playspot, which for some time now has been rated behind the competitively highpriced extravaganzas on the Strip, hits back with the current Hal Braudis layout, in a revue that rivals the best that's been presented on Highway 91 all season. The reason is Ella Logan. Still the bombastic hoyden of "Finian's Rainbow," the Broadway vet with the big pipes earns a solid ovation after socko renditions. Belter can deliver an old song in which the lyrics have been taken for granted for years and make you believe them all over again. She proves conclusively that every moment she plays elsewhere is Broadway's loss. (See New Acts).

Don Tannen, satirical comedian, carries a good wallop in the second spot and winds a solid act in a begoff. He comes on with a dummy whose face is an exact replica of his own—even to the bulging eyes—but soon dispels the idea he's solely a ventriloquist when he takes his counterpart apart and works with the head alone. Disposing of the ventro chore, the clever comic does socko impressions of Ezio Pinza and Peter Lorre singing "Some Enchanted Evening." Entertainer sings "There's No Business Like Show Business" French for yocks and does a mountaineer version of "Night And Day" for big returns. As a Nazi officer with a monocle and whistle, shouting commands at the audience, Tannen produces the laugh-topping bit of the fast-moving revue.

The fresh young Catron Bros., singing, tap-dancing duo, are pleasingly versatile, managing to sock over clever comedy routines between musical chores. Some of the gags were lost at the opener du to obvious jitters but the Vegas newcomers will emerge okay with a few performances under the belt.

The Thunderbird Dancers score i a nicely-costumed masquerade number, with a member of the line performing an eye-pleasing ballet. *Bob.*

Ankara, Pitt

Pittsburgh, Oct. 28.

Blackburn Twins & Genie Ston ; Phil Richards Ice Revue with Alis Foster, Chuckie Stein and Lin (4); Jimmy Confer, Walter Gable Orch (7); no cover or minimum.

Blackburn Twins could organize quite an Alumnae Assn., starting with Janet Blair and going down through Martha Stewart, Vivian Blaine, Pam Kavan, Marion Colby and Evelyn Ward. Now they have a new partner, Genie Stone, and the boys have struck gold again.

She's a blonde looker, straight out of the Marilyn Monroe school, and although this is the Blackburns' first engagement with her after a month of rehearsing, Miss Stone already handles herself like a vet. The dancing can still stand a bit of polishing, especially since she's with a couple of the best hoofers in the business, but the singing voice is plenty okay and her deportment in the other departments is, too. But even if Miss Stone, until recently the production singer at the Sands Hotel Las Vegas and before that the vocalist with bands of Harry James and Jerry Gray, couldn't sing a note or knock off a time step, it's probable no one would mind anyway since she's so easy on the eyes.

As for the Blackburns themselves, they're still genuine class, with styles and personalities which grow in stature each time around. They have a lot of new material, smart and salable, but of course their standard, the mirror dance, i still in the act and probably always will be. It's a trademark by now and they'd be loco to drop it.

Blackburns and Miss Stone take over the last half at the Ankara, with Phil Richards' ice revue on at the beginning. It's 20 minutes of good skating, flashily presented, well costumed and with plenty of attention to fine production values for so small a layout. Richards himself knows the showier skating tricks which earn him dividends in applause and Alis Foster is a looker who is long on technique and flash, and a topdrawer soloist. Other principal is Chuckie Stein, for a long time in "Ice Capades" and "Ice Cycles," but the little fellow's value is in novelty stuff and he's not being used to best advantage. Jimmy Confer sells his fine voice well in a couple of numbers while the movable rink's coming on and also doubles as m.c. and vocalist with Walter Gable's house band, a versatile combo with a quick ear for all of the dance rhythms in the catalog. *Cohen.*

Statler Hotel, D. C.

Washington, Oct. 27.

Hank Fort, Charles Carts, Ab bey Albert Orch; $2 cover.

It's a puzzle to Washingtonians why such towns as New York, Philly, etc., don't latch on to Hank Fort to help up the level of lively fun at their niteries. The blonde songwriter and entertainer can do no wrong in this town where she successful at everything from her Statler Embassy Room stints to singing her own numbers at parties thrown by Perle Mesta and the like.

Miss Fort, who hails from the mountain music belt of Tennessee, has a musical line of Dixie corn which stirs up the old rebel spirit in everyone south of Wilmington, Del., and delights Northerners as well.

Her current stand at the Statler is typical. She alternates songs and fast patter, working around the floor with a mike on a long wire, periodically bringing in audience participation and even shoving her mike at the faces of ringsiders to capture their cooperation for the entire audience.

Favorite Fort compositions getting a big hand are "Put Your Shoes On, Lucy," about a gal ho likes to slip out of her pumps and wriggle her toes; "Don't Tell Joe," the one about Senator McCarthy which got national attention some months ago; "Save Your Confederate Money Boys (the South will rise again)"; "I'm No Spring Chicken (but I'm young enough for you)"; "Somethin' Old, Somethin' New," about a Tennessee child bride and her fiftyish husband; and more of the same which she offers to her "kissi ' kin in the audience."

Miss Fort plays it with less sophistication and more corn than Dorothy Shay, the Park Ave. Hillbilly, but there is a certain kinship in their acts.

Charles Carts, good looking youngster, who does card tricks about as well as anybody now around, has a nice line of patter and pleasant personality. However, it's a visual kind of act which can be appreciated only by those close enough to the floor to see the spots on a regular-size deck of cards. Much of the material is a total loss to others in the audience, unless the management provides telescopes. *Lowe.*

Bar of Music, L. A.

Los Angeles, Oct. 22.

Doodles & Skeeter, Kitt Carson, Constantine Callinicos & Freddie Katz, Eddie Oliver Orch (5); $2 *minim*

The high polish that Doodles & Skeeter put on their record pantomi lery should steam up plenty of patron repeats for the comics' current two-week stand, incidentally making chances better than good of being held over. Boys are clever, and they sock over their knockabout routines with obvious relish for strong response. Doodles previously was teamed with Spider and this is his first time around with new partner.

Turn is fast and boisterous as they debut with "Lucky Pierre," as sung by Robert Clary. They hit a style which reaches out to smack the audience, and their 30 minutes onstage seems barely half that as they parade their wares. Besides an occasional hat or fright wig, only props actually used are in their Lili St. Cyr number, "Two to Tango," click of the show.

Balance of show are holdovers, Kitt Carson's smoky voice tuning in on special material, among them "Motels Are Smarter Than People." Piano team of Constantine Callinicos and Freddie Katz also turns out a group of classical numbers with skilled ease. Eddie Oliver and his orch back Miss Carson for good effect as terp music. *Whit.*

Niumalu, Honolulu

Honolulu, Oct. 18.

Iolani Luahine, Hoakalei, Leinaala Haili, Joseph Sonny Nicholas, Palua Drummers (3), *Ancient Hawaiian Dancers* (4), *Modern Dancers* (4), *Little Joe, Billy Hew Len Band* (4); $5.50 *minimum.*

Niumalu Hotel manager John Spencer, who doubles as show producer, has sunk several thousand dollars into building a large mirror-backed stage and installing an ultra-modern stereophonic sound system in the spacious Canoe Room. Investment should pay off handsomely on basis of new entertainment policy.

He's staging the "6:15 Supper Show" (that's the official monicker) Monday through Thursday nights and, if the all-Hawaiian show clicks, will continue it until late spring.

It's a supper-audience-only show, with cuisine that warrants the $5,50 stipend especially considering that the price includes taxes and tip as well as dinner. Let's face it: tourists have money and seem to enjoy spending it, especially when they feel they're getting in on authentic Hawaiian entertainment.

And authentic this is, for Iolani Luahine, as mistress of the hula, was dedicated in infancy, according to Isle custom, to the disciplined career of a hula artisan. She has surronded herself with a chanter, youthful Polynesian drummers, four girls trained in ancient hula, and four exponents of contemporary hula. Miss Luahine works effortlessly and her versatile troupe is capably backed by Billy Hew Len on steel guitar, Clem Low, piano harp, David Kupele, bass, Joseph Fiege, console drums.

Leinaala Haili, soprano and member of a famous family of singers (Hilo's Haili Church Choir), gets a warm reception, and Joseph Sonny Nicholas' baritone voice scores with modern Isle songs.

Show runs less than an hour, but regular Canoe Room talent goes on shortly thereafter. There's no master of ceremonies for "6:15" and an offstage voice explaining the symbolism of the ancient dances might be in order. Either way, there's warmth and color to this inaugural show, which seems destined to become must-see tourist attraction. *Walt.*

Chez Paree, Chi

Chicago, Oct. 31.

Sam Levenson, Peggy Taylor, Peggy Ryan & Ray McDonald, Brian Farnon Orch (10); $1.50 *cover,* $3.75 *minimum.*

The usual Chez format of song, dance and comedy is represented in this fortnighter by threesome of acts who are each introduced by their tv credits — leaving no question as to which way the wind is blowing on the live entertainment scene, especially with the ropes up on opening night (31). Sam Levenson, headlining, walks off with nearly all the garlands.

Looking professorial and sporting a fresh crewcut, Levenson softpedals comparisons of his own live-by-instinct childhood with psychological child-rearing today. His tales hit the bullseye every time, and the hilarity is constant throughout his 35-minute tenure. Timing is masterful on vignettes about germ hysteria, suburbia, scientific kitchens and sex education, and the teller warmly laughs along with the crowd at his own devastating insights.

Standup chirper Peggy Taylor has a hep offbeat catalog of ballads and specialty ditties that garner a nice hand, especially for her innuendo lyrics. Gal's a good-looker with capable pipes, and has the raw ingredients for a fine nitery turn. There's something lacking, however, in stagecraft and inspiration.

Beaming hoofers, Peggy Ryan and Ray McDonald, contribute a snappy if disjointed eyeopener that has a thing or two to offer in the comedy vein. Youthful couple engages in some showmanly energized top terp, interlarded with moments of clowning by Miss Ryan, and hitting a high moment in a Charleston burlesque.

Brian Farnon orch showbacks adeptly and is likewise effectual on the ballroomology. *Les.*

MEX TOURIST BIZ UP FROM SPRING SLUMP

Mexico City, Oct 26.

Tourism this year thus far has more than recovered from a slump last spring. It was actually 17% higher during the first nine months this year than in like period of 1953, the government's tourist department has announced. Up to Sept. 30 350,095 tourists had entered Mexico. Only 299,202 visitors had checked in by that time in 1953.

It is viewed as significant that only the number of visitors are cited and the amount of spending ignored. Private sources complain that tourist spending this year is less than it was last year and far less than it was in 1952. Even hotelmen complain of less trade. Hotels usually get the pick of tourist tripper trade. Nine hotels say that generally current tourist trade is spotty. As usual, all in tourist trade look for an upswing with the advent of the visitors from abroad, particularly the U. S., prompted by the start of cold weather.

Ritz Carlton, Montreal

Montreal, Oct. 27.

Vicky Autier, Johnny Gallant, Joe Settano Trio; $1.50-$2 *cover.*

Paying her first Montreal date, Vicky Autier shapes up solidly in this two-weeker as a doublethreat for clientele of the lavish Ritz Cafe. A blonde looker with plenty of personality, Miss Autier not only knocks off a very good song but is a capable performer at the Steinway. The combined piping and 88'ing is something new for this room and of questionable value in a spot where the artist concerned is expected down front with closer payee contact. However, the Autier flair and song list overcome this minus and patrons respond readily to her chatter and talent.

Routining is carefully arranged despite lighthearted approach and many of her numbers are backed by vocal gimmick from the Settano Trio and house pianist Johnny Gallant. Encore sets slip a bit close to the cocktail lounge type of entertainer but spirited mannerisms and Gallic touches lift her out of this class. Biz is okay in Montreal's remaining supper room and following present stint Miss Autier planes to Paris for an opening there on Nov. 15. *Newt.*

Duckling-To-Swan Route Pays Off at Chi Cloister; Chanter Proving Grounds

Chicago, Nov. 2.

In the past seven months, the Cloister Inn here has blossomed into one of those suddenly successful show biz phenomena, via the duckling-to-swan route, evolving from what for years had been an unknown cellar bistro to what is now a crowded proving grounds for the "smart" brand of chanter. It's become a place where the local theatrical tribe, touring company casts and visiting nitery performers make their after-show visitations to catch the jazz stylings of the latest Cloister Inmmate.

Last March, bonifaces Pat Fontecchio and Paul Raffles made a desperation policy change from a drab cocktail lounge operation and began to attract attention with the blurb "New Names of 1954." First "new" vocal names were Ann Gilbert, then riding a fairly hot BBS disk in this territory, and Peggy Taft, with Tommy Stat keyboarding.

A few months later the house was able to snag jazz chirper Lurlene Hunter, who had built a strong Chicago following from appearances at the Streamliner and later the Black Orchid. She's been the houses's regular attraction, teamed each month with a different new song stylist. Since then the Cloister operation has been clicko as a no cover-no mi imum drop-in bistro, with very few of the comforts of home.

Janet Brace played a brief date here recently, and Sylvia Syms, who finished last week, smashed the house record in a six-week tenure and is tied up to exclusive bookings in Chi by the Cloister. Recently the room plucked the regular services of Ralph Sharon, British jazz 88'er, who is an attraction himself.

Current featured thrush, Chris Connors, is getting good dejay action locally to her "Lullaby of Birdland" on the Bethlehem label. She essays this swinging ditty as the piece de resistance of her sets on present stand. Blonde chirper stylizes in a way that derives from several other modern femme vocalists and her colorations are slightly affected, but what is natural with her is fine.

Lurlene Hunter reigns here with a rich sound and impeccable phrase, but seems to be losing inspiration as she continues to stick with the same repertory she started with. Gal is expecting and will be leaving the spot in a couple months. Room will have to search some to find a standby singer of equal merit. *Les.*

ELLA'S TIME OFF FOR COAST NITERY DATE

Hollywood, Nov. 2.

Ella Fitzgerald plays her first Coast nitery date in three years, opening at the Tiffany here Friday (5). She has just completed a 56-city tour with Norman Granz' "Jazz at the Philharmonic" troupe.

When the local stand is completed, singer heads east for huddles on her upcoming fourth tour of Europe with "JATP."

House Reviews

Apollo, N. Y.

Big Maybelle, Gene Ammons Orch (12), *Larry Darnell, Jackie Mabley, Colleanos* (4), *Regals* (5), *Shorts Davis; "Secret of Convict Lake"* (20th).

House is billing this show as a "rhythm & blues festival," and they're not kidding. It's a driving 80-minute affair that offers nothing unusual from the Apollo's past policy but it's jampacked with zingy instrumentals and vocalistics pegged for the clientele's cravings.

Topliner Big Maybelle, in the closing niche, is a beefy bounce stylist. Garbed in a petite pink frock, she makes a striking appearance as she skips through "Old Man River," "You Never Know Just How Much I M. You" and "Jump Blues." She's got a fine rhythmic style and some unusual offbeat phrasing that makes her the delight of the hepsters. Also in the hep vocalizing groove is crooner Larry Darnell. His appeal lies mainly with the femmes and he draws plenty of yells as he whips through his tunes. Darnell generates most excitement when he's tackling a rhythm number but he does okay in warming up the house with his posh ballad styling.

Jackie (Moms) Mabley changes the pace between Darnell and Big Maybelle's turn with a comedic monolog. Apollo stage is a familiar stamping ground for her, and she delivers in a casual, informal manner that doesn't prepare you for the innuendo and blue stuff that's coming. Some of the lines are pretty rough but the aud, especially the stags, eats it up.

Shorts Davis puts his limber legs to work in the teeoff spot. He's got a nifty tap technique and enough cleat capers to rate a lot of mitt action. The Colleanos, two guys and two gals, are a sharp juggling act. Team, only ofay turn on the bill, has a speedily paced eight-minuter that amazes all the way.

Gene Ammons shows off best when he reduces his orch to a six-man combo (piano, drums, bass, tenor sax, alto sax and trumpet) for rhythmic workovers of "Street of Dreams" and "More Blues Up and Down." It's a hard-hitting unit that gets most of its drive from Ammons' slick tenor work. The full orch (three rhythm, four brass and five reed) does a solid backing job

The Regals, young vocal quintet, shape up as slick singing crew in their Apollo bow. Group is reviewed in New Acts. *Gros.*

Olympia, Miami

Miami, Oct. 29.

Eugenie Baird, Condos & Brandow, Ballantine, Johnnie Morrison, Tom & Bonnie Parris, Les Rhode House Orch; "The Unholy Four" (Lip).

Eugenie Baird is a solid-enough thrush who knows her way around this vauder's patrons, being a regular returnee. Vocally she is well equipped and visually equally pleasing, but solid impact is negated somewhat by a not-too-wise selection of tunes. Most of them are too much alike in tempo but withal she scores handily.

Heaviest palm-earners are localites Condos and Brandow, always welcomed warmly when they venture from their around-town cafe-tv assignments onto the Olympia stage.

In the comedy department, Ballantine, vet spoofer of the magico artists, earns himself a heavy load of laughs with his tongue-in-cheek patter that attends his tricks which never quite to come off. Emcee chores are handled by Johnnie Morrison is okay manner but the approach to humor is on the worn side, with his musical interps obviously depended upon to pull him home to fair acceptance.

Teeoff spot is zingly handled by trampoline toppers Tom and Bonnie Parris. From the Ringling circus, they exhibit gasp-raising twists and flips to start them mitting early and through their to. Les Rhode and house orch accomp the layout in skillful style. *Lary.*

Palace, N. Y.

Sharidons (3), *Grace Drysdale, Moke & Poke, Gene Jimae, Three Swifts, Ciro Rimac & Co.* (4), *Senator Murphy, Shooting Mansfields* (3), *Joe Lombardi Orch; "Golden Mistress" (UA), reviewed in* VARIETY *Oct. 20, '54.*

Current Palace sesh runs around 90 minutes and is generally entertaining. Pace is smooth, with only an occasional slow spot. Bill has a coupe of standout entries in Ciro Rimac & Co. (see New Acts) and the Three Swifts. Latter trio apply a humorous twist to a juggling routine for solid results, with guys tossing clubs and patter in a nonchalant manner. Club handling by all three members is expert.

Grace Drysdale's hand-puppeteering is effective as she puts her dancing dolls through a number of colorful twirls. Moke & Poke do okay on taps, but fall flat with their corny patter. Satirization of politico spielers by Senator Murphy pulls some chuckles, but needed sock values in the yock department are missing. In the windup slot, the Shooting Mansfields demonstrate perfect marksmanship. Family, comprised of husband, wife and daughter, work with rifles, firing from a variety of positions and constantly hitting the target.

The Sharidons, terp trio, and Gene Jimae, juve harmonicist, ar also under New Acts. Joe Lombardi backs show in usual solid style. *Jess.*

Casino, Toronto

Toronto, Oct. 29.

Gypsy Nina, Don Phillips & Co. (2), *Billy Sheppard, Evans Family* (4), *Caesar & Lester, Archi Stone's House Orch; "Go, Man, Go" (UA).*

Here is a neat, diversified 70-minute stage package which, though lacking pretension, is in the blended vaude tradition and top value for the customers' money. On for a brisk opening is the Evans Family, always perennial faves here, with mother and father, son and daughter, over big on taps and softshoe routines.

First visit here of Bill Sheppard sees the young baritone over on resonant voice, looks and stage behaviorism. Opens with an okay "Hey, There" and then into a medley of Jolson trademarks. Switch to ballad style is "Little Things Mean a Lot" for top audience response, and a fine finale of "Somebody Stole My Gal," this sung in "Dragnet" satire style and over big on deadpan delivery.

Don Phillips & Co., man with decorative femme, follows with unicycle juggling of clubs and rings, some rope-skipping on bikes and the inevitable wand-in-mouth catches of rubber balls, with whole act over neatly. Gypsy Nina also gets over on her interpretive dancing. But bill's top kudos go to Caesar & Lester for their wham comedy act, with latter earlier acting as amiable emcee until joined by his partner for their own hilarious stint of mayhem. It's a zany routine, with a riotous Cagney and Bogart bit of gouging, another Crosby and Fitzgerald imitation for chuckles, and some top takeoffs on pops singers. These are two funny fellows in the clean comedy level. *McStay.*

Empire, Glasgow

Glasgow, Oct. 28.

Frankie Laine, with Al Lerner at piano; Vic Lewis Orch, with Sylvia Drew, Dean Raymond and Ronnie Chamberlain; Trio Rayros, Bill Waddington, Lionel King, Rey & Ronjy, Bobby Dowds Orch.

Frankie Laine, on final week of his British vaude tour, is currently wowing the teenage element at this leading music hall. His name is so big with the juve element that they can hardly wait for his appearance in the final spot, and make it heavy going for some of the other acts on a very average supporting bill.

Singer introduces his new pianist, Al Lerner, who handles the keyboard with accomplishment, and then he hushes the youthful customers with tribute to the late Carl Fischer, singing one of his numbers, "I'd Give My Life to Have Your Love." He leaves the customers wanting more as the Vic Lewis orch breaks into the British national anthem.

Opening terping duo of Rey & Ronjy, two lively young distaffers, is bright and away-from-the-rut. Bill Waddington, north-of-England comedian, has to fight latecomers in his comedy spot, which is average in first segment and too attuned to his native Lancashire through football references, etc.

Standout act is the Trio Rayros in excellent knockabout antics. They make novel use of a large trunk on wheels, which is reversed to reveal a trampoline, and timing is near-perfect. Lionel King takes up too much space in a longish card-manipulating act which requires services of three stubholders. The Bobby Dowds house orch showbacks for the support turns. *Gord.*

New Acts

ELLA LOGAN
Songs
40 Mins.
Thunderbird, Las Vegas

Ella Logan is at her remarkable, talented best in her cafe return and is easily as good as anything presented in Vegas even at the height of the big summer season when the competition, talent-wise, is most formidable. She goes on from there to rock 'em with 40 minutes of renditions that prompt yells for repeated encores. She makes lyrics of any song believable. She can tackle a number heard a thousand times and from it transmit such meaning, credibility and feeling, as to vocally daub the number with a brand new coat.

The star exhibits pathos in show biz chronicles leading to a touching "Little Girl Blue" fro "Jumbo." From "Finian's Rainbow" her "Begin the Begat" is a rouser, and "Only Girl In the World" impels the audience to shout for more. The little vet is a masterful performer when it comes to tossing off the lingo at the audience, winsomeness being her biggest weapon. "Three Lovely Lassies" harkens to the old country, while a contrasting "Sunny Side of the Street" is socko. The brogue, the range and the nostalgi are all present in "Gloccamorra," her "Finian" hit, and the encores prove as boffo as the repertoire. *Bob.*

TUNE-UP BOYS
Songs, novelty
30 Mins.
Chez Paree, Montreal

Gaston Tessier and Maurice Bougi as the Tune-Up Boys combine to offer one of the most uninhibited musical-novelty acts to come this way in some time. Both lads are Montrealers and have worked the circuit around Quebec for some months now, and occasional appearance here in town. This is their first engagement in a westend club and the boys click solidly with their enthusiasm, vocals and wired musical inventions.

Garbed in immaculate white dinner jackets, the Tune-Up Boys start in a wild flurry of song and seldom break pacing. They open with a standard guitar for accomps but soon switch to their collection (16 in all) of gimmicked instruments, including everything from a zither-type affair to a hammer with strings—all amplified.

The riotous spirit that prevails during the stint is at times too much, and a change of pace in both melody and song would help the general effect without spoiling the original intent. A cinch for any visual medium where the keynote is variety. *Newt.*

ZIG & VIVIAN BAKER
Violin-Guitar
15 Mins.
Hotel Muehlebach, Kansas City

Zig and Vivian Baker are one of the more accomplished and attractive musical turns for cocktail lounges and hotel rooms. More recently they have added several facets to their work, and now emerge as a floor act as well.

Their long suit continues to be smooth music, with an unusual amount of personality and charm tossed in by tallish, brunet Vivian, and Zig is an apt vis-a-vis. They combine a good deal of musical talent, Zig fiddling and Vivian strumming, with the personality to register strongly on music alone.

To this they have recently added some novelty work and chatter that rounds them into an act. There's a bit of top spinning by Zig, tapping out rhythms by Vivian on a toy piano, and comedy chatter interwoven to keep the pace lively. This is the couple's third time in the Muehlebach, and likely will stay several weeks, alternating with the Joe Vera Orch in the Cafe Picardy. *Quin.*

SHARIDONS (3)
Dance
9 Mi
Palace, N. Y.

The Sharidons, comprised of tw guys and a femme, offer a pleasant terp turn. Trio gets the Palace bill off to a nice start with some casual hoofing and songstering. Act opens with male duo, in tails, taking over stage for an intro tune that brings on shapely femme in abbreviated costume, bathing suit style. Trio's footwork is okay.

"Gotta Dance," terp-vocal solo by one of the male members, is good. Stint also includes dance by other guy and gal and a windup demonstration of the old buck step by all three. *Jess.*

FRAN CARROLL
Songs
18 Mins.
Chez Paree, Montreal

Fran Carroll, as the lone femme entertainer in the present show, stands out effectively in both the chirp and appearance categories. Trimly gowned and with a neat figure, she opens in her established fast tempo and then contrasts for good attention with a moody "April In Paris." Songalog for the most part is fairly routine and lack of any pattern between songs tends to level off overall session Despite manner and piping, Miss Carroll fails to develop during songfest and act needs sharper routining to compete against yacking payees to register with expected impact.

On opening show caught, nervousness, etc., as due to lack of rehearsal, but general polishing would enhance making her a reasonable bet for niteries and tv shots. *Newt.*

RAY HASTINGS
Comedy
20 Mins.
Chez Paree, Montreal

Ray Hastings, a comedian who starts in a restrained way, only hits his stride midway through his routines and then detours from his comedy pattern to windup indifferently without the expected clincher.

Of medium height and possessing all the glib patter associated with the usual circuit comic, Hastings deviates after a few heavy stories to a solid set of impressions, best of which is his ballet sequence. When he stays with his established material he scores from all sides, but a touch of heckling gets him off stride and he throws way his original bits for the obvious.

Working a good 20 minutes, he seldom strays into the blue stuff and his frequent ad libs are sharp and sometimes very funny. Adaptable approach makes him a cinch for vaude and the flashy cafe trade. *Newt.*

JOY NICHOLS
Songs, Comedy
20 Mins.
Empire, Glasgow

Australian comedy songstress, making British comeback after too-long absence overseas, shows much potential for musical comedy and film stardom. Properly directed, she'd be a natural for the U. S. market.

Current act shows her more relaxed than previously, but gal, a blonde looker with personality, is inclined to soft-pedal her innate vivacity, with result her act is slowed up somewhat.

Distaffer, with solid reputation on British radio behind her, tees off with a funny story she picked up in Australia, segues with song about habit-forming, and does travesty of radio thrillers in "Quiet Evening at Home." For contrast, she offers the pop tune, "Young at Heart," the type of number she excels in, and follows this with the oft-requested "Hippopotamus Song," which garners yocks and good mitting. Winds with a bride song, "I Wanna Get Married," and does begoff with the number "You're a Dan-Dan-Dandy Crowd." *Gord.*

SONNY CURTISS
Songs
12 Mins.
Chez Paree, Montreal

Evident possibilities as a single and production singer are overlooked in the current Chez Paree layout as Sonny Curtiss spends the major part of his time doing emcee chores for the show. However, during the short stint, this young and energetic performer shapes up nicely.

He keeps show moving without the usual vintage gabbing and unaffected manner projects without getting in anybody's way. Okay vocally for a spot in big revue offerings. *Newt.*

THE REGALS (5)
Songs
15 Mins.
Apollo, N. Y.

Current pop and rhythm & blues market is flooded with vocal combos but there's always room for a new outfit to break through if it's got what it takes. And these boys have it. Negro group fits in easily to both the pop and r&b field and is due to build a hefty following.

They've got a fresh and interesting approach to harmony and a youthful appearance that'll win fans, especially bobbysoxers. Working in front of two mikes, group stages its numbers for good eye-appeal. They move with the poise and demeanor that's unusual for Apollo first-timers.

Songalog is a pleasant blending of rhythm and ballad numbers. They have a nifty opener in "Margie" and build interest through "Over Rainbow, "Pretty Baby," "Good Lord" and "High The Moon."

Once they get that hit disk, vaude, nitery and tv outlets should be wide open for 'em. *Gros.*

GENE JIMAE
Harmonica
8 Mins.
Palace, N. Y.

Gene Jimae is the 11-year-old Columbia recording disker just returned from a tour of Australia. Kid, decked out short pants, makes a nice appearance, with his harmonica savvy apparent in top-draw execution of pops and classics. Juve keeps gab down to a minimum and only intros one of four or five numbers played.

Tune that got the advance spiel was "Peg O' My Heart," which kid delivered neatly via use of two mouth organs, one large and the other regular size. Lad is a natural for spottings on video varieties. *Jess.*

THE KORDITES
Songs
14 Mins.
Empire, Glasgow

Two males and two femmes make up this harmony quartet, already w.k. on English radio programs. Act is not so good to look at as to hear, but partly makes up for this with well-rehearsed routine which comes over slickly in stage appearance.

Open with "The Best Things in Life Are Free," then into medley of topical favorites, such as "Friends and Neighbors," "The Wedding Bells" and "Little Things Mean a Lot." Wind with novelty tune, "Old MacDonald Had a Farm," the breezy quick type of tune they score most in.

Act works throughout at cracking highly-rehearsed pace. Okay for radio and recordings, as well as for general run of English and Commonwealth vauderies. *Gord.*

BILLY BAXTER
Comedy
12 Mins.
Empire, Glasgow

Young English comedian shows promise for future and talent for impressions, though confined mainly to ell-patterned models.

Tilts in travesty at Eddie Cantor singing "If You Knew Susie," then at lingo of cowboy pix, and is a standout as a mouth-quivering Humphrey Bogart in gangster guise. Another standard takeoff is of Edward G. Robinson. Highspot of act is rendition of "Sunny Side of Street" as it would be sung by a Billy Daniels-Frankie Laine-Johnnie Ray threesome.

Baxter has an easy style and could develop as a personality if provided with topdrawer gags. Risks sameness by concentrating, however successfully, on standard impressions. For the record, he's a brother of Jeannie Carson, English musical comedy singing star, now in America for tv shows. *Gord.*

CIRO RIMAC & CO. (4)
Dance-Songs
15 Mins.
Palace, N.Y.

Ciro Rimac has been an exponent of Latino rhythms for quite a few years. This particular company hasn't been documented in VARIETY's New Act file. Comprised of Rimac, another male and two femmes, group's south-of-the-border material is colorful and exciting. Stint has all the polish of class nitery act.

Terp execution is firstrate, with femme chassis movement a sure eyepleaser. A tango danced by Rimac and one of the distaffers makes other sexy Latin terps look like a gavotte. Rimac and other male turn loose with some fancy footwork in an attempt to outdo each other in a jitterbug bout. Other dances, including mambo register solidly. Songs delivered by one of the femmes in English are okay and have a definite Latino quality.

Costuming and routining are on the plus side. *Jess.*

BERTY & BORREST
Acro-trapeze
10 Mins. Medrano, Paris

Two muscled balance men have added a neat fillip to their ct by performing their excellently coordinated routine up in the trapeze section. On a long steel bar they perform their stands, spins of one held by a strap in the teeth of the other, and various eyefilling arbesques which make this an interesting act.

Possibility for U.S. vaude or high-domed nitery spec reviews. TV can also take a gander. *Mosk.*

VARIETY BILLS

WEEK OF NOVEMBER 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; ( ) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 4
Jacqueline Langee
Edward Ruhl
Les Marcellis
Gloria Ware
Chet Clark
Rockettes
Corps de Ballet
Symphony

Palace (R) 5
N Sissle & E Blake
Eva Walker
Berk & Hallow
Harvey Norman
4 to fill

BROOKLYN
Par (P) 6 only
Fest Mod Am Jazz

ASTON
Hippodrome (I)
Frasers Harmonica Bd
Tanner Sis
5 J's & June
Brooks & Harvesy
Potter & Carole
Jimmy Jeff & June

BIRMINGHAM
Hippodrome (M) 1
Vic Oliver
Sylvia Campbell
2 Mazurs
Les Traversos
Gaston Palmer
Bobbie Kimber
George Meaton

BLACKPOOL
Grand (I) 1
Gordon Harker
Marorjie Fielding
Gladys Henson
Diana King
Anthony Sharpe
Sydney King
Rosemary Scott
Peter Rosser
Joan Harrison
Olive McFarland

Palace (I) 1
Max Wall
Alma Cogan
Fred Atkins
G Grossetto & Gaby
S Watson & Diane
Rexanos
Hilly & Melita
Kendor Bros

BRADFORD
Alhambra (M) 1
Ronnie Ronalde
Eddie Ash
Billy Baxter
Flack & Lucas
Benson Duray Co
Joan Manz
Jimmy Edmundson
Curzon 3

BRIGHTON
Hippodrome (M) 1
Beverley Sis
Jose Moreno Co
Joe Church
Ravic & Babs
Harry Worth
Conway & Day
Des O'Connor
Yolandos
Freddie Harrison

CHELSEA
Palace (S) 1
Dickie Arnold
Mickie Warren
Earl & Berger
Dennis Burrows
Cortez & Pam
Martians
Delilah
Ann Dixon
Margo Scott
Piccadilly Models

CHISWICK
Empire (S) 1
Benny Hill
Virginia Somers
Jerry Allen 3
Jeremy Hawk
Kirby & Hayes
Tux
4 Delmars
De Vere Dancers

COVENTRY
Hippodrome (I) 1
Billy Cotton Bd
Derek Roy
Helene Cordet
C Carolina Paul
Claarisse & Marvin
La Bola Misteriosa
Ben Alis Arabs
Ricardo
Paul Waring
William Shearer
S Fisher Girls

EDINBURGH
Empire (M) 1
Jewel & Warriss
Sally Barnes
Audrey Mann
Charles Ancaster
Eric Tinsley
Harmony 8

FINSBURY PARK
Empire (M) 1
David Whitfield
Mary Wells
Jack Jackson
Downey & Day
Lorrae Desmond
Dog Rey
Dolly Bailey
K & A Alexis
Nixon & Dixon

GLASGOW
Empire (M) 1
Joan Regan
Tommy Cooper
Kordas
Dickie Henderson
Del Cortina
Eddie Vitch
Morris & Cowley
Louise Pets
N & N Grant

GRIMSBY
Palace (I) 1
Stan Kenton Orc
Art Tatum 3
Slam Stewart
Everett Parksdale
Charlie Ventura 3
Mary Ann McCall
S Rogers & Giants
Shelley Manne
Candido
Johnny Smith

MIAMI
Olympia (
Blackburn & G Stone
Frank Marlowe
Harvey Bell
Tommy Trent
Dini & Somai

BRITAIN

Jack Haig
Harkness
Williams
Eddie Hart
Mortie Briody
Gene Rio
Laura Pearson
Go Go Girls

HACKNEY
Empire (S) 1
Roza
Tubby Kaye
Dargie 5
Freddie Sales
Arthur Haynes
Keefe Bros & A
Lingana & Diane
De Vere 3

LEEDS
Empire (M)
Ray Ellington
Eve Boswell
Morecambe & Wise
Marvels
Norman Vaughn
Les Marthys
Manning & Lea
Jackson Bow & D

MANCHESTER
Hippodrome (S) 1
Kenny Baker
Jill Day
Ken Dodd
Skyllners
Jeffrey Lennor
Baker & Douglas
Joan Barnest
Valento & Dorothy

NEWCASTLE
Empire (M) 1
Tony Brent
Russman 2
Eddie Arnol
Rusty
Geogh Lacy
Pharos & Marina
S & P Kaye
Max Geidry
Lee Youngsters

NORTHAMPTON
New (I) 1
Jimmy Bryant
Patricia Morri
Paris Lovlies

NORWICH
Hippodrome (I) 1
Jimmy Mac
Ragoldi Bros
Miss Blandish
Jess Raymond
Burke & Kovac
Accordianaires
Al Shaw

SHEFFIELD
Empire (M) 1
Tommy Trinder
Woods & Jarrett
Salici Puppets
Flying De Pauls
Anne Hart
Harry Money
Jimmy Berry
2 Arvings
Freddie Dexter
Geo Mitchell 4
Dorothy Duval
L Gordon Girls

SOUTHAMPTON
Gaiety (I) 1
Fred Ferrari
Ford & Sheen
Julie Day
Mark Mansfiel
M & A Day
Marie Petroff
Anton Petroff
Sandra Davies
Julie Williams
Bal Tabarin Girls

SUNDERLAND
Empire (M) 1
Teddy Johnson
Borar Colleano
J Laycock & Maureen
Joan Rhodes
Joe Black
Chevalier Bros
B & B Adams
Sterling Sis

SWANSEA
Empire (M) 1
Issy Bonn
Copa Cousi
Noberti
Gladys Morgan Co
Ray Alan & Steve
B & A Pearson
Nicolettes
Archie Glenn

WOLVERHAMPTON
Hippodrome (I) 1
Terry Cantor
Ken Barnes & J
Noble & Denester
Joy 3
Janette Fox
Lake & Rolls
Nudes

WOOD GREEN
Empire (S) 1
Max Miller
Reg Salmon Co
M & B Winters
Roy Stevens
Bunty St Clair
Nordios

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Ciel Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames

Blue Angel
Dwight Fiske
Susan Johnson
Dick Drake
Cee Lafaye
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Ernest Bonino
Sherri Shear
Elba Ocampo
Alonso & Dancers
Ralph Font Orc
Maya Orc

Copacabana
Nat (King) Cole
Morty Gunty
4 Lads
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Orc
Frank Marti

Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc

No. 1 Fifth Ave
Helena Bliss
Bob Downey
Harold Fonville
Hazel Webster

Hotel New Yorker
Ralph Flanagan Orc

Belmont Plaza
Joan Bishop
Al Castellano
John Barney

Hotel Pierre
Hildegarde
Jack Whiting
Gene Rose
Howard Fenton
Stanley Melba Orc

Hotel Plaza
Genevieve
J & J Belmont
Ted Straeter Orc
Mark Monte Orc

Hotel Pk Sheraton
Irving Fields
Eddie Layton

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
Vaughn Monroe
R Hayman Orc

Hotel Taft
Vincent Lopez Orc

La Martinique
Rose Marie
Lenny Kent
Alan Dale
C Kaly Dncrs
Treniers
Pupi Campo Orc

Latin Quarter
Mae West
Louise Beavers
Ashtons
Debonairs
Anthony Dexter
Ralph Young
Piroska
Art Waner Orc

No. 1 Le Ruban Bleu
Julius Monk
Norman Pari
Irwin Corey
Dorothy Louden
Melita
Marshall Izen

Two Guitars
Kostya Poliansky
Misha Usdanoff
Marusia Sava

Versailles
"Bon Voyage"
Paul Grey
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Diamond
Don Dellair
Jim Sisco

Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bizony
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Jack Wallace
Mary Elliott Tri
Rachel Ellen

Waldorf-Astoria
Los Chavales De Espana
Trini Reyes
Nat Brandwynne
Mischa Borr

Village Vanguar
Robert Clary
C Williams Trio

CHICAGO

Black Orchid
Tito Guizar
Nino Nanni
Teddi King
Rudy Kerpays Duo

Ive Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Victor Manuel
D'Lacy Orc
Angela San Juan

Blue Note
Jerry Vale
Chico O'Farrill Orc

Chez Paree
Sam Levenson
Peggy Taylor
Ryan & MacDonald
Brian Farnon Orc

Cloister Inn
Chris Connor
Lurlene Hunter
Ralph Sharon

Conrad Hilton
'Skating Stars'
Margie Mae
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dean Dons
Frankie Masters Orc

Edgewater Beach
Ted Lewis & Orc
Bert Gordon
Manor & Mignon
Sue Evans
Dewey Sisters
M & B Haggett
Elroy Pavek

Palmer House
Jean Carroll
Robert Maxwell
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Estelita
Buddy Lester
Los Barranco (2)
Rex Koury Orc

Bend Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

Bar of Music
Wesson Bros (2)
Kitt Carson
C Callinicos
Eddie Oliver Orc
Tony Martinez Orc

Biltmore Hotel
Romo Vincent
Tippy & Cobina
Norton & Patricia
Hal Derwin Orc

Ciro's
Joel Grey
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Wally Vernon
Charley Foy
Marty Foy
Sid Hurwitz Orc

Crescendo
Perez Prado Orc

Mocambo
Eileen Barton
Paul Herbert Orc

Moulin Rouge
Frank Libuse
Margot Brander
Szomys (2)
Charlivels (3)
Miss Malta & Co
Doubledaters (4)
Mme Arkelly
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Woldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Dorothy Shay
Ralph & Lorraine
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Kalantan
Luis Torrens
Harold & Lola
Baron Buika
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Leon & Eddie's
Lois De Pee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters

Nautilus Hotel
Jayne Manners
Antone & Ina
Sid Stanley Orc

Black Orchid
Jo Thompson
Richard Cannon

Sans Souci Hotel
Nicholas Bros
George Hopkins
Sacasas Orc
Ann Herman Dcrs
Anne Barnett

Saxony Hotel
Tano & Dee
Nirva
Phil Foster
Harold & Lola
Baron Buika
Freddy Calo Orc
Johnny Silvers Orc

The Patio
Sammy Walsh
Nelida
Pat Paulson

Bombay Hotel
Phil Brito
Lee Johnson
Peter Mack
Jennifer Marshall

Johnina Hotel
B S Lilly
Sam Bari
Harry Rogers Orc
Gloria Hart

Columbus Hotel
Arthur Warren Orc
Roney Plaza
Jose Cortez Orc

LAS VEGAS, NEVADA

Flamingo
Ben Blue
Debra Paget
Les Brown Orc

Silver Slipper
Sally Rand
Buddy Baer
Kalantan
Hank Henry

Desert Inn
Betty Hutton

Sahara
Marlene Dietrich

Last Frontier
Ed Wynn
Step Bros
Dagenham Pipers

El Cortez
Rowan & Martin
Vicki Young

Golden Nugget
Gas Lights & Pink Tights

Sands
P L Hayes & M Healy
Clark Bros

El Rancho Vegas
Lillian Roth
Lili St Cyr
Jackie Kannon
S Gibson Red Caps

Showboat
Minsky's Follies of 1955

Thunderbird
Ella Logan
Don Tannen
Catron Bros

RENO

Mapes Skyroom
Helen Forrest
Dave Barry
D'Arden Dancers
E Fitzpatrick Orc

New Golden
S "S" Crothers
Yvonne Moray
Rich & Gibson
Will Osborne Orc

Riverside
Moore & Lessey
Jones Boys
Les Mathurins
Starlets
B Clifford Orc

Round 2 in ATPAM-Awe Rassle: Not 'New Blood,' 'Already a Member'

By JESSE GROSS

Assn. of Theatrical Press Agents & Managers has just become involved in a snarl over James Awe, for the second time in recent months. Latest tussle is an outgrowth of the former, stemming from Awe's employment last summer as manager of the Westport (Conn.) Country Playhouse. Barn was placed on ATPAM's unfair list because Awe was not a member of the union.

Awe applied last August for local area membership in ATPAM and forwarded a check for the necessary dues. Application was reportedly nixed and he was informed that his check would be returned. When he failed to receive it he stopped payment.

Recently, producers Richard Aldrich and Richard Myers submitted Awe for membership in the union under the "new blood clause" with the intent of hiring him as company manager on their production of "Sailor's Delight," currently in rehearsal on the Coast.

Bid was nixed by ATPAM on the ground Awe was "already a member." A union official informed Aldrich that Awe had been accepted as a regional member. As such, he would have to wait three years and have 60 weeks' employment under ATPAM jurisdiction before being eligible for transfer to other locals, and be able to take job on Broadway.

Aldrich & Myers requested a union membership committee meeting to vote on Awe's admission under the "new blood clause," but no such session was held. Harry Shapiro, an ATPAM member who was standing by, was finally signed for the job when the deadline was reached for the "Sailor" company to leave for the Coast.

Prior to taking the Westport assignment last summer, Awe had been general manager of Aldrich's Falmouth Playhouse, Coonamessett, Mass. It's possible that another attempt may be made by Aldrich & Myers to get Awe into ATPAM to perform as company manager on their scheduled production of "Wooden Dish." Meanwhile, he has withdrawn his application for admission and refused to accept regional membership or pay union dues.

According to an ATPAM official, Awe's initial bid for regional membership was neither accepted nor rejected at the time it was made, and the check was not deposited nor accepted. Decision to accept Awe as regional member was made almost simultaneously with the pitch to get him in under the "new blood" clause.

Tandy-Cronyn Caught In Cal. Booking Mess; 'It Came Out All Right'

Hollywood, Nov. 2.

The hazards of concert booking caught up with Jessica Tandy and Hume Cronyn a fortnight ago. That's why their platform presentation, "Face to Face," is currently at the Geary, San Francisco, on a two-week Theatre Guild date after a single stanza at the new Huntington Hartford Theatre here.

Husband-wife team agreed to do the tour a year ago, with the right of cancellation at any time up to last Aug. 1. National Concert Artists Corp. began setting up dates, creating an eastern seaboard tour, plus three weeks in California, for which a local agency, Southern California Civic Concerts Assn., guaranteed $22,500. Just before the tour was to begin, NCAC notified the Cronyns that the California guarantee had not been forthcoming and the dates were off.

That left the Cronyns with a three-week period for which they had to shift to a production status, with the attendant expense, and book dates here and in San Francisco on the usual percentage terms. Complicating the switch was the fact that there wasn't sufficient time to arrange for the necessary press campaign.

"It came out all right," Cronyn commented before leaving over the weekend for San Francisco. "But people who are considering this type of tour should be warned that such cancellations can occur. It's one of the hazards of the operation."

Eye Fridolin As Star Of Ontario Festival

Montreal, Nov. 2.

The possibility of Gratien (Fridolin) Gelinas, French-Canadian writer-producer-actor, taking part in next year's Stratford Festival was suggested last week by Tom Patterson, the festival's originator, during a talk to a luncheon club here in Montreal.

The prospect of such a move was discussed by Walter O'Hearn, drama critic for The Montreal Star, as his lead article in paper's Saturday theatre section. O'Hearn pointed out that many who travel to the Festival might appreciate the addition of French theatre to the established Shakespeare presentations. Also mentioned was the fact that there are other stage facilities in Stratford for visitor attention.

Patterson didn't enlarge on the suggestion of Gelinas appearing, whether he would take part in the regular Shakespeare offerings (he speaks both languages easily) or produce a separate show.

Gelinas, whose play, "Ti-Coq," ran for months in Quebec in both English and French and then flopped on Broadway several years ago, didn't comment on Patterson's remarks.

Summer (12-Mo.) Stock Operation

Summer stock becoming a year-round business. In what is probably an unprecedented move, Sherwood Keith, who operates two non-Equity silos in Maine, has appointed a five-member staff to work throughout the winter in advance planning for next year. Theatres by Keith are the Boothbay Playhouse and the Deertrees Theatre, the latter at Harrison.

Keith was ready to call it quits two summers ago after registering poor biz with a regular strawhat policy at Boothbay. He experimented, however, by booking New England community theatre groups into his barn. The dates paid off.

As a result, he acquired the Deertrees and last summer continued the policy at both spots. An extensive scouting plan will be carried out this winter for the selection of 20 community theatre orgs to play one-week engagements at either the Boothbay or Deertrees next summer.

Winter staff includes Keith and his wife, Louise Winter, who will continue as coordinator for Boothbay Playhouse, Inc., headed by Keith. Others are pressagent Clifford N. Lenox and Ruth C. Schmitt and Marie L. Phillips, resident managers of the two theatres.

DELFONT DUE IN N.Y. FOR REVUE TALENT HUNT

London, Nov. 2.

Bernard Delfont sails Nov. 11 for New York on the Queen Mary to look for new acts for his two current West End revues. He also intends to gander the Broadway shows, both legit and musical.

Delfont, who last visited America in 1950, will take along his wife, former English musical comedy star Carole Lynne.

Delfont will also hunt for novelty acts and special material for the revue, starring Norman Wisdom, which he and Val Parnell are mapping for the Palladium. This is inked for late March or early April, after the vaude season, to run till fall.

Equity Show

(Nov. 1-13)

Anne of the Thousand Days—Rivoli, New Brunswick, N. J. (10).
Heiress—Lenox Hill Playhouse, N. Y. (3-7).

Critical Intuition

There's a Broadway legend that critics' wives have a supersensory gift of picking hits or flops in advance. According to this truism, aisle-sitters' mates always attend hit openings, but invariably anticipate punkolas and take a powder.

Firstnighters familiar with the longstanding theory were shaking their heads in recognition at the recent premiere of "A Stone for Danny Fisher," at the Downtown National, N. Y. Every first-string critic went solo to the show.

League Chooses Martin; Gives Up On J. J. Shubert

The League of N. Y. Theatres has finally tossed in the sponge on its hope that J. J. Shubert might return to the theatre owner-producer organization. It elected Ernest H. Martin to the board of governors, filling a spot that had been held vacant in case Shubert might reconsider his walkout of last winter.

Martin, partner of Cy Feuer in the production of the current "Can-Can," "Boy Friend" and the upcoming "Silk Stockings," is expected to be a militant board member. As a member of the committee that has been negotiating with the Dramatists Guild, he has led the fight against the clause giving author's agents a commission on the producer's share of the proceeds of film sales of legit shows.

Shubert's exit from the League followed the board's refusal of his demand for the ouster of Milton R. Weir as attorney for the organization. Weir was attorney for the late Lee Shubert, brother and partner of J. J. in the Shubert theatrical empire. The two brothers carried on a bitter feud for some years before Lee's death last December.

Withdrawal of Shubert, who operates 18 Broadway legit houses, reduced the League's income, so the dues were recently increased from $20 to $25 per week for each theatre or show.

Det. Group Has 150G For Music Tent in '55; 6 Shows Already Set

Detroit, Nov. 2.

With an investment of $150,000, a group of 10 Detroiters is planning a series of musical medies to be presented in a circus tent, beginning next June 12.

Already definitely set are "Brigadoon," "Kiss Me Kate," "Song of Norway," "Merry Widow," "Finian's Rainbow," and "Desert Song." Group is promised first call locally on "Guys and Dolls" and "Wonderful Town."

Non-star policy is planned. Gus Schirmer, of N. Y., will do the booking. Nut for each show will be about $12,000.

President of the group organized as Melody Circus, Inc., is Richard A. Connell, Jr., auto dealer and race track president. He said the arena-style tent would be pitched in a northwest suburb at a site still to be selected. Tent will seat approximately 3,000. Tentative prices will range from $1.50 to $3.50 top. Matinees will be Saturdays, with no performances Mondays.

Connell announced Ridge Bond, who was associated with the Cleveland Music Carnival last year, has been signed as production manager. Director will be Bobby Jarvis, long associated with the Detroit Civic Light Opera Assn. and production manager for St. John Terrell, who pioneered the Music Circus at Lambertville, N. J., seven years ago. Scenic designer will be Greg Kayne.

No Shoes?

Rose Tobias, production aide to Robert Breen and Blevins Davis on "Porgy and Bess," is currently in Europe with the show. It's her first trip abroad. During musical's recent engagement in Venice, the city left her unimpressed.

She explained, "It's just a fancy Fire Island."

Revolt Brewing in Chorus Equity Over Merger; Steamrollering Cited

Outright revolt is brewing in Chorus Equity against the proposed merger with its parent , Actors Equity. Although the general idea of merger is apparently accepted, sizable faction of the chorus branch, including majority of its representatives on the Equity council and its executive committee, object to the terms of the proposition.

Chorusers opposing the merger program claim not only that the drafted terms unacceptable, but that the Equity council is attempting to stifle argument der to steamroller acceptance of the measure. They dispute last week's Equity announcement which stated that the matter had been approved by the council and Chorus executive committee after "discussion" and "debate." It's claimed that the statement itself was issued without the approval or even knowledge of Chorus councilers, executive committee or executive-secretary Ben Irving. It's said to be the first time the union's history that such step has been taken.

Four Main Objections

It's asserted that Chorus representatives were not given sufficient cnance to present and argue their views during council consideration of the merger plan. It's also claimed that the council turned down a request to have the matter explained and fully discussed at a Chorus membership meeting.

Specifically, the Chorus dissidents have four main objections to the terms of the proposed merger. They oppose the suggested requirement of two years' member-

(Continued on page 60)

Denver Post Posts 10G For Top Gold Rush Play

Denver, Nov. 2.

Prize of $10,000 for the best original, romantic play about the discovery of gold Colorado in 1858 has been offered by the Denver Post. Scripts will be produced at the Central City Festival in 1958. Entries must be submitted by July 1, 1957, and the winner will be announced the following Nov. 1.

Frank H. Ricketson Jr., president of the Central City Opera House Assn., leaves today (Tues.) for New York to name a judging committee. If the winning entry, which may be either a straight play or a musical, is produced on Broadway following the Central City engagement, the royalties will be split even between the author and the Opera House Assn.

Brit. 'Joey' Flop Dittos B'way Orig.

London production of "Pal Joey," which closed last Saturday (30), paralleled musical's original Broadway run in 1941. Despite lengthy stands, both failed to pay off.

Loss on Jack Hylton's West End edition, which had a 31-week run at the Princes Theatre, was around $70,000 on an approximate $90,000 investment. George Abbott's Broadway original had a 47-week run without recouping its cost, but ultimately got into the black on its film sale.

Successful revival of the Richard Rodgers-Lorenz Hart tuner in 1952 by Jule Styne and Leonard Key led to the London presentation. In its second time on Broadway the musical ran 68 weeks, making an approximate $185,000 profit.

Hylton's London edition needed about $8,400 weekly gross to break even, but despite favorable notices, receipts generally fell below that. Musical opened at the Princes last March 31, with Harold Lang and Carol Bruce costarred. Former, who was repeating his Broadway role in the revival, exited the cast early in the run.

Failure of "Joey" in London may have been for much the same reason that it was originally a flop on Broadway. That is, the musical may have been "ahead of its time," just as it was generally figured to have been in New York in 1941.

The British public refused to accept the musical's comparatively sordid characters and cynical premise, despite the generally-praised songs and click dancing. Whether Londers ever "catch up" with the show, as Broadway audiences did in the 11-year interval between the original production and the revival, may never be known unless the musical is revived some day in the West End.

Not 1st Musical 'Pan'?

St. Louis.

Editor, VARIETY:

Regarding your review of "Peter Pan," with Mary Marti now at the Winter Garden, your reviewer Hobe says that "Peter Pan" seems a perfect vehicle for musicalization and asks "how could it have been so long overlooked?"

This is probably the one millionth (sic!) letter you will receive calling your attention to the fact that "Peter Pan" opened in New York April 4, 1950, with Jean Arthur in the title role and Boris Karloff as Captain Hook . . . and with a score and lyrics by Leonard Bernstein. This production achieved a notable New York run and also toured with Joan McCracken as Peter.

The songs and score were recorded by Columbia Records.

Don. Dumm.

[The 1950 revival of "Peter Pan" was a play with incidental music, while the current "musicalization," which the songs and dance numbers are integrated with the story.—Ed.]

Old Vic 'Dream' Mopping Up on U.S. Engagement Despite N.Y. Crix Pans

Despite its disappointing critical reception in New York, the U. S. tour of the Old Vic production of "Midsummer Night's Dream" is coining a hefty profit for presenter Sol Hurok. Against a $55,000 weekly breakeven, including operating expense and amortization of the round-trip transportation cost, the show has grossed almost $500,000 for 43 performances to date Broadway and the road.

The musical drew about $325,400 in a 29-performance run at the Metropolitan Opera House, N. Y. Take for a four-performance stand at the Academy of Music, Philadelphia, was $45,200. Gross for two performances at the College Auditorium, Bloomington, was approximately $25,000, while three performances at the Northrop Memorial, Minneapolis, got about $46,000.

The Robert Helpmann - Moir Shearer - Stanley Holloway starrer took in over $55,000 in its first five performances at the War Memorial Auditorium, Frisco. Show remains there through Sunday (7) and then continues its trek until the windup Dec. 18 at the Forum, Montreal.

LUTHER NICHOLS EXITS FRISCO CHRONICLE

San Francisco, Nov. 2.

Luther Nichols, drama critic of the San Francisco Chronicle since the mid '40s, has been let go in another belt-tightening move at the paper.

Bill Hogan, drama editor, will carry the department alone with the part-time assistance of Bob Hagen, second-string music critic.

Plan New H'wood Legiter

Hollywood, Nov. 2.

Ground for a $5,000,000 legit theatre and office building at Wilshire and Fairfax has been purchased by realtor Sam Genis from the Hollywood Pantages Corp., an RKO subsidiary.

Architects Periera & Luckman are drawing plans for a building reaching the height li it and a theatre large enough to accommodate musicals.

Legit Angel's Diminishing Returns Despite Parlay of Hit Ventures

New York.

Editor, VARIETY:

For a long time I had in mind to write to you about the state of the backer (it's bad state) in relation to dramatic ventures. What brought this to a head was that recently, after a long layoff, I decided to try again and this time, with more than the average luck, I picked some good ones and ended up very amazed at how little a backer can get even if he misses the flops. For example: I went into two musicals (they really don't count because anyone who figures collecting profit from a musical is like trying to find the 50-1 winner at the track). I went into "Wonderful Town" (Jerry Chodorov & Joe Fields are good friends), made about $400 profit on a $1,000 investment. When, however, one considers that "Wonderful Town" took in about $3,000,000 gross in N. Y. in its first year and only paid off $400 on $1,000—it's the first sign that inflation is in the backer's market—but in spades! The whole $1,400 was totally lost in "Girl In Pink Tights"—again Jerry & Joe's show. So I got a ride for free. The big point here is the small percentage profit i "W. T." on a big gross.

Th nonmusicals I chose were: "Tea and Sympathy"; "Sabrina Fair"; "Ondine"; "Oh! Men, Oh! Women"; and "Anniversary Waltz."

Not one of these was a flop—they all paid off. "Anniversary Waltz" is well on its way to paying off too. (It has returned 55% of its original investment to date and there's more in the till). So—let's assume I picked five hits out of five (I define a hit as a play that gives you a profit from its Broadway run alone)—that's a good record and I should be happy.

Not to burden you with too much detail—let us take "Sabrina." It had a very good run, many months at 90-95% capacity gross ($31,000 per week). The profit at the end of a year was 60%. This to me was so surprising—especially since I was in about 35 plays in my life that I went to my books and looked up my pre-war record of moderate successes (not "Life With Father") and I found out to my regret that it's a very sad picture for the backer today. Even "Tea and Sympathy," a real hit with a moderate nut, did not pay off anywhere as well as I expected it to do. I'm not mplaining about "Tea"—$1,800 riginal investment and $2,600 profit to date. However, fro its gross and nut, this play should have returned easily $5,000 profit even under these inflated cost times.

The reasons re very obvious: Stars take 10% or more of the gross; the authors also edge to 10% if they have a name; take these two items alone, plus 30% off for the theatre owner, and you start with 50% off the top right from the word "hit." From the remaining 50% comes the other inflated salary list, labor costs, etc. So the backer of a hit has his hands on the coat-tails of the phenomenon known as "diminishing returns."

I do not tell you all this in anger or peeve. No one knows better than you how much I love the theatre and the people in it; it's my hobby instead of golf or fishing. It's only that someone like you should study or start a study of this situation before the producers find the angels have really flown away. If a backer with "five hits" feels discouraged, what happens to authors and actors when a recession comes—and the cupboard is bare? Anyway it feels good getting it off the chest.

Name withheld By Request

N.Y. City Opera Ends 5-Wk. Run With $180,700 Gross

The N. Y. City Opera Co. wound its five-week season at N. Y. City Center, last Sunday (31) with a $41,700 take for the final stanza, and a $180,700 gross for the entire engagement.

Troupe left yesterday morning (Tues.) on its biggest and most ambitious tour in its 11-year history. Trek, which opened last night in Boston, will cover almost five weeks, with 35 performances in 11 cities. Hub stand (for seven shows) is its debut there.

JENNIFER'S 'PORTRAIT' CAPITALIZED AT $80,000

"Portrait of a Lady," currently in rehearsal, is financed at $80,000. Half the backing for the production has been put up by the producers, Lynn Austin, Thomas Noyes and the Producers Theatre, headed by Roger L. Stevens, Robert Whitehead and Robert Dowling. Adapted by William Archibald from Henry James' novel of the same title, the play stars Jennifer Jones, with Jose Quintero directing.

Production is scheduled to open Dec. 9 at the ANTA Playhouse, New York.

'Nutcracker' Bowing To 100G Advance; Sets U.S. Mark as Regular-Run

For the first time in its six-year history—as well as for the first time in the history of ballet companies in America—the N. Y. City Ballet is presenting a work on a regular run basis instead of repertory, when it bows its late fall season at City Center, N. Y., tonight (Wed.) with "The Nutcracker." The evening-length work, first such in the troupe's setup, was a huge success when premiered last year, and as result, had been booked for a full four-week run this fall.

Company had an advance mail-order sale of $61,000 before b.o. opened last week, so that a fifth week has had to be added. Troupe is opening with an advance of about $100,000. If b.o. activity continues at its present pace, season is likely to go two weeks more, or a total of seven, for an unheard-of record U. S. terp annals. (Sadler's Wells of London puts on occasional runs with its "Sleeping Beauty," and the Moscow Ballet also offers regular-run presentations. Otherwise, such moves by a ballet troupe are a rarity).

Nightly-run "Nutcracker" is an expensive proposition for the Center, more costly than regular repertory, due to the enlarged orchestra and double-cast, including a group of children. It costs about $34,000 weekly to operate. Capacity of the house is $57,000, and although this has never been reached, the ballet troupe hit a $55,000 figure one week last March. With amortization of the $90,000 production cost figured over the current run, and carryover losses added in, troupe can still clear $5,000 a week.

Although the regular-run is a departure for the NYCB, and may have caused raised eyebrows among some balletomanes, the move was done quite deliberately, as a purely commercial venture, says management. Org sorely needs coin, and hopes to clear enough on the "Nutcracker" engagement to put on new ballets during its February-March season.

Management also hopes to do a regular-run "Nutcracker" annually at holiday time, particularly since it's a great draw for kids. Success of the current run will decide this.

Seek $65,000 Bankroll For Sundgaard's 'Kilgo'

Capitalization of the Jerome Mayer-Irl Mowery production, "Kilgo Run," skedded for a Broadway opening Nov. 29, has been set at $65,000. Arnold Sundgaard comedy was tried out several weeks ago at the Bucks County Playhouse, New Hope, Pa., in lieu of a regular out-of-town test. No house has been set for the New York stand.

Show was the inaugural production of Mike Ellis' "fall festival" at the Playhouse. Under the festival setup, the Playhouse footed all production costs for the New Hope tryout in return for an approximate 5% cut of the Broadway take. "Kilgo" originally preemed as a stock entry in July, 1952, at the Barter Theatre, Abingdon, Va.

Productions at New Hope starred Eileen Heckert and Conrad Janis, with Betty Lou Holland and Thomas Coley featured. Miss Heckert has since signed to appear in Maxwell Anderson's "Bad Seed."

Ince Plans to Offer 'Monday Next' on B'way

U. S. rights to "On Monday Next," Philip King's London comedy hit, are being sought by Alexander Ince, with the idea of a Broadway production this season.

Show, a farce dealing with the shambles of a provincial stock company's rehearsals a few days before the scheduled opening, was a hit in London two years ago.

Festival Ballet B.O. Sleeper; 190G In First 3 Weeks

The London Festival Ballet, new to this country, has been racking up imposing grosses in the first weeks of its tour. On basis of its first three stanzas in America, during which it's taken nearly $190,000, troupe looms as the season's b.o. surprise. Not only is the company new to America, but it hadn't been too well exploited nationally in advance, to make the big takes all the more unusual.

Company came here two years ago for a brief visit to two Canadian cities. This time, under Sol Hurok management, it's set for a national tour from Oct. 12 to Feb. 27, with a N. Y. season to follow. In its first week, troupe racked up $61,000 in seven showings, grabbing $5,900 in a single for its Oct. 12 opener in Quebec; $10,500 for two in Quebec, and a sock $44,700 for four in Montreal.

Second week was more impressive, with $65,400 for seven. Company drew $31,100 for three in Toronto, despite arriving simultaneously with Hurricane Hazel, and $34,300 for four in Detroit. Fact that it's using big halls and arenas is, of course, helping the group's b.o. In Chicago last week, the outfit had another healthy stanza, racking up a socko $62,900 i

Canadian reception indicates that the troupe was well-liked its previous visit. In other spots, reviews were also good and word-of-mouth excellent. Company has been reinforced this year with guest artists, in Tamara Toumanova and the team of Kovach & Rabovsky. These, however, have been integrated into the repertory, rather than just doing guest bits like pas de deux, thus strengthening the repertory as well as adding to the b.o. draw.

Appearance of Kovach & Rabovsky on the first "Omnibus" tv show of the season, in a 28-minute stint, has also helped. Anton Dolin, w.k. dancer-choreographer who's also been in a couple of Broadway legiters, is founder and artistic director.

Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

Abie's Irish Rose, Holiday (11-13).
Wedding Br'kf'st, 48th St. (11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
One Eye Closed, Bijou (11-24).
Kilgo Run (week 11-29).
Mrs. Patterson, National (12-1).
On With Show, Hell'ger (12-2).
Shoemaker's Children (wk. 12-3).
Flowering Peach, Belasco (week of 12-6).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics & Lovers, Br'dhurst (12-13).
Festival (12-15).
Running Mate (12-15).
Between Friends (12-16).
Black-Eyed Susan (12-16).
Stars Person's Backyd. (wk. 12-19).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
Flim Flam (12-24).
Purple Dust, Bijou (1-4).
Painted Days (wk., 1-10).
Silk Stockings, Imperial (12-30).
Grand Prize (wk., 1-10).
Plain & Fancy (1-20).
Desperate Hours (1-26).

OFF-B'WAY

12th Night, Jan Hus (11-9).
Infernal Machine, Finch Col. (11-12).
Sandhog, Phoenix (11-23).

TV Writers Grubstake Legit

Last week might have been billed as Television Writers' Week for Young Southwestern Heroines in 48th Street. The week's two openings on Broadway were both at theatres in West 48th St., both located in the southwest, with femme leading characters. And both were by members of the Talent Associates scripter stable of tv producer Fred Coe.

"The Traveling Lady," a drama by Horton Foote, opened Wednesday night (27) at the Playhouse, as a Playwrights Co. production, with Kim Stanley as top-featured lead (she was subsequently upped to star billing). "The Rainmaker," a comedy by Talent Associates staffmate N. Richard Nash, premiered Thursday night (28) at the Cort, directly across the street from the Playhouse, as an Ethel Linder Reiner (in association with Hope Abelson) production, with Geraldine Page starred.

Legit Bits

Jill Harmon, nine-year-old daughter of pressagent-producer **Lewis Harmon** and producer-author **Charlotte Buchwald,** makes her pro debut tonight (Wed.) at City Center, N. Y., as a dancer in the N. Y. City Ballet's "Nutcracker" . . . **Billie Burke** will star in "Mother Was a Bachelor," by **Irving Phillips,** opening Nov. 11 at the Pasadena Playhouse. Others in the cast are **Frank Cady, Florence Thompson, Susan Seaforth, Dave Showalter, Dona Lowe** and **Alan Smith.**

Shepard Traube's production of **Ronald Alexander's** "Grand Prize" goes into rehearsal Dec. 1, with **Jack Del Bondio** as manager and **George Ross** pressagent . . . **Viola Rubber's** production of "Put Them All Together," by **Theodore Hirsch** and **Jeanette Patton** goes into rehearsal Dec. 6 . . . **Ralph Lycett,** Westport (Conn.) Country Playhouse pressagent for the past 10 years, has a similar assignment at the Paper Mill Playhouse, Milburn, N. J.

James Hughes will be company manager and **William Weaver** stage manager for **Haila Stoddard's** production of **Justin Sturm's** "One Eye Closed," scheduled for a Nov. 24 Broadway preem . . . **Kim Stanley** has been upped to stardom in the Playwrights Co. production of **Horton Foote's** "Traveling Lady" . . . **Marian Walters** has replaced **Parker McCormick** in "The Tender Trap," currently at the Longacre Theatre, N. Y., with Miss McCormick going into the upcoming "One Eye Closed."

Karl Malden has obtained a release from his Warner Bros. contract until the end of 1955 to star in the **Howard Erskine-Joseph Hayes** production of "Desperate Hours" . . . **Douglas Wood** joined the cast of "What Every Woman Knows" in San Francisco last week, succeeding **Walter Kingsford,** who was stricken with pneumonia and taken to the hospital the final day of the show's Los Angeles run.

Hope Hampton will sing and be m.c. of "Hello, Paree," revue to star **Charles Trenet** . . . **Ben Hecht** has written a play with music, titled "Gallows Laughter," based on the life of the late **Maxwell Bodenheim,** which tv producer **Harry Saltzman** plans to present on Broadway next spring . . . **Kermit Bloomgarden's** production of "The Lark," **Lillian Hellman's** adaptation of **Jean Anouilh's** Paris drama about Joan of Arc, has been postponed until next season, with **Julie Harris** still slated to star.

Daniel Reed will give a performance of his one-manshow, based on Edgar Lee Masters' "Spoon River Anthology," at the Brooklyn Academy of Music, Saturday evening (6).

Franchot Tone will star in "Mister Roberts," second fortnight offering of the winter play festival at the N. Y. City Center beginning Jan. 5 . . . **Allan C. Dalzell,** pressagent for the recently ended tour of "Picnic," now managing the Chicago Opera for three weeks prior to joining "Sailor's Delight" in San Francisco Nov. 22 as drumbeater.

Paula Lloyd, featured soloist in "On Your Toes," who began her dancing career with The Ballet Theatre in 1944, will rejoin the company as a principal dancer. She leaves the cast of "Toes" Saturday (6).

Chi Bits

Chicago, Oct. 26.

Producer **Phil Tyrell** prepping a touring revival "Gigi," to star **Margaret O'Brien** . . . **Ernestine Perry** directing "Jane" at Evanston's Showcase Theatre . . . Pressagent **Bernie Simon** here to advance "Fifth Season," opening Nov. 15 at the Erlanger . . . **Jules Pfeiffer,** whose "Schools For Brides" is in rehearsal here, was in New York last week for booking conferences . . . **Howard Newman,** "Wonderful Town" pressagent, off to Pittsburgh, show's first stop when it exits here Nov. 20. His baggage will include some 25 paintings done by himself and members of the cast, including star **Carol Channing,** to be shown at Pittsburgh's Studio 130.

London Bits

London, Nov. 2.

Constance Cox's new dramatization of "Quo Vadis" will be tried out Dec. 20 at the Palace, Swansea, with **Mark Lawton** to direct . . . "Dunmow Flitch," musical by **Philip King,** with lyrics by **Fred Tysh,** tune by **Bernard Grun** may be tried out by the Bristol Old Vic.

Ballet Needs Extra Coin Only on New Productions; Various Ways to Get It

A well-run ballet company should be able to take care of its operations and overhead from its box-office receipts, according to Luci Chase, co-founder and co-director of Ballet Theatre. But the b.o. can't take care of the cost of new productions, too, and new works are the lifeblood and progress of a dance troupe. Hence the need of outside support, or subsidy.

A firstrate troupe ought to have three new works a season, says Miss Chase. At an average production cost of $25,000, these to $75,000. With extras, a company needs $100,000 additional capital a season to keep going.

Ballet Theatre, celebrating its 15th anniversary this year, opened its season Oct. 26 in Princeton, beginning a 23-week tour that will carry it to mid-May and into 83 cities. It will then come into N. Y. for a three-week run.

Miss Chase explained some ways in which the company can meet its financial demands. Formation in 1947 of Ballet Theatre Foundation, which is non-profit, with contributions tax-exempt, has been of great assistance, the Foundation helping to raise the additional coi needed annually.

There are several ways now of making money besides at the b.o., according to Miss Chase. One is troupe's ballet school, also non-profit, which the company runs in N. Y. It's been so successful that a branch has been opened in Denver. "We intend to open branches all over the country—wherever we are wanted, said Miss Chase.

Other extra revenue now comes from summer dates in stadiums, parks, etc., where guarantees and transportation are offered (as against a winter tour, on percentage dates, which is a gamble); arranging or lending out dancers for summer engagements at musicals, beaches, etc.; royalties from recordings, and tv appearances. At the moment, Ballet Theatre is contracting for a book about the history of the company, and as Miss Chase says, " " always hoping for a film."

Charltons Double 100G Ante in American Prods.

Helena W. Charlton, wife of producer Richard Charlton, has doubled her $100,000 investment in American Productions, her husband's setup to present plays on Broadway and invest in other shows. Mrs. Charlton is sole backer of the project.

Original investment of $100,000 was made in November and December of last year. Last month Mrs. Charlton raised the stake $55,000, with an additional $45,000 to be contributed by next April 1. Profits from the venture will be split 50-50 with her husband.

Charlton, who operated the Sombrero Playhouse in Phoenix with Ann Lee for six years, has two plays under option. They're Joseph Barbera's "Down to Earth" and "The Open Window," by Leonore Coffee and William Cowen Joyce.

Politics, Visitor Dearth Clip Chi; Channing $26,700, Eartha $21,900

Chicago, Nov. 2.

Loop biz sagged last week for both current shows. Pre-election and the absence of any major conventions was figured a factor in the dip. "Mrs. Patterson," tryout starring Eartha Kitt, went off Theatre Guild-American Theatre Society subscription this week.

Upcoming bookings include next Monday (8), "Saint Joan," Great Northern, four weeks, subscription; Nov. 15, "Fifth Season," Erlanger, for run; Nov. 23, "King and I," Shubert, subscription, run; Nov. 29, "Pajama Top," Blackstone, run, twofers; Dec. 6, "Oh Men, Oh Women," Harris, subscription, run; "King of Hearts," Selwyn, run.

Estimates for Last Week

Mrs. Patterson, Harris (3d wk) ($5; 1,000) (Eartha Kitt). Nearly $21,900 (previous week, $24,500).

Wonderful Town, Shubert (17th wk) ($4.60; 2,100) (Carol Channing). Almost $26,700 (previous week, $31,600); exits town Nov. 20.

'Quadrille' $36,600, 'Gertie' 5½G, Hub

Boston, Nov. 2.

Final week of "Quadrille" at the Colonial, duplicated its first, with the house going clean at all performances. "Getting Gertie's Garter" wound a six-week stand at the Majestic to only fair biz.

"Living Room," starring Barbara Bel Geddes, opened at the Plymouth last night (Mon.) for a two-week stand. N. Y. City Opera bows at the Opera House tonight (Tues.) for seven performances. Quickie booking of "Gentlemen Prefer Blondes" follows at the Opera House next Monday (8) for a single week at lowered scale. Tryout of "Flowering Peach" is due Dec. 6 at the Colonial, replacing Eddie Bracken in "Seven Year Itch," which will be rescheduled in January.

Estimates for Last Week

Getting Gertie's Garter, Majestic (6th wk) ($3.30; 1,500). Wound sixth week with near $5,500 on twofers; house is dark.

Quadrille, Colonial (2d wk) ($4.95; 1,570) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Final week equalled first with record-breaking $36,600, house is dark.

Haves $27,000, Frisco; Old Vic 'Dream' 55G (5)

San Francisco, Nov. 2.

Frisco's fall legit season got off with a bang last week with a sell-out opening for Helen Hayes in "What Every Woman Knows." Critical reaction was middling.

"Midsummer Night's Dream" opened last Wednesday (27) to good reviews at the Opera House and drew over $55,000 for its first five performances. It continues through next Sunday (7).

Future bookings include "That's Life," Alcazar, Nov. 9, indefinite run; Dublin Players, Geary, Nov. 22, two weeks; "Time Out for Ginger," Curran, Dec. 6, four weeks, subscription; "Saint Joan," Curran, Jan. 10, four weeks, subscription.

Estimate for Last Week

What Every Woman Knows, Curran (1st wk) ($3.85; 1,758) (Helen Hayes). Fair $27,000; continues.

'Moon' $15,000 First Week, Joe E. 20G, St. Loo Stock

St. Louis, Nov. 2.

After a nice first session Joe E. Brown in "Show-Off" drew fine $20,000 for its concluding stanza ending Sunday night (31) at the Empress. Marie Wilson and Melville Cooper have lead roles in "Little Hut," opening a two-week stock stand at the house tonight (Tues.) at the usual $2.50 top.

"Moon Is Blue" wound up the first of a two-week engagement at the American theatre with a fair $15,000 gross. Jerome Cowan, Martha Randall and Wayne Carson play the top roles. Eddie Bracken in "Seven Year Itch" follows, opening next Monday (8) for two weeks.

Future bookings include Dec. 6, "Saint Joan," American, one week, and "Teahouse of the August Moon," American, Dec. 20, two weeks.

'Breakfast' Mild $8,000, 4-Show Bow, Wilmington

Wilmington, Nov. 2.

"Wedding Breakfast," new Kermit Bloomgarten production, drew over $8,000 gross a four-performance breakin last Thursday-Saturday (28-30) at the 1,223-seat Playhouse here. Reviews were lukewarm for the play, the third offering of subscription series.

Future bookings include "Flowering Peach," Nov. 11-13; "Caine Mutiny Court Martial," Dec. 27-29, and "Seven Year Itch," Wonderful Town" and "Oh Men, Oh Women," without final dates.

JEAN ARTHUR $19,700 IN 'SAINT JOAN,' CINCY

Cincinnati, Nov. 2.

Jean Arthur in "Saint Joan" grossed a passable $19,700 last week in the 1,300-seat Cox at a $3.96 top. Subscription helped biz.

Cox relights Nov. 15 for two weeks of "Pajama Tops" on twofers. Subsequent bookings are "Oh Men, Oh Women," Cox, Nov. 29; "Moon Is Blue," Cox, Dec. 12, two weeks; "The Dark Is Light Enough," Taft, Dec. 27.

'Room' Neat $16,700 (4) For New Haven Tryout

New Haven, Nov. 2.

American premiere of "Living Room" at the Shubert last Thursday-Saturday (28-30) did practically capacity on its four performances. With a top of $4, that meant a standout gross of $16,700.

"On with the Show" is trying out this Thursday-Saturday (4-6), with "Lunatics and Lovers" due Nov. 17-20 and "Witness for the Prosecution" set for Nov. 25-27.

Continental in 'Cuckoo' Poor $2,200, Balto Stock

Baltimore, Nov. 2.

Expectations of better grosses at Don Swann's winter stock operation at the Hilltop-Parkway here did not materialize for his third bill of a projected 27-week season. Renzo Cesana (the Continental) pulled a meagre $2,200 in "Time Of The Cuckoo," continuing the slow pace set previously.

Bethel Leslie is current in "Sabrina Fair" for two weeks, with Reginald Owen in "Open House" set to follow.

'Itch' 15½G in Split

Milwaukee, Nov. 2.

"Seven Year Itch" grossed around $15,500 last week in seven performances split between the Auditorium, St. Paul; Iowa, Cedar Rapids and the Pabst here. Comedy completed a four-performance engagement in St. Paul with an approximate $2,100 take Sunday night (24). A one-nighter Tuesday (26) at the Iowa pulled in about $4,400, and five performances, Wednesday-Saturday (27-30), at the Pabst added around $9,000.

Eddie Bracken starrer in a three-stand split again this week.

'Ginger' $12,300 in Split

Billings, Mont., Nov. 2.

"Time Out for Ginger" took a slugging in the Montana territory last week. Comedy grossed around $12,300 in a four-way split, with three of the dates in Montana.

Series began with an approximate $5,600 take for a three performances, Monday-Tuesday (25-26) at the Capitol, Salt Lake City. Show got about $1,600 for a one-nighter Thursday (28), at the Marlow, Helena; around $2,000 for two showings, Friday (29), at the Bow, Butte, and approximately $3,100 for two performances Saturday (30), at the Fox here.

CURRENT STOCK BILLS
(Nov. 1-13)

Happy Birthday (Joan Blondell) Majestic, Ft. Worth (1-6).

Millicent's Castle, by Frederic Morton (tryout, stars Julie Wilson) —Bucks County Playhouse, New Hope, N. Y. (8-13).

My 3 Angels (Victor Jory)—Paper Mill Playhouse, Millburn, N. J.

'Caine' $32,500, Detroit; Greco Not-So-Hot 12G

Detroit, Nov. 2.

"Caine Mutiny Court Martial" grossed a big $32,500 last week at the 1,482-seat Cass at $4.40 top. Theatre now goes dark until Nov. 15, when relights with "Oh Men, Oh Women" for a fortnight.

"Jose Greco" and his Spanish troupe did a lanquid $12,000 at the 2,050-seat Shubert in the first week of a two week booking. Top is $3.30.

'Fanny' $53,872, 'S.P.' 43G, Phila.

Philadelphia, Nov. 2.

The town's two musical shows, "South Pacific" and "Fanny," continued Big last week. Hedgerow Theatre returned Saturday (30) to the Foyer of the Academy of Music for its winter midtown season and will offer the first Philly showing of "The Crucible," starting tomorrow night (Wed.).

Other arrivals last night, neither in the tryout category, were "Fifth Season," one week, Shubert, and "Getting Gertie's Garter," three weeks, Locust. "World of Sholom Aleichem" opens a three-week stand at the Walnut, tonight (Tues.).

Future bookings include Nov. 22, "Silk Stockings," tryout, Shubert, four weeks; Mask & Wig Club's "Tempest in a Teapot," Locust, one week; "Lunatics and Lovers," tryout, Walnut, two weeks; Nov. 24, "House of Flowers," tryout, Erlanger, four weeks; Nov. 29, "Black-Eyed Susan," tryout, Locust, one week; Dec. 6, "Anastasia," tryout, Walnut, two weeks; Dec. 25, "Grand Prize," tryout, Locust, two weeks.

Estimates for Last Week

South Pacific, Forrest (MD) (5th wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Holding steady pace; nearly $43,000.

Fanny, Shubert (MD) (3d wk) ($6; 1,870) (Ezio Pinza, Walter Slezak). Final week of the tryout played without subscription and edged up for another new local record, $53,872.

'King' Clicko $59,600, In Dallas-Memphis

Memphis, Nov. 2.

"King and I" racked a good $39,700 gross in seven performances at the South Hall Auditorium here last week at $4.40 top.

Take for two performances at the state fair, Dallas, Oct. 24, was around $19,900.

'Angels' $4,400 for 16 In Rochester Stock

Rochester, Nov. 2.

"My 3 Angels," curtain-raiser of the local Arena Theatre's fifth fall season, grossed a fair $4,400 for 16 performances at $2.20 top. Run ended last Saturday (30). Profit-sharing theatre parties with local clubs accounted for most of the midweek traffic.

Local theatre-in-the-round unveils "Hasty Heart" tonight (Tues.) for a three-week run.

'Sholom' $7,500, Hartford

Hartford, Nov. 2.

On the first leg of a national tour, "World of Sholom Aleichem" garnered a fair $7,500 at the Parsons Theatre here in three days (four perfs.) last Thursday-Saturday (28-30).

House is dark until next Wednesday (10), when it relights with the preem of "Black-Eyed Susan," new A. B. Shiffrin comedy. It's set for four days.

B'way Drops; 'Lady' $8,800 First 6, Page $14,100 in 6, Martin $52,400, 'Tender' $22,300, 'Reclining' $16,700

Biz on Broadway dipped last week. Drops from the previous week ranged from $4,100 for a straight play to $8,400 for a musical. Trend was customary for the pre-election stanza.

Only four shows went clean, with a sole straight play in the quartet. Sellouts were "Boy Friend," "Can - Can," "Pajama Game" and "Teahouse of the August Moon." Two entries, "King of Hearts" and "Oh Men, Oh Women", are due to close in the next few weeks.

Preems last week were "Traveling Lady" and "Rainmaker," with "Quadrille" and "Fanny" bowing today (Wed.) and tomorrow (Thurs.), respectively.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All Summer Long, Booth (D) (6th wk; 44; $5.75-$4.60; 766; $22,000). Over $17,000 (previous week, $17,600); moved Monday (1) from the Coronet.

Anniversary Waltz, Broadhurst (C) (30th wk; 235; $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Just under $20,700 (previous week, $23,600).

Boy Friend, Royale (MC) (5th wk; 36; $6.90; 1,172; $38,200). Capacity at $38,300 (previous week, $38,400).

By the Beautiful Sea, Imperial (MC) (30th wk; 236; $6.90; 1,400; $50,000). (Shirley Booth). Over $24,700 (previous week, $33,100).

Caine Mutiny Court Martial, Plymouth (D) (41st wk; 324; $5.75-$4.60; $33,331) Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $32,300 (previous week, $33,300).

Can-Can, Shubert (MC) (78th wk; 620; $6.90; 1,361; $50,160). Sellout, just $50,400 (previous week, $50,500).

Dear Charles, Morosco (C) (7th wk; 53; $6.90-$5.75-$4.60; $29,850) (Tullulah Bankhead). Almost $28,700 (previous week, $29,900).

Fragile Fox, Belasco (D) (3d wk; 23; $5.75; $4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Almost $11,500, with some theatre parties (previous week, $8,500).

King of Hearts, National (C) (31st wk; 242; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper). Almost $14,500 on twofers (previous week, $15,700); closes Nov. 27 to tour.

Kismet, Ziegfeld (OP) (48th wk; 380; $6.90; 1,528; $57,908) (Alfred Drake. Over $56,900 (previous week, $57,900).

Oh Men, Oh Women, Miller (C) (46th wk; 374; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Almost $9,400, with some twofers (previous week $11,500); closes Nov. 13 to tour with Ralph Bellamy replacing Bridges as star.

On Your Toes, 46th St. (MC) (3d wk; 24; $8.05-$6.90; 1,319; $48,547); (Vera Zorina, Bobby Van). Almost $36,100 (previous week, $42,800).

Pajama Game, S. James (MC) (25th wk; 196; $6.90; 1,571; 51,717) (John Raitt, Janice Paige, Eddie Foy Jr.). Capacity again, over $52,100.

Peter Pan, Winter Garden (MD) (2d wk; 13; $6.90; 1,510; $57,500) (Mary Martin). Almost $52,400 (previous week, $36,500 for first five performances).

Rainmaker, Cort (D) (1st wk; 4; $5.75-$4.60; 1,056; $29,000 (Geraldine Page). Opened last Thursday (28) to six favorable reviews and one negative notice (Watts, Post); grossed nearly $14,100 for first four performances and two previews.

Reclining Figure, Lyceum (C) (4th wk; 28; $5.75-$4.60; 995; $23,389). Nearly $16,700 (previous week, $18,100).

Seven Year Itch, Fulton (C) 102d wk; 813; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent. Almost $21,200 (previous week, $23,000).

Sold Gold Cadillac, Music Box (C) (52d wk; 413; $5.75-$4.60; 1,077; $27,811). Just under $21,300 (previous week, $25,200).

Tea and Sympathy, Barrymore (D) (57th wk; 453; $5.75-$4.60; 1,214; $28,300) (Joan Fontaine) Nearly $21,400 (previous week, $24,900).

Teahouse of the August Moon, Beck (C) (55th wk; 444; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Another sellout over $34,100.

Tender Trap, Longacre (C) (3d wk; 21; $5.75; $4.60; 1,048; $26,317) (Robert Preston, Kim Hunter, Ronny Graham). Almost $22,300 (previous week, $22,300).

Traveling Lady, Playhouse (D) ($5.75-$4.60; 999; $23,500) (Kim Stanley). Opened last Wednesday (27) to one favorable review (Atkinson, Times) and six negative notices; grossed nearly $8,800 for first six performances.

Miscellaneous

Sing Me No Lullaby, Phoeni (D) (3d wk; 22; $3.45; 1,150; $20,000). Over $7,600 (previous week, $11,000).

OPENING THIS WEEK

Quadrille, Coronet (C) ($6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Play by Noel Coward, presented by John C. Wilson & H. M. Tennent, Ltd.; production financed at $75,000, cost about $40,000 to bring in, including approximately $6,000 tryout profit but excluding bonds, and can break even at around $20,000 gross; opens tonight (Wed).

Fanny, Majestic (MD) ($7.50; 1,510; $63,000) (Ezio Pinza, Walter Slezak). Musical with book by S. N. Behrman & Joshua Logan based on Marcel Pagnol's trilogy, with music and lyrics by Harold Rome, presented by David Merrick & Logan; production financed at $275,000, cost about $290,000 to bring in including approximately $30,000 tryout profit but excluding bonds, and can break even at around $39,000 gross; opens tomorrow night (Thurs.).

OFF-BROADWAY SHOWS
(Figures denote opening dates)

Clandestine Marriage, Provincetown (9-29-54).

Dybbuk, 4th St. (10-26-54).

I Feel Wonderful, de Lys (10-18-54).

In Splendid Error, Greenwich Mews (10-26-54).

Sands of the Negev, President (10-25-54).

Slight Delinquent, Blackfriars (10-25-54).

Stone For Danny Fisher, Downtown National (10-21-54).

Way of the World, Cherry Lane (10-2-54).

'SEASON' SO-SO $16,900, SINGLE WEEK IN WASH.

Washington, Nov. 2.

"Fifth Season," the season's first entry at the Shubert Theatre, drew a comfortable $16,900 for its single stanza D. C. stand last week, with indications that it might have gone even better in a second week. Play drew "yes and no" reviews from the critics, but the public liked it.

"Gentleman Prefer Blondes" is currently at the Shubert, second time it has been in Washington. The National Theatre, dark last week, reopened last night (Mon.) with a pre-Broadway fortnight of "Wedding Breakfast."

'Face' $17,600, L.A.

Los Angeles, Nov. 2.

Town is without a legit offering this week, and nothing due for another fortnight. Then "Time Out for Ginger" rekindles the Biltmore Theatre with "Sailor's Delight" going into the Huntington Hartford Theatre, Nov 15.

Hartford last week had a smash-eroo $17,600 with Jessica Tandy and Hume Cronyn in "Face to Face," a bill of readings.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 22d week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	23	24
Total weeks played so far by all shows	377	341
Total gross for all shows last week	$612,500	$571,500
Season's total gross so far	$10,379,600	$9,810,300
Number of new productions	14	17

ROAD
Excluding stock

Number of current shows reported	20	16
Total weeks played so far by all shows	261	279
Total gross for all shows last week	$517,800	$345,100
Season's total gross so far	$7,426,800	$6,372,600

Shows on Broadway

The Rainmaker

thel Linder Reiner (in association with Hope Abelson) of comedy in three acts, by N. Richard Nash. Stars Geraldine Page; features Darren McGavin, Richard Coogan, Joseph Sullivan, Albert Salmi, Tom Flatley Reynolds, Cameron Prud'homme. Directed by Joseph Anthony; scenery and lighting, Ralph Alswang; costumes, Bolasni. At Cort, N.Y., Oct. 28, '54; $5.75-$4.60 top ($6.90 opening).

H. C. Curry ..... Cameron Prud'homme
Noah Curry ..... Joseph Sullivan
Jim Curry ..... Albert Salmi
Lizzie Curry ..... Geraldine Page
File ..... Richard Coogan
Sheriff Thomas ... Tom Flatley Reynolds
Bill Starbuck ..... Darren McGavin

Tele scripter N. Richard Nash, whose previous legit efforts have been the rather serious "The Young and Fair" and "See the Jaguar," has come up with a comedy in his newest play, "The Rainmaker." It's a folksy southwest yarn about a lively, level-headed girl who escapes the dire fate of spinsterhood, and it's an animated and fairly diverting show that should have a moderate run. It is also an interesting prospect for film adaptation.

"The Rainmaker" has an arresting central idea. It's about a sensible but "plain" young woman whose fluttery shyness scares off possible suitors and is thereby the despair of her rancher father and brothers. When an eloquent charlatan, posing as a rainmaker, arrives during a prolonged drought he cons the rancher out of $100 and talks the nervously eager daughter into the conviction that she's beautiful. Armed with this feminine consciousness, she's just what the manly deputy sheriff wants.

Although the story is thi it keeps the key characters as the center of attention and offers a number of laughably meaty scenes. Geraldine Page, who became an overnight star sensation on Broadway two seasons ago in "Mid-Summer" and repeated last season in "The Immoralist," demonstrates that she's no single-note talent, but a versatile and resourceful actress. Although she's still a rather "busy" player who stuffs a part with mannerisms, she reveals promising tendency toward simplicity and economy.

As wasn't possible in her tear-jerking previous roles, the actress shows an unsuspected but well developed talent for hilarious comedy. From her first coltish entrance in bluejeans and demure hairdo, she is an infectiously frisky comedienne, but saves the biggest laughs for a second act scene in which she "sashays" around the stage imitating the flirtatious tactics of coy local belles, though bordering perilously on outright farce.

Under Joseph Anthony's frantically fussy direction, the whole cast seems in danger of acting the play right out of the theatre. However, Darren McGavin does reasonably well with the difficult role of the itinerant braggadocio. Cameron Prud'homme is believable as the rancher with the wisdom of tolerance.

Albert Salmi is amusing as the girl's dimwit but sympathetic brother. Joseph Sullivan is convincing as the smug older brother with contempt for other people's illusions, Richard Coogan is acceptable in the ill-explained role of the self-doubting deputy sheriff and Tom Flatley Reynolds is credible as the fatherly sheriff. Ralph Alswang has designed an impressionistic ranchhouse interior, with a sidestage sheriff's office and ranch outbuilding. *Hobe.*

The Traveling Lady

Playwrights Co. production of drama, in three acts (four scenes), by Horton Foote. Features Kim Stanley, Jack Lord, Lonny Chapman, Katherine Squire, Kathleen Comegys. Directed by Vincent J. Donehue; scenery, lighting and costumes, Ben Edwards. At Playhouse, N.Y., Oct. 27, '54; $5.75-$4.60 top ($6.90 opening).

Mrs. Mavis ..... Mary Perry
Slim Murray ..... Jack Lord
Judge Robedaux ..... Calvin Thomas
Georgette Thomas ..... Kim Stanley
Margaret Rose ..... Brook Seawell
Clara Breedlove ..... Helen Carew
Sister Mavis ..... Katherine Squire
Mrs. Tillman ..... Kathleen Comegys
Henry Thomas ..... Lanny Chapman
Sheriff ..... Tony Sexton

Occasionally an outstanding performance can save an ordinary play. Kim Stanley, one of Broadway's most talented young actresses, gives a truly fine performance in "The Traveling Lady," but the Horton Foote drama doesn't provide her with enough substance to make a satisfactory evening's entertainment.

The Playwrights Co. production is a respectable effort that may have a modest and fairly approving audience, but it's a questionable prospect for general popularity and therefore a dubious boxoffice bet. It may have a moderate run if, as reported, the management is prepared to support it with a strong exploitation campaign, but its best chance of eventual payoff may be from a possible film sale.

Miss Stanley, the sort of unglamorous actress that occasionally reaches stardom in the theatre, gives the top performance of her young career in the title part of the inarticulate, humbly heroic drudge married to a bum, but bravely determined to be a good mother to their small daughter. It is a tender, sensitive, unabashedly honest, undeniably touching portrayal that justifies Miss Stanley's increasing reputation in the trade.

It also indicates that the actress is on the verge of becoming a real star. That is, not simply a player with official star billing (she was given that the day after the opening) but the exceptional actor whose entrance animates a play and enkindles audience imagination, a personality with boxoffice draw beyond the show and part.

But "Traveling Lady," in the current "mood piece" fashion, see more of a character study than full-dimension play. Although it has attention-getting characters and a provocative basic situation, with fairly dramatic incidents, it seems curiously untheatrical. It's reasonably interesting, but insufficiently stirring or entertaining. It's likely to be difficult to sell to the public.

Not only Miss Stanley gives a memorable performance. The author, who always writes about his native smalltown Texas, has created a believable atmosphere of rural life and an assortment of picturesque but ill-defined characters, some of whom occasionally occupy too much attention for the overall effectiveness of the story.

Although that is a fault of dramatic construction, it enables the supporting players to give notable performances. Lonny Chapman is expressive in the relatively brief role of the worthless husband who is thrown into panic by responsibility. Jack Lord is convincing as the quiet, intense man who befriends the harried young mother. Helen Carew is unobtrusively believable as his observant, generous and wise sister. Katherine Squire is plausible as a well-meaning busybody, Mary Perry is amusing as a resolutely eccentric crone and Kathleen Comegys is credible as a gullible temperance missionary.

Vincent J. Donehue, who has directed some of the author's television scripts and his "Trip to Bountiful" on Broadway last season, has staged "Lady" with seemingly excessive restraint, but Ben Edwards has provided an expressive setting of a modest cottage porch and yard.

Foote has denied that "Lady" was originally a video script panded for the stage. There's no reason to doubt him, but it's also easy to see why the question was raised. In fact, "Lady" seems a natural for condemnation as a tv vehicle. *Hobe.*

Yiddish Show

Wish Me Luck

Irving Jacobson and Irving Grossman production of play with music in two acts (six scenes) by William Siegel, with music by Joseph Rumshinsky, lyrics by Jacob Jacobs. Stars Jacobson, Diana Goldberg, Mae Schoenfeld, Grossman. Directed by Judah Bleich; scenery, Michael Saltzman. At Second Ave. Theatre, N. Y., Oct. 31, '54; $3.45 top.

"Wish Me Luck" isn't likely to enlarge the limited Yiddish-language theatre audience in New York. It's a formula job that should please the oldsters.

A redeeming feature, however, is that several talented Yiddish performers are given a showcase. Irving Jacobson knows how to build yocks and is a pleasur to watch. Mae Shoenfeld is also a laughgetter. Diana Goldberg moves around a stage gayly and puts over a song with verve, while Irving Grossman pipes enthusiastically and can emote with restraint.

It's this quartet, all starring in the production, who give a lift to an otherwise tired script. Complicated plot has a husband, wife, her two sisters and father all living in the same house. The wife believes she's in love with her younger sister's fiance, who's an ex-beau of hers and also a con m A cousin of the family is carrying a torch for the engaged girl, while the remaining sister is trying to lure him into marriage.

In the various fortunes, Miss Goldberg scores on two numbers, Grossman does a nice job with a sorrowful "How Can I Live Without a Heart" and Miss Shoenfeld and Jacobson team up on a medley of butchered pop tunes. It's a routine they've done in previous shows and has risible value.

Music by Joseph Rumshinsky is rhythmic, while Jacob Jacob's lyrics, delivered in both Yiddish and English, are okay. Michael Saltzman's living room set is functionable. *Jess.*

Off-B'way Shows

The Dybbuk

David Rose production of drama in three acts by S. Ansky, adapted by Henry G. Alsberg. Directed by Ross Settings, Alfred Leslie; choreography, Edward Caton; lighting, Richard Jackson; music based on Chassidic melodies, adapted by Thomas Mayer. At 4th Street Theatre, N.Y., Oct 26, '54; $3 top.

Messenger ..... Charles Brin
Batlon ..... Martin Garner
2d Batlon ..... Jack Hollander
2d Batlon ..... Max Rosen
Channon ..... Robert Dowdell
Meyer ..... Sanford Seeger
Hennoch ..... Alex Lord
Hannah-Esther ..... Miriam Elyas
Frade ..... Miriam Elyas
Leah ..... Rachel Armour
Gittel ..... Lila Popper
Sender ..... Lou Gilbert
Wedding Guest ..... Martin Garner
Drazel ..... Daphne Vane
Blind Woman ..... Mavis Walters
Drunkard ..... Aileen Passloff
Old Sailor ..... Noel Schwartz
Hunchback ..... David Roher
Bassia ..... Eva Rubinstein
Nachmon ..... Jack Hollander
Rabbi Mendel ..... Max Rosen
Menashe ..... Albert Valentine
Mikhoel ..... Alex Lord
Rabbi Azrael ..... Ludwig Donath
Rabbi Samson ..... David Ross
Dayonim ..... Martin Garner
2d Dayonim ..... Albert Valentine
Chassid ..... Herbert Rapoport
Soloists ..... Rafael Sanchez, Rolf Wallerstein

If all three acts of this new English translation of S. Ansky's "The Dybbuk" were as powerful as the last, the 4th Street Playhouse would have an auspicious opener. Unfortunately they're not. Pace of the initial two acts is slow, and the performances therein aren't particularly stimulating.

Adaptor Henry G. Alsberg hits his stride in the final act, however, with a tremendous assist from Ludwig Donath, who gives a sensitive and convincing and inspiring portrayal of a head Rabbi. Show also hits its dramatic peak during that stanza in which Donath exercises religious methods to rid a girl's body of the soul of her dead suitor (the Dybbuk).

Play is produced via center staging in a one-flight up theatre, with the action confined to a small area. In a three-way spread, David Ross produced, directed and performs. He does okay in the last category, while his direction succeeds in creating an aura of mysticism. Physical production has been kept to a mi imum.

Importantly cast are Robert Dowdell, the lad turned Dybbuk, Rachel Armour, as the girl he plagues, and Lou Gilbert, as her money-hungry father. Miss Armour is properly doleful and a little too wistful. Gilbert does okay as does Dowdell. Most of the characterizations, however, are etched along standard lines. Edward Caton's second act beggar's dance isn't particularly impressive. *Jess.*

Sands of the Negev

Benjamin & Lawrence Rothman production of drama in three acts, by Yigal Mossensohn, adapted by Shimon Wincelberg. Stars Celia Adler, Peter Capell; features Michael Lewin, Si Oakland, Gregory Morton, Anna Minot, Sylvia Davis, Elinor Randel, George Ziboran. Directed by Boris Tumarin; scenery and lighting, Mordi Gassner; dances, Ora Braun. At President Theatre, N.Y., Oct. 19, '54; $4.60 top.

Ruth ..... Sylvia Davis
Zvi ..... Si Oakland
Galiah ..... Elinor Randel
Dan ..... George Georan
Binyami ..... Michael Lewin
Itmar ..... Gregory Morton
Rivka ..... Celia Adler
Shosh ..... Anna Minot
Avraham ..... Peter Capell

Simon Wincelberg's English adaptation of Yigal Mossesohn's "Sands of the Negev" lacks dramatic punch or emotional pull. When originally produced in 1949 at the Habima Theatre, Tel Aviv, it ran for nearly two years. A repeat of the successful Israeli run doesn't look probable.

That the play may have been weakened in language transition is moot. In any case, the situations and characters are too familiar. Story concerns a group of Israelis defending their settlement on the Egyptian border during Israel's war of independence. Their courage, convictions, conflicts and sacrifices are brought into play, but in a machine-made way. Probably much of the action is factual, but either Mossensohn or Wincelberg it lacks effective dramatic treatment.

Performances generally lack shading. Costars Celia Adler and Peter Capell, as a married couple, with latter functioning as head of the civilian population defending the settlement, are unconvincing. Gregory Morton and Ann Minot register in the respective roles of a man fed up with destruction and a radio operator who returns to the settlement to aid in the conflict and incidentally pick up a past romance.

Si Oakland is okay in a comic relief role that's marred by some tedious lines. Boris Tumarin's direction has a heavy-handed quality, but the production design and lighting by Mordi Gassner are imaginative. *Jess.*

Shows Out of Town

The Living Room

New Haven, Oct. 28.

ilbert Miller and Donald Albery production of drama in two acts (four scenes) by Graham Greene. Stars Barbara Bel Geddes; features Walter Fitzgerald, Ann Shoemaker, Michael Goodliffe, Nora Nicholson. Directed by Hugh Hunt; scenery, Raymond Sovey; costumes, Kathryn B. Miller. At Shubert, New Haven, Oct. 28, '54; $4 top.

Mary ..... Hazel Jones
Rose Pemberton ..... Barbara Bel Geddes
Michael Dennis ..... Michael Goodliffe
Miss Terese Browne ..... Nora Nicholson
Miss Helen Browne ..... Ann Shoemaker
Fr. James Browne ..... Walter Fitzgerald
Mrs. Dennis ..... Norma Winters

There is something a bit paradoxical about the American premiere of the current London hit, "The Living Room." Although the production has made a successful physical crossing to the U. S., its dramatic essence has not survived as well.

This reaction is perhaps due to a lack of solution of the play's major theme, or even a clear posing of exactly what that major theme is. Also, an innocuous finale tends to let down the audience.

Certain phases of the staging, too, leave something to be desired at various key points, such as a scene in which a hysterical wife overacts a poorly directed threatened suicide sequence. The show will require a fair share of stepping up, with clarification and more potent development of present potentialities, before realizing Broadway standards.

"Living Room" concerns the problem of a Catholic girl in love with an older, married man, a Protestant, and the reactions of her pious relatives to that situation. Ultimately, the apparent hopelessness of her future proves too much for the girl, and when she fails to find concrete guidance from her priest-uncle, she kills herself.

The play may be regarded in some quarters as an indictment of the Catholic Church's attitude toward divorce and those outside the church, as well as the Church's failure in this case to unravel the knotty problem involved. That could make the play exceedingly controversial.

"Room" has interesting elements, such as the at-sword's-point philosophies of the married Protestant and the crippled priest. Whether or not the play is strong enough to draw converts to either side is moot. The dialog is meaty, and a certain undercurrent of suspense is generated, but peters out in the end.

Performances are good, with Miss Bel Geddes effective as the confused young girl who goes from romantic ecstasy to suicide. She is physically attractive and displays the exacting combination of youthful innocence and dramatic ability demanded by the role.

Walter Fitzgerald's interpretation of the priest unfolds some capable acting but occasionally drifts into a thick accent. Michael Goodliffe skillfully warms up to the part of the married man. As the girl's maiden aunts, Ann Shoemaker and Nora Nicholson rate plaudits, the former as the bitter opponent of illicit romance, the latter exhibiting a delightfully coy senility.

Brief appearance of Norma Winters as the overwrought wife is marred by apparently poor direction. Hazel Jones is an efficient maid.

A suitably depressing setting, with a novel transparent wall, places the action in the living room and hallway of an old-fashioned London home. Costumes range appropriately from vintage gowns to modern apparel. *Bone.*

Wedding Breakfast

Wilmington, Oct. 28.

Kermit Bloomgarden production of comedy-drama in two acts, by Theodore Reeves. Directed by Herman Shumlin; scenery and lighting, William and Jean Eckhart; costumes, Edith Luytens. At Playhouse, Wilmington, Oct. 28, '54; $3.85 top.

Ruth ..... Virginia Vincent
Norman ..... Harvey Lembeck
Stella ..... Lee Grant
Ralph ..... Anthony Franciosa

As of now, "Wedding Breakfast" doesn't have what it takes for Broadway. In sense the play ends long before the final curtain, pointing up the need for cutting and revision.

A quartet of talented actors make up the cast, but time and again they are stymied by the heavy-handed script. The first act starts out in a comedy vein but in the second switches to drama.

Play is about two sisters. One, a good-humored, fix-it type, is engaged to a small-time bookkeeper. The other, a sophisticated career girl, has been jilted by a doctor. She carries a chip on her shoulder and almost ruins four lines by trying to transform a subsequent suitor from a hardware dealer into a lawyer.

Lee Grant is excellent as the career girl, although the script makes her a prig in many scenes. But the actress succeeds in making the character believable and sympathetic. Playwright Theodore Reeves has written a more attractive part in the good-natured sister, and Virginia Vincent proves an accomplished player as her matchmaking efforts draw chuckles and she handles a dramatic scene near the end with fine feeling.

Anthony Franciosa turns in a virile and well-balanced performance as the harried suitor, and Harvey Lembeck makes the baffled bookkeeper warm and genuine. William and Jean Eckhart's multiple setting, depicting two separate apartments, is a standout and Herman Shumlin has supplied sensitive direction. But "Wedding Breakfast" offers only a snack for those expecting a full course meal. *Klep.*

Ballet Review

Ballets Espagnols

Michaux Moody (in association with Jules Boron) production in two acts (15 numbers). Stars Teresa & Luisillo; features Carmen Aracena, Amparo Bauset, Gloria Goma, Mercedes Molina, Mari Roman, Antonio Cano, Pablo Canis, Miguel Carmona, Felix Rodriguez, Alberto Mas, and Marla Vivo, Angel Iglesias, Jose Romero, Nino de Almaden; conductors, Julian Hannel, Werner Torkanoswky. At Mark Hellinger, N.Y., Oct. 31, '54.

This is a whiz of a Spanish dance show. Accent is on theatre and drama, rather than concert. Show is almost a revue, with singers and guitarists as well as dancers. But Ballets Espagnols, in its N. Y. debut, discloses a roster of top dancers who are true artists in the field, and who carry on the authentic traditions of the Spanish dance superbly, while giving it modern styling and swing.

Result is a bright, fast-paced presentation, with nary a dud i the swift succession of varied offerings, for as exciting a dance evening as Gotham has had in years.

Troupe is headed by its organizers, Teresa and Luisillo, a brilliant young dance duo who not only contribute some of the evening's top moments, but have staged and choreographed the whole production as well. They've used imagination, as well as rich trappings and costumings, for their presentation, while yet retaining a simplicity of background.

Luisillo is a versatile dancer, lithe, slim and quick as a whip. Teresa (his wife) is also adept, and the five men and five women in support are all accomplished dancers, and in other troupes would be starred. In addition to the dancers, there is a vivid dynamo of a singer in Maria Vivo and a true flamenco chanter Nino de Almaden.

It's hard to pick out highlights i the procession of solos, small groups and large production numbers, dramatic or cimc, that mark the evening. There is one number, "Luna de Sangre," a tragic ballet about ill-starred love and gypsy feuds, which is danced without music, the story being told dramatically via a variety of heel-and-toe tappings and finger-snapping for gripping event.

Luisillo and Teresa also standout in "El Prisionero," where a jailed lover's fevered passion makes startling ballet. *Bron.*

Equity Review

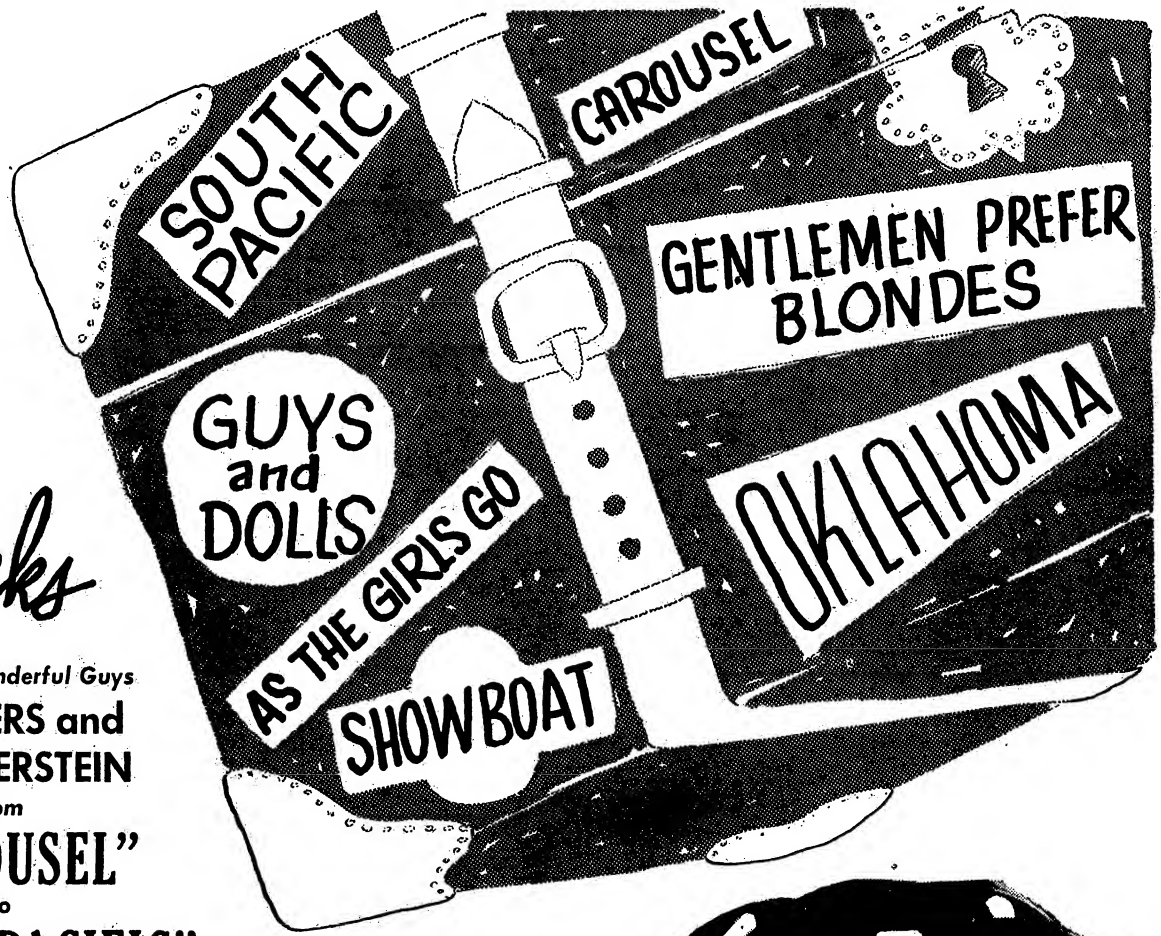
Fallen Angels

(LENOX HILL, N. Y.)

Equity Library Theatre has a brand new staff, the Lenox Hill Playhouse has been shined up, and an attempt is made with Noel Coward's "Fallen Angels" to give the 11th season a happy sendoff. Sadly, Coward's jest about the mutual lech of two married women for a continental charmer is tired and tawdry stuff.

Most of the play's distaff duolog is played by Avril Gentles, a Channing-esque blonde with an amusing bass voice, and Estelle Omens, a sleepy-eyed brunette with remarkably loose joints. They both know how to play deadpan comedy, and their lusty antics get som laughs, but it's a waste of energy.

Barney Biro and Bill Landis appear briefly as the inept husbands, Nancy Quint finds way to make her maid seem different, and Lee Papell, as the great lover, enlivens the play's final 10 minutes with his mustachioed virility. *Geor.*



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Shows Abroad

The Living Room

Paris, Oct. 25.

Mary Morgan production of play in 4 scenes and epilogue by Graham Greene. Translated by Jean Mercure. Directed by Jean Mercure. Sets by Francois Ganeau. At Saint-Georges Theatre, Paris, Oct. 25, '54.

Mary ..... Claire
Michael Denis ..... Yves Vincent
Rose Pemberton ..... Nelly Borgeaud
Therese Browne ..... Madeline Cheminat
Helene Browne ..... Mady Berry
Abbe James Browne ..... Jean Mercure
Mme. Dennis ..... Jandeline

Novelist Graham Greene's first play, a London click due in New York soon, is the dramatic smash of the present Paris season. Mounted with great care and intelligence by Jean Mercure and acted by a superlative company of which he is one, "Living Room" has local play-goers by the ears and looks set for indefinite capacity trade. This despite complaints about its obscurity and grotesque characters.

Play presents problem of an orphaned Catholic girl who falls in love with middle-aged Protestant chained by pity to an hysterical wife. The girl lives with two maiden great-aunts and her uncle, a crippled priest, and the action takes place in their Charles Addams-like mansion.

"Living Room" is on talky side, but Greene manages to keep it continually interesting, and Mercure's clever direction and the fine performances save it from becoming static. Unlike the London original, in this production Mercure as the priest and Mady Berry as the dictatorial aunt stand out, though Nelly Borgeaud as the girl turns in an acceptable characterization. Madeleine Cheminat, as the weak sister and Yves Vincent as the lover are sound; and Jandeline has an effective scene as the unhappy wife. Geneau's spooky house decor is atmospheric and the entire production is of highest quality. *Curt.*

The Little Glass Clock

Glasgow, Oct. 23.

John Clements Plays Ltd. production of comedy in three acts by Hugh Mills. Stars Kay Hammond, John Clements, Basil Sidney, George Relph. Directed by John Clements; setting and costumes, Doris Zinkeisen. At ing's Theatre, Glasgow, $1.20 top.

Gisele ..... Clare radley
Abbe Mati ..... George Relph
Julien ..... Andrew Laurence
Comtesse de Montfort ..... Kay Hammond
Comte de Montfort ..... John Clements
Lieutenant ..... Robert Beaumont
Drummed Boy ..... Tony Burton
Hypolite ..... Brian Charteris
Marchal Francois de Sevres ..... Basil Sydney
General de Courcelles ..... Patrick Barton
Soldier ..... James Lloyd
Cardinal Pio di Amadori ..... Howieson Culff
His Majesty Louis XV ..... George Curzon

For his latest venture John Clements, w.k. British actor-manager, has chosen a new comedy by John Mills, set in a gorgeously-furnished French chateau in mid-18th century and cast his wife, Kay Hammond, as a French comtesse, with himself as the count.

Although both Clements and Miss Hammond have an assured quota of fans for their individually stylised acting, they will have to rejig this three-acter if ultimate success is to be certain. The first act is too slow, and the third needs tightening. There are also too many flat passages and the dialogue, while occasionally witty, generally lacks sparkle.

The piece is partly saved by near-flawless acting by the principals. Miss Hammond, with her unusual drawling voice, portrays wifely guile and femini ity, with expressive subtlety. Clements has a hurt dignity as the Comte who dresses up as a cleric. There is a cool masterly cameo of a cardinal by Howieson Culff. George Relph's abbe, who masquerades as a soldier at the front, standout, and Basil Sydney turns in commendable work as the Marechal.

The plot is thin and conventional. The newlywed Count and Countess are preparing for their wedding night when the groom is told he has been upped to a Generalship and is ordered ronto to the battlefront. The fun is meant to begin when it's learned that the Marechal who has promoted him is a former suitor of the Countess. But a promising series of situations is bogged down by wordy and uninspired dialog.

Gord.

The Seven Year Itch

Dublin, Oct. 16.

Dublin Globe Theatre production of George Axelrod comedy in three acts. Stars Milo O'Shea, Paula Byrne. Directed by Godfrey Quigley; settings, Michael O'Herlihy. At Gaiety, Dubli , Oct. 4, '54.

Richard Sherman ..... Milo O'Shea
Ricky ..... Jeremy Swan
Helen Sherman ..... Pamela Duncan
Miss Morris ..... Deirdre McSharry
Elaine ..... Maureen Toal
Marie Whatever-Her-Name-Was ..... Genevieve Lyons
The Girl ..... Paula Byrne
Dr. Brubaker ..... Denis Brennan
Tom Mackenzie ..... T. P. Mc Kenna
Voice of Richard's Conscience ..... Bob Gallico
Voice of Girl's Conscience ..... Jennifer Laurence
Pat ..... Elpi Mohr

Modern U. S. comedies generally don't go over with Dublin audiences, but slick playing by Milo O'Shea puts this funny George Axelrod piece across. O'Shea is a clever player who has returned to straight parts after appearing in intimate revue for some time.

Paula Byrne has the right amount of ingenuousness as the girl from upstairs, and there is an excellent piece of professional suavity from Denis Brennan as the psychiatrist. Rest of the cast is competent.

Stage management was not all that could be wished at the opening, but the staging is sound. Setting by Michael O'Herlihy is excellent.

This is the second production of the Dublin Globe, a new company, but includes top players from the Gate and Abbey companies.

Mac.

Singing America

Vienna, Oct. 26.

U. S. Information Service production; directed and written by Dr. Marcel Prawy. With Lynne Forrester, Olive Moorefield, Walter Canoy, Werner Harms, Keith Engen, rchestra directed by Heinz Sandauer; settings, Felix Smetana. At Cosmos Theatre, Josef Hall, Vienna.

Marcel Prawy's "Singing America" has had its 250th performance, a tribute to his personal draw with his all-American cast. No newspaper propaganda nor any broadcast can compare with its effect on the population, "teaching" American history plus acquainting the average Austrian with American art.

The two-hour layout is loaded with talent and is astutely staged and written by Prawy. The first part plays during the pioneer days, 100 years ago, while in the second part a Viennese reporter glances at New York around the turn of the century.

Pittsburghian Olive Moorefield, Negro soprano, is a strong individual performer. Soprano Lynne Forrester delivers folksongs in okay style with much charm. The vocal trio, Walter Canoy, Keith Engen and Werner Harms, is also a leading factor in the all-around excellence of this show.

Two historical songalogs register heavily. The scene of the workers union demanding an eight-hour day in song, and the story of the locomotive engineer, Casey Jones, are best-received. The Easter Parade on Fifth Ave. is a well-calculated finisher.

Felix Smetana deserves credit for his settings and lighting.

David Mathe's saxophone rendering of "Swanee River" is good. The Heinz Sandauer orch backing is also okay. Drummer Karl Rubesch is a standout. *Maas.*

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Legit Booming

Continued from page 1

is also drawing standee trade with favorable reviews.

Even though not a single new show has gotten allout smash notices so far this season, there has been capacity trade for the two cited entries and healthy attendance for various other offerings which drew mixed critical reaction. In fact, only one of the new season's regular-run productions, "Home Is the Hero," has folded thus far.

Big grossers on Broadway have included "Kismet," "Pajama Game" and "Can-Can" among the musicals, with "Peter Pan" an indicated addition, and "Teahouse of the August Moon," "Caine Mutiny Court Martial," "Dear Charles," "Tea and Sympathy," "Solid Gold Cadillac" and "Seven Year Itch" as straight plays. Prospective additions to the list are "Fanny" and Quadrille," both arriving this week.

Road's Top Grossers

On the road the top grossers have been "King and I," "Fanny," "Midsummer Night's Dream," "Quadrille," "Caine Mutiny Court Martial," "Seven Year Itch," "What Every Woman Knows," "Wonderful Town" and, in most weeks, "South Pacific."

For the first 21 weeks of the season (that is, through week-before-last) the comparative gross totals for Broadway for the last eight seasons have been as follows:

Season	Total Gross
1947-48	$8,944,300
1948-49	9,164,400
1949-50	8,992,800
1950-51	8,705,000
1951-52	8,695,000
1952-53	7,737,800
1953-54	9,238,800
1954-55	9,767,100

For the corresponding 21 weeks the total number of weeks played by all shows on Broadway during the last eight seasons have been as follows:

1947-48	428
1948-49	392
1949-50	341
1950-51	370
1951-52	315
1952-53	283
1953-54	317
1954-55	354

The gross figures for the road for the corresponding period for the seven seasons have been as follows:—

1948-49	$8,147,100
1949-50	5,994,200
1950-51	7,141,400
1951-52	5,958,000
1952-53	7,128,900
1953-54	6,027,500
1954-55	6,891,000

Total weeks played by all shows on the road for the 21week period have been as follows:

1948-49	258
1949-50	390
1950-51	292
1951-52	220
1952-53	265
1953-54	263
1954-55	261

Operating Statements

WONDERFUL TOWN
(As of Oct. 2, '54)

Gross, last three weeks, $89,683.
Loss for period, $1,745.
Total net profit to date, $203,224.
Total distribution profit to date, $150,000.
Available for distribution, $709.

TEA AND SYMPATHY
(As of Oct. 2, '54)

Gross, last four weeks, $95,718.
Profit for period, $19,111.
Total net profit to date, $254,960.
Distributed last week, $20,000.
Total distributed profit to date, $185,000.
Available for distribution, $35,130.

Current Road Shows

(Nov. 1-13)

Bad Seed (Nancy Kelly) (tryout)—Court Square, Springfield, Mass. (12-13).

Black-Eyed Susan (Vincent Price) (tryout)—Parsons, Hartford (10-13).

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Hanna, Cleve (1-6); Royal Alexandra, Toronto (8-13).

Face to Face (Jessica Tandy, Hume Cronyn) (tryout) — Geary, S. F. (1-13) (Reviewed in VARIETY, Oct. 27, '54).

Fifth Season (Chester Morris, Joseph Buloff) — Shubert, Phila. (1-6); Nixon, Pitt (8-13).

Flowering Peach (Menasha Skulnik) (tryout)—Playhouse, Wilmington (11-13).

Gentlemen Prefer Blondes — Shubert, Wash. (1-6); Opera House, Boston (8-13).

Getting Gertie's Garter—Locust, Phila. (1-13).

King and I (Leonard Graves, Patricia Morison) — Aud., Louisville (1-6); Keith's, Dayton (8-13).

Living Room (Barbara Bel Geddes)—Plymouth, Boston (1-13) (Reviewed in VARIETY this week).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway)—War Memorial, S. F. (1-7); Memorial Aud., Sacramento (8-9); Shrine Aud., L. A. (12-13).

Moon Is Blue (Jerome Cowan) —American, St. L. (1-6); Shubert, Detroit (8-13).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi (1-13). (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie — Pabst, Milwaukee (3-6); Hanna, Cleve (8-13).

Oklahoma — Loew's Syracuse (1-2); Loew's, Rochester (3-4); Palace, Hamilton, Ont. (5-6); Grand, London, Ont. (8-9); Memorial Aud., Kitchener, Ont. (10); Erlanger, Buffalo (11-13).

On with the Show (Irra Petina) (tryout)—Shubert, New Haven (4-6); Shubert, Boston (8-13).

One Eye Closed (Tom Helmore) (tryout) — Wilbur, Boston (13) (Original strawhat production reviewed in VARIETY, July 14, '54, under title, "Reunion '54").

Pajama Tops — Aud., Rochester (8-13).

Portrait of a Lady (Jennifer Jones) (tryout) — Colonial, Boston (11-13).

Saint Joan (Jean Arthur) (tryout) — Hartman, Columbus (1-6); Great Northern, Chi (8-13) (Reviewed in VARIETY, Sept. 22, '54).

School for Brides—Court Square, Springfield, Mass. (4-6); WRVA Theatre, Richmond (8-13).

Seven Year Itch (Eddie Bracken) Murat, Indianapolis (1-3); Lincoln, Decatur, Ill. (4); Shrine Aud., Peoria (5-6); American, St. L. (8-13).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Phila. (1-13).

Tea and Sympathy (Deborah Kerr)—Ford's, Balto (8-13).

Time Out for Ginger (Melvyn Douglas) — Orpheum, Spokane (1-2); International, Vancouver (4-6); Metropolitan, Seattle (8-13).

Wedding Breakfast (tryout) — National, Wash. (1-13) (Reviewed in VARIETY this week).

What Every Woman Knows (Helen Hayes) — Curran, S. F. (1-13) (Reviewed i VARIETY, Sept. 29, '54).

Wonderful Town (Carol Channing)—Shubert, Chi (1-13).

World of Sholom Aleichem — Walnut St., Phila. (2-13).

Current London Shows

London, Nov. 2.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Dark Light Enough, Aldwych (4-30-54).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Duenna, Westminster (7-28-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joan of Arc, Stoll (10-20-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep In Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
No News Father, Cambridge (9-15-54).
Off The Record, Vic. Pal. (11-2-54).
Old Vic Rep, Old Vic (9-9-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding In Paris, Hipp. (4-3-54).
Wild Goose Chase, Embassy (10-19-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Matchmaker, Haymarket (11-4-54).
Immoralist, Arts (11-3-54).

CLOSED LAST WEEK
Day By The Sea, Haymarket (11-26-53).
Pal Joey, Princes (3-31-54).

Chorus Revolt

Continued from page 55

ship, with 24 weeks work in at least two shows, for qualification as senior member with the right to vote. Citing the present Chorus setup of all paid-up members having a vote, they argue that the two-class membership and restricted vote would be an undemocratic disenfranchisement of a portion of the Chorus membership.

A second objection is to the proposed dues setup for the merged organization. Chorus dues are now $18 a year, with $50 initiation fee, and Equity's $24 a year dues and $100 initiation would be excessive. It's added that no specific answers have been forthcoming to Chorus Equity's requests for a breakdown of economies allegedly due under merger.

Thirdly, Chorus spokesmen argue that the proposed representation of Chorus on the joint council under merger would not be proportionate to its membership in comparison to Equity's. Chorus wants equal proportionate representation on the council.

Finally, the Chorus opposition asserts that its demand for participation i merger negotiations and the right of the Chorus membership to ratify the negotiated agreement were ignored by the council. Moreover, it's declared that the Chorus representatives on the council who were present at the sessions when merger was considered, unanimously voted against the proposed terms.

Chicago Meeting

Chicago, Nov. 2.

Joint meeting of the Chicago memberships of Actors Equity and Chorus Equity will be held next Sunday (7) at the La Salle Hotel here. It'll be the first local conclave for the unions in over two decades.

Confab was originally planned solely for the acting contingent. Switch to a joint meet was made because of the pending consolidation of the two unions.

Attendees from New York will include Angus Duncan, Actors Equity exec secretary; Paul Jones, assistant exec-sec, and Ben Irving, exec-secretary of Chorus Equity.

'Okla' 27½G in Split

"Oklahoma" grossed almost $27,500 in eight performances last week between the S.R.H.S. Auditorium, Glens Falls, N. Y.; the Proctor, Schenectady, and the Oxford, Plainfield, N. J. Bus-and-truck musical drew nearly $2,100 on a one-nighter Monday (25) in Glens Falls and over $18,900 in four performances Tuesday-Thursday (26-28) in Schenectady, breaking a 40-year record for the house.

Take for three performances Friday-Saturday (29-30) in Plainfield was around $6,500.

Previous week's Gross for split frame was under $18,000.

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Literati

Victor Lasky Vs. N.Y. Post

Motion of the N.Y. Post for dismissal of a $500,000 libel suit brought against it by author-lecturer Victor Lasky on the ground that it does not state facts sufficient to constitute a cause of action was denied recently by N. Y. Supreme Court Justice Matthew M. Levy.

Court, however, granted the Post's alternative motion to strike out part of the complaint as "irrelevant and redundant and would tend to prejudice and embarrass fair trial of the action." Lasky was directed to submit an amended complaint within 10 days.

Suit charged that Lasky was defamed and held up to "public contempt and disgrace" by a column written by Murray Kempton and published in the Post on April 1, 1954. Named defendants besides the Post and Kempton are publisher Mrs. Dorothy Schiff and editor James A. Wechsler.

"Taking the article as a whole and giving it a natural reading," Justice Levy opined, "a clear impression is left that the plaintiff (Lasky) is or was a Communist. As such the publication is actionable without claim of special damage."

Feather's Jazz Encyclopedia

Leonard Feather is working on an "Encyclopedia of Jazz" for spring publication by Horizon Press. It will contain over 1,000 biographies of past and present jazzmen—"from Bunk Johnson to Dave Brubeck," as he puts it.

Paradoxically, apart from the sundry Esquire books which were relatively casual, there have been no such works in the U.S., whereas Italy, France, Denmark and England and elsewhere have jazz encyclopedias published locally.

Doug Jr.'s 'Ataturk'

Former foreign correspondent Ray Brock's new tome on the founder of modern Turkey, "Ghost on Horseback—The Incredible Ataturk," is arousing interest on multiple fronts, including a possible filmization by Douglas Fairbanks Jr. The 150,000-word biog, published this week by Duell, Sloan & Pearce, has been put on the Book-of-the-Month Club recommended list, and Fairbanks planed to Turkey to talk to Turkish President Celal Bayar. Fairbanks would produce, write, direct and star.

Mea while, Brock, currently in Spain, is writing new novel, "Death Is an Aspirin" for DS&P publication, and blocking out another, "Gale of the World," contracted for by Little, Brown.

'Son of Oscar Wilde'

"Son of Oscar Wilde" by Vyvyan Holland (Dutton; $3.75), presents a hitherto unrecorded account of the playwright. Vyvyan and his brother Cyril were given, arbitrarily, a family name of their mother's after their father's trial and imprisonment. Cyril was embittered by the experience (he was later killed in World War I, during his service as a British flyer). Vyvyan, however, lived to understand his father's misfortune and to know several of Oscar's friends. Holland, a professional writer and lecturer, tells his unusual story with warmth and often with wit.

Book contains some of Oscar's better epigrams, several from his plays, and four unpublished "prose poems," one entitled "The Actress." Many theatrical celebs appear in Holland's tome, which also carries a selection of letters written by Oscar late in life.

Anne O'H. McCormick Fund

The Anne O'Hare McCormick Memorial Fund Inc. has been chartered in Albany as a non-profit membership corporation "to advance and further the role of women in journalism by the establishment and maintenance of a fund from which to provide for one or more scholarships for the study of journalism and related subjects to be awarded to worthy female applicants."

Fund is in memory of the late distinguished foreign correspondent and editorial writer for the N. Y. Times.

Balto Sun's Series on 'Prejudice'

The Baltimore Morning Sun is running a series, "This Is Prejudice," 22 interviews by Weldon Wallace, Sunpapers feature writer and music critic, to parallel the recent demonstrations in some of the city's schools against the Supreme Court ruling on race integration. Prominent men in varied fields have been questioned on their viewpoints on prejudice, with show biz represented by Cornelia Otis Skinner and Irving Berlin.

Miss Skinner told of her work with the actors' committee that fought segregation at the National, D. C., some years ago. She described a recent tour of the south and the experiences she met with her Negro maid. This tour was the basis for a piece she wrote for the N. Y. Herald Trib. "Trouping Through the Land of Jim Crow."

Berlin opined that the only kind of prejudice he knows is the prejudice of critics and audiences. "When you have a bad show, they don't like you whether you're Jew, Negro, Irish or Chinese." He emphasized his youth on the East Side where race differences were confined to the minds of adults. He stated that show business was free of prejudice in casting shows, pointing to "This Is the Army" and its polyglot company.

Cerf's Platform Pitch

Random House president Bennett Cerf is readying his annual lecture tour again, only this year he'll hit some dozen towns before the end of January when he embarks on his regular trip to the Coast and back. He's also planning three N. Y. talks, one at Town Hall Nov. 17 and the others at the N. Y. and Brooklyn Public Libraries.

Cities in the pre-January tour include Detroit, Chicago, Cleveland, Kalamazoo, Grosse Pointe, Columbus, Springfield, Cedar Falls, Des Moines, Miami and Baton Rouge.

'Life With Groucho'

"A son's-eye view" of his famed comedian-father is the jacket billing preceding the Arthur Marx by-line, and no matter how you slice it "Life With Groucho" is/was never dull. Even when it irritated his wife—the author's mother—and caused other embarrassments in the zany behaviorism of the best known member of the Marxmen.

Running concurrently in the Satevepost, the Simon & Schuster book version ($3.50) has the same acidulous footnotes by the subject—sardonic, frank one-liners, as frank as is Arthur's closeup on his father's frailties and fun-loving antics which make for good reading. Perhaps the nicest closeup is the author's self-examination and realization that he had become a "tennis bum", despite his top-seeded rating as an American tennister. *Abel.*

A Hilton Biog

N. Y. Morning Telegraph drama critic Whitney Bolton has authored "The Silver Spade" (Farrar, Straus & Young; $3.75), the Conrad Hilton story which is unique in another respect in that the subject writes the foreward to his own bio. The book itself is a success story of a famed hotlelier, whose holdings now comprise some 17,000 rooms (not counting the last week's takeover of the Statler chain).

It's an engaging story, giving good insight on a tycoon who started in the red and has built an international dynasty but who doesn't permit his monumental achievements to hamper his dining and dancing and romancing with pretty ladies as soon as business hours end. It also gives a good closeup on Hilton's person credo—love of country and of God—and, also interlarded is the inside stuff on hotel operation, hand and talent bookings, and the like.

Despite the fact that as many copies as there are Hilton hotel rooms have been ordered—which certainly underwrites this book as a publishing venture right off—it is not a "vanity" publication.

Abel.

Harden's 'Ghosts'

John Harden, Greensboro, N.C., VARIETY mugg, has a new book, released Oct. 18. It's a collection of ghost stories, published by the U. of North Carolina Press, titled "Tar Heel Ghosts.' This is the second volume that the University Press has brought out for Harden. The first was "The Devil's Tramping Ground and Other North Carolina Mystery Stories."

Harden has a third volume in preparation that embraces North Carolina adventure stories, such as Blackbeard the pirate, the ride of Mary Slocumb (North Carolina's female Paul Revere), etc. The present volume runs 178 pages and is illustrated by Lindsay McAlister with pen and ink sketches that are used as chapter headings.

Recordland Snafu

Recordland magazine, a fan publication for the disk industry, has thrown in the towel on Chicago after yielding four issues. Outfit plans to move to New York, to reorganize with a new staff, and to resume production next January. December issue goes on the stands this month and next one probably won't be ready until next March.

Frank Rainer, representing three of the Four Aces who are known to be bankrolling the venture, went to Chi last week to make the pronouncement. Publishing company operates under the banner of DAL publications, the initials standing for Dave (Mahoney), Al (Alberts) and Lou (Sylvestri) of the Aces. Group, it's understood, is looking for a buyer.

Nick Downey has been retained as circulation manager of the mag and Vince Fiorino as Chi rep for a time, but rest of the staff has been sloughed.

Feminine Shakespeare

"The Dark Lady," by Cothburn O'Neal (Crown; $3.50), is a cloak-and-cleavage spoof in which the author, a Texas English prof, pretends that Shakespeare's plays were really written by a woman. Femme, who masquerades as a boy player in the company Shakespeare acts with, borrows his name to conceal her literary activities. Heroine is supposedly the natural daughter of the Earl of Oxford, and enjoys a hot romance with the Earl of Southampton. Novel succeeds in having the "dark lady of the sonnets" practically writing odes to herself.

This is not likely to challenge existing theories about the origin of the Bard's works, but taken as a jibe at Elizabethan foibles, it makes for light-hearted reading.

Downing.

Music Biz Whodunit

Terry Rieman, new among whodunit authors, has written an enticing first novel with a show biz slant, "Vamp Till Ready" (Harper; $2.75). Mystery yarn, featuring a heroine who is a big-time network thrush; deals knowledgably with the orch-and-agency set, and with various strata of the music world.

In private life, Terry Rieman (married to Robert Rieman, sales head of Simon & Schuster), manages Turk Murphy's Band, and was responsible for bringing that aggregation east from L.A. Band figures in "Vamp," and author's years of experience selling phonograph records, plus her work as flack for Helena Rubenstein, suits her to deal reliably with the characters she has selected. Book moves briskly through multiple murders to a neat climax. Its people are sufficiently dimensional to lead the reader to suspect that a good screenplay lurks in Mrs. Rieman's pages. *Bob.*

A Showman's Memoirs

Title of the late John Murray Anderson's memoirs, written by his brother, Hugh, is "Out Without My Rubbers" (Library Publishers; $3.95). Expression stems from the fact that as a boy, though cautioned by his mother not to go out without his rubbers, Murray usually disobeyed. As a result, the book explains, incredible things happened to the future revue-stager. Supposedly, this set a pattern for Anderson's life.

Unfortunately as often is the case with such accounts, this tome bogs into a recital of Anderson's professional achievements. Occasionally brightened by chuckly anecdotes, much of the writing is pedestrian. It takes more than the mention of glamorous names and memorable titles of the showman's productions to strike fire. Both fire and quicksilver are missing from this book.

In a postscript, written after Murray's death, Hugh describes the memorial to his brother's memory conducted by Leonard Sillman on the stage of the Curran Theatre, San Francisco, with the entire "New Faces of 1952" company present at curtain-call time. One learns more about the nature of John Murray Anderson from this brief entry than from all the rest of the "autobiography." *Down.*

Hy Gardner's OK Book

Show biz books have been coming off the production line in constant stream for the past three or four years. Chronicles by show biz personalities, or those in affiliated pursuits, have been seasonal offerings hereabouts. "Tallulah" and Ethel Waters' autobiography have been notably successful. In between and since there have been chronicles by and about such personalities as Adolph Zukor, Rodgers & Hammerstein, Bing Crosby, Mary Pickford, Arthur L. Mayer, Bob Hope, Groucho Marx, Bernard Sobel, Mezz Mezzrow (a jazzman's true confessions which was perhaps a bit ahead of its time), "Satchmo" (Louis Armstrong), Joe Laurie Jr.'s exhaustive chronicle of "Vaudeville (From the Honky Tonks to the Palace)," as well as omnibuses by Art Buchwald (closeup on tourism with a French postcard flavor), Fred Allen's "Treadmill to Oblivion," Ben Gross' "I Looked and I Listened," et al. And in the "fringe" category might be included the new memoirs of Edna Woolman Chase, Elsa Maxwell and Elsa Schiaparelli.

So it's natural, therefore, for a working newspaperman like Hy Gardner to put his observations between covers. He calls it "Champagne Before Breakfast" (Henry Holt; $3.95). The Moet & Chandon montage keynotes the "sparkling autobiographical notes and anecdotes of a Broadway columnist," which is the key to this book. It's a very readable book, done with a rare good humor by one of the professional Broadwayfarers known to be better equipped for the quips than some of his colleagues.

As in all such undertakings, complete detachment by the professional observers of the passing show business scene is impossible because one's own pursuits become so closely interlarded. Hence, Gardner name-drops like the telephone book. Gardner also has a penchant for cataloging his human museum pieces which run the gamut from actors to zanies. In between are champs and chumps, hoods and Hollywood folk.

This no slapdash "collection" of the "best" things from his column, True, some of it has seen printer's ink in his N. Y. Herald Tribune syndicated column, but he has organized his breezy 21 chapters into a cohesive collection of personal observations that makes for a strong autobiographical keynote. He recounts anecdotes of stage fright and dog lovers, of human kindnesses and of his "stinker file" (Walter Winchell was the first to have a "drop dead" file). He details how he bombarded Mrs. Whitelaw Reid into giving him a job on the Trib and why personalities don't mind being phoned to at sea, in Europe, or half-way around the globe.

He is frank on how a columnist operates, and proves the point that even a wrongo, when hooked to a name, becomes palatable reading. In a measure, "Champagne Before Breakfast" is a pleasant self-examination, if not an expose, on that brand of American journalism—just entertainment reading. Developed into 303 pages it's also a pleasant $3.95 worth of reading matter by a seasoned hand with a bright touch to his Remington.

Abel.

Dipsy-Doodle Foreign Rights

American writers are hopeful that Mexico and Holland will both ratify the new International Copyright convention, successor agreement to the old Berne Convention (from which the U. S. itself remained aloof). Situation for American authors is bad in Mexico where publishers may "legally pirate" any work not contracted for and translated into Spanish within a specified time of its U. S. publication. Resultantly royalties end at the Rio Grande, with some exceptions.

One thriving publishing house which turns out American works in great numbers occupies a half-block plant on the outskirts of Mexico City, has over 100 workers and a fleet of delivery trucks. It pays not one penny for the texts it appropriates and under existing law presumably cannot be sued for damages or enjoined.

Holland's situation is different. Publishers pay a royalty but invariably one-half or less than standard. The rub with the Dutch is that under their cockeyed law the publishers alone decides what % to pay on a book. The author is informed and has no redress if if he doesn't like the terms. It's not a negotiable offer, but an arbitrary unilateral dictate.

The foreign market is very much in the mind of Yankee authors nowadays. Magazines as well as books are involved. For example, Esquire's new British edition has stirred resentment because until now Esquire has not paid a separate British fee. The one original American fee is stretched to cover two magazines. Typically an author getting $750 from Esquire now gets two checks, one for $675 for American rights, one for $75 for British. It's a distinction without a difference.

CHATTER

Buck Herzog in Hollywood to prowl the film lots for the Milwaukee Sentinel.

The Orcadian, island weekly in the northern Orkney Islands of Scotland, celebrating 100th anniversary.

Glasgow Evening Times following lead of other Glasgow evening newspapers in running full page devoted to stage, pix and tv.

"White Hunter, Black Heart," by Hollywood screen writer Peter Viertel, will be published in a reprint edition by Bantam Books this month.

Harrison Forman, who has a series on Asia running in Tru mag, is back in New York after a four-month South America trek for the same mag.

Paul Affelder, music critic of the Brooklyn Eagle and music editor at CBS, signed to write a record review column (pops and longhair) by Cosmopolitan magazine. Starts with January issue.

Dwight Cooke's personal report on Asia, gathered for his CBS Radio series, "Dwight Cooke Interviews Asia," will be published this month by Doubleday, titled "There Is No Asia."

Oliver Sayler, legit producer, pressagent and writer, has begun work on a history of Ballet Theatre, which celebrates its 15th anniversary season this year. Working title is "Ballet is Theatre."

Omaha World-Herald is opening a news bureau in Des Moines, to compete for Western Iowa circulation. Omaha paper also has bureaus in Washington, D. C., Council Bluffs and Lincoln, Neb.

Yukon-born Pierre Berton, managing editor of Maclean's Magazine, has his second book, "The Klondike Rush," published Thursday (4), and the following day his mother's first, "I Married the Klondike," by Laura Beatrice Berton, appears.

First amusements editor of th Tribune Papers, Dallas suburban weeklies, is Bill Barker, VARIETY mugg there. On Nov. 15 he'll start a show biz column for both the Star-Tribune and the Oak Cliff Tribune. Latter, 51 years old, Texas' largest paid weekly.

Brazilian newspapermen, like schoolteachers, are exempt from income tax, writes Walter Harris, just in from three years there, in Toronto Globe & Mail. There's also a press institute in Rio where the scribes get free medical care for selves and families, and cheap meals.

Danny Stradella, owner of Danny's Hideway, N. Y. steakhouse, and Henry Holt & Co. co-hosting a "champagne before breakfast" midnight shindig this Saturday as a preview to publication of the N. Y. Herald Tribune columnist Hy Gardner's memoirs which, by some coincidence, is also titled "Champagne Before Breakfast."

Upcoming Look makes a point that "a revision of Hollywood' self-imposed censorship code now allows film stars to call a fanny a fanny". Also that "in New York the word 'carbonized' implies a business success . . that a man has risen to the ranks of those who receive carbon copies of important office memos"

Leonard Bernstein, who composed scores for the musicals, "On The Town" and "Wonderful Tow ," as well as for ballets, symphonies and operas, has an article in the November Atlantic, titled "Symphony or Musical Comedy," in which he discusses the conflict within himself between symph or musicals, and why he decided to write music for the theatre.

Commenting on the N. Y. Daily News head, "Queen Ma Gets Royal Works, Press Gets Bum's Rush," and its story by Josephine Di Lorenzo, Canadian Press' Lloyd McDonald reported from Washington (28) that no "lady reporter was physically pushed off the holy floor into an elevator," as she claimed, and that the longest of the "long club speeches" (which she did not hear) lasted four minutes.

Allied Artists

Continued from page 4

films whereby the latter handles world distribution either in whole or in part. "Adventures of Hajji Baba," a Walter Wanger production in Technicolor and CinemaScope, is seeing global release vi 20th. AA has a 25% interest the venture, while the balance held by 20th.

Likewise, "The Black Prince" was turned out by AA and 20th on a 50-50 partnership with the former company handling distribution in the western hemisphere and 20th in the eastern hemisphere. With more than 20% of AA's gross stemming from overseas' distribution, it's significant to note that the firm's foreign take rose 10.1% in the fiscal year ended July 3, 1954. Moreover, prexy Steve Broidy emphasized in his recent annual report that "increasing foreign revenue" is anticipated thi year.

Aside from analyzing the distribution problem, Ritchey also attended the second joint Allied Artists-Associated British Pathe sales conclave held in Monte Carlo and made a brief inspection of the British market. While in London he supervised final release arrangements for "Riot in Cell Block 11" which is booked on the ABC circuit Nov. 22 along with AA's "Arrow in the Dust."

Broadway

Director Richard Thorpe in from Europe and on to the Coast.

Patricia Ann Kelly engaged to Harold Porr, of VARIETY's music department.

Dore Schary returning to the Coast Sunday (7) after three-week sojourn in the east.

George Cukor arrived from Europe and will spend several days in Gotham before Coasting.

RCA Victor's Steven R. Carlin and his actress-wife Peggy back from a month's Paris and Rome holiday.

Carl Brisson is in New York this week, between hotel dates. He'll open at the Statler, Hartford, Nov. 15.

Robert Vogel, Loew's International rep at the studio, returned to the Coast following homeoffice confabs.

Metro star Edmund Purdom arriving tomorrow (Thurs.) for two-day visit en route to the Coast from England.

Hazard E. Reeves, prexy of Reeves Soundcraft Corp. and Cinerama Inc., named a fellow of the Society of Motion Picture & Television Engineers.

Maurice Silverstein, Latin American regional director for Loew's International, in for homeoffice talks. Myron Karlin, Argentina manager, returned to his headquarters.

Producer Nicholas Nayfack, director John Sturgis, and Cornel Wilde returned to the Coast over the weekend after a week of shooting locales for Metro's "The Scarlett Coat" in upstate New York.

Howard Taubman, music editor of the N. Y. Times, was cocktail-partied yesterday (Tues.) in honor of his 25th anniversary with the Times, at home of Margaret Carson Ruff, former publicity rep of the Met Opera.

R. H. Penndorf and Arlene Francis have formed as Lady Arlene Inc. to merchandise simulated diamond replicas of the heart-locket which has been her tv trademark. Heart earrings also added to the merchandising line.

Jack McInerney Jr., son of the late publicist for the Paramount Theatre, is sports editor of the weekly newspaper of the Third Bomber Wing in Japan. He is also base sports correspondent for Stars & Stripes and the Air Force Times.

Fred Bradna, equestrian director emeritus of Ringling Brothers-Barnum & Bailey Circus, critically ill in Sarasota, Fla. Colorful showman who was engaged by James A. Bailey when the circus visited Europe in 1901, is 84 and the acknowledged dean of all circus people in America.

Jose Ferrer, scripter Ketti Frings and her agent-husband Kurt Frings quickied to Europe over the weekend, directly after he completed his maiden try as a film director with locations in N. Y. on "The Shrike." They'll do 10 days in Italy and Spain on (1), a property buy, and (2), some location shots.

Chicago

Agent Paul Marr in Grant Hospital with heart trouble.

Jack McGuire and Vic Wilmot, former Recordland staffers, reopening flackery.

Jacqques Tati, French mimic, in town for three days to plug opening of "Mr. Hulot's Holiday" at Surf Theatre.

Jerry Vale, singing on Howard Miller tv show currently, added at Blue Note to hypo the Chico O'Farrill bill.

Vera-Ellen here this week both for TOA and to make appearances in United Artists lobby for opening of "White Christmas."

"Mambo U.S.A.", with Joe Loco quintet, Machito orch and Carlos Ramirez set for two performances at Opera House next Saturday (6).

Pressagent Herb Kraus temporarily has Sam Honigberg talent accounts while latter is in Hollywood with George Gobel, deciding whether to remain.

Bob De Vere in town to plug Satisfiers' "Rickety Tickety Melody," a Jim Lowe tune; Lowe, former NBC staff announcer, is now settled in N.Y. writing songs.

Minneapolis

By Les Rees

Charlie Ventura combo into St. Paul Flame.

Hotel Radisson Flame Room has pianist Jan August.

Star Playhouse has "Voice of the Turtle" for two-week run.

Northwest Variety club holding annual election of officers this week.

Esther Williams' stageshow, which had been set for local Radio City, cancelled.

Sol Hurok's London's Festival Ballet set for three performances at Northrop Auditorium Nov. 15-17.

Yma Sumac and her company here for one-nighter at Northrop Auditorium this week for Minnesota U. convocation fund benefit; scaled at $3 top.

Old Log Strawhatter Co. to return to Lyceum, local legit house, for another single production, "The Front Page," with Minneapolis newspaper people playing most of the roles. It will be third time the Old Log has presented this play this way.

Rome

By Robert F. Hawkins

(149 *Archimede*; tel 877443)

Steve Barclay, US thesper working here, engaged to Italo actress Lyle Rocco.

Mara Lane, Anglo-American actress, in Rome for fourth role this year, in "Great Adventure."

Sir Alexander Korda, at Taormina, reported looking into Sicilian film production possibilities.

Peter Riethof, prexy of American Dubbing Co., here to o.o. possible plant setup to dub tv films for U. S. market.

Superscope getting local demonstration at Capitol Theatre. Walter Branson and Joseph Tushinsky will present the process to local trade.

Lewis Milestone winds his Turin - shot pic, "The Black Widow," shortly. Venturini production stars Particia Roc and Massimo Serato.

Silvana Pampanini set for local production of "Beauty of Rome," new pic directed by Luigi Comencini, who made the successful "Bread, Love and Dreams."

WGA Slate

Continued from page 2

Barnouw and Halsted Welles; for veepee, Philo Higley and Elihu Winer, and for secretary-treasurer, William Kendall Clarke and John Duff Stradley. The council will consist of four writers from live freelance tv; three from live freelance radio; two from film freelance tv; and one from each of the following categories: staff tv news, transcribed freelance radio, staff radio news and staff continuity. Three council members are to be elected from the "at large" category.

Seen by observers as a block to TWA interference on the top echelons, WGA reprinted portions of the constitution in a letter to membership yesterday, declaring that no one can hold office unless "an active member in good standing of the Guild" for the past year. Many TWAers were also members in one or another of the Guild sections, but there are those who held out until just these past few days.

'Fanny' Lawyers

Continued from page 2

man registration, Fitelson & Mayers told the MPAA that, at no time, had there been any talks with anyone for the film rights of the show. Complaint was also that the registration, and publicity connected with it, "interferes with the rights of our clients."

It's pointed out that Fitelson and Mayers apparently overlooked the fact that the MPAA isn't a copyright bureau and acts merely as a clearing house for title registration so as to avoid expensive duplication. Membership in the title bureau is voluntary and it is open to both MPAA members and non-members. Furthermore, Feldman or any other producer have a perfect right to register any title they please with the bureau and this in no way binds them to actual production, it's said.

Fictional Crime

Continued from 1

the last two or three moments of the show," the investigator said.

Clendenen told the Congress that juvenile delinquency had risen 30% between 1948 and 1953 and only 6% could be ascribed to population increase. Study reveals that most youngsters on the edge of delinquency can not be checked or pulled back by a new recreation center of child guidance center or joining a boys club. "We do our ultimate cause no good by contributing to wave the banner of delinquency prevention," Clendenen told the penologists.

London

John Byram in town for casting on the upcoming Broadway production of "Shangri-La."

Robert Stannage named WB director of publicity. Jack Francis takes charge of ad-exploitation.

Mai Zetterling due to leave for N.Y. to star in the Broadway production, "A Night in Sammarkand."

After an extended run in the Empress Hall's summer ice show, Belita left for California last week.

Jack Hawkins to co-star with Alec Guinness in Columbia's "The Prisoner," based on a recent West End play.

Jack Todd, London recording manager of Westrex, attending a special confab in N.Y. before going to Hollywood.

Hannen Swaffer celebrated his 75th birthday last Monday (1). He is being feted at an honor lunch by the People next week.

Jean Simmons returned to London after four years to star in the Mike Frankovich and Maxwell Setton production of "Deadlock" for Columbia release.

Edmund Morris' play, "The Wooden Dish," which recently had a season at the Phoenix Theatre, is to be broadcast by the BBC next Saturday (6) with Joan Miller in her original role.

Pittsburgh

By Hal V. Cohen

Marti Stevens makes her local debut at Ankara week of Nov. 29.

Noel Mills (Mrs. Tommy Riggs) to N. Y. to make some tv commercials.

Jerry Mayall, musical director of "Ice Capades," convalescing after an operation.

Les Beiderman, Press sports-writer, convalescing at home after major surgery.

Sam Pearce in for series of lectures for Theatre Guild-American Theatre Society.

DeCastro Sisters booked for the Copa week of Nov. 22, with Crew Cuts coming in Monday (8).

Mrs. Maurice Spitalny spending a few weeks in Indianapolis with her children and grandchildren.

Jimmy Stewart made a trailer for the magic show of his old pal and fellow-townsman, Bill Neff.

Variety Club's newly-elected chief barker, I. Elmer Ecker, and his wife celebrated 28th wedding anni.

Nancy Wickwire, Tech drama school graduate, signed for Roland Alexander's new play, "The Grand Prize."

Lisbon

By Lewis Garyo

"Knock On Wood" (Par) doing SRO biz at the Monumental.

"Salome" (Col) doing big trade in its fifth week at the Capitolio Cinema.

Erasto and his dancers, a Portuguese troupe, off to fill contracts in Africa.

Cinema S. Luiz reopened after facelifting with a new large gallery and C'Scope.

"Executive Suite" preemed to good reviews and plenty of biz at the cinema S. Jorge.

Bico Doirado nitery reopened with the Rebocho and Carvalho orchs, just back from an African tour.

Two new cinemas have been opened in Castelo Branco and Covilha, north of Portugal. New houses already have installed C'Scope.

Honolulu

By Walt Christie

Rita Ray followed Helen Forrest at the Clouds, new penthouse nitery.

Harry Nakamura, Chicago nitery op known as "Honolulu Harry," here hunting new talent for his Club Waikiki.

Stewart Fern, publicist for Hawaii Visitors Bureau, quasipublic tourist promotion agency, resigned, with future plans not disclosed.

Webley Edwards, vet creator-producer and emcee of "Hawaii Calls," running as Republican candidate for seat in Territorial legislature.

Scotland

By Gordon Irving

(*Kemsley House: Kelvin* 1590)

Tommy Morgan, vet Scot comic, bedded with shingles.

James P. Sherwood presenting annual circus again at Waverley Market, Edinburgh.

"Martin Luther" booked for Nov. 15 start at Cosmo Cinema, Glasgow art house.

Jack Spurgeon & Joan Tucker, ballet team, launching new ballet school at Edinburgh.

Stanley Baxter, young Scot comedian, likely to join "Half-Past Eight" revue at King's, Edinburgh, next summer.

Claire & Leslie Gonda, terping twosome, back to Continent after season in "Half-Past Eight" revue at Alhambra, Glasgow.

Auld Lang Syne tv show, with Jimmy Logan and Kenneth McKellar, skedded for national network on Nov. 30 (St. Andrew's Night, Scot national day).

Santiago

"Knock on Wood" (Par) going big at the Rex.

"Beneath 12-Mile Reef" (20th) went four weeks at the Astor.

Lee Ann Meriwether, "Miss America," attracting real attention here.

Chilean government decorated Uruguayan writer, Blanca Luz Brum.

Phillippa Duke Schuyler, American pianist, booked for Municipal Theatre concert.

Aristides Aguilera and singer-wife, Diana Ross, planed to London to join the BBC.

"Dos Gemelos en Aprietos" (Twins in Trouble), Silvana Pampanini starrer from Italy, a real click at the Real.

Jackson Winter off to Juan Fernandez Island to film documentary on Alexander Selkirk, the legendary Robinson Crusoe.

Tito Mundt and Alfred Hertzka, of La Nacion, scribbling new Radio Corporation show, "What, How, Where, When and Why," twice weekly.

Eugene D'Arcy, Argentine dancer and choreographer of "Bim-Bam-Bum" revue and co-owner of King's Club nitery, deported to Buenos Aires by Chilean gendarmes.

25 Years After

Continued from page 2

Bobby Crawford, B. S. Moss and others who, only a few weeks earlier that fall, would be hosted at a 50-franc table d'hote dinner. While marveling at the lavish fare of a $2 blueplate special in France (the franc was then 4c and bought plenty of solid values for an American in Paris), they would scan the Paris edition of the N. Y. Herald (it wasn't the Herald Tribune then) and proclaim such and such stock just went up another few points.

The moneyed showmen all seemed to be profiting thousands just by sitting at a table in a Montmartre bistro, so as to make that $2 table d'hote appear hardly worth this VARIETY mugg's hospitality.

A few weeks later these leisurely Continental jaunters were hemmed in by 3,000 miles of Atlantic expanse; there was no transoceanic air travel; the cables were clogged. Some of the more seasoned travelers hopped to London and found they could ship out, cable or phone with somewhat greater facility from the British capital. In a few weeks the paper profit millionaires were paupers, and the frustration of not being able to communicate with their brokers on whether to "cover" or sell-out heightened the personal drama.

The Wall Street contagion was not the copyright of the Americans. Busboys and waiters—les garcons of the traditional great restaurants and hotels—were playing the Paris, Amsterdam and Brussels bourses in 5-franc stocks. They, too, got caught in the backwash of the debacle.

A VARIETY mugg found himself fortuitously in an objective vantage point for the basic economic reason of not having anything with which to dabble in the market. But not very subjective were the ashen-gray faces of friends and acquaintances hemmed in by an economic upheaval 3,000 miles overseas, and unable to do a thing about it—except to watch those galloping numbers on the tardy ticker reports on the brokerage boards doing a reverse gallop—all downwards.

Most memorable tragedy was Al Woods being able, somehow, to get through from Paris to his brother, Martin Herman, in New York, in order to "tell Rose (Mrs. Woods) where $1,000,000 was stashed for an emergency." That million, too, went down the Wall Street drai

Hollywood

Glynis Johns in from London.

Jackie Coogan returned from Norway.

Spyros Skouras in town for studio confabs.

John Ford out of hospital to recuperate at home.

Andy Devines celebrated their 21st wedding anni.

William Wyler hosted Gen. Carl Spaatz at Paramount.

Allied Artists studio will be closed four days for Thanksgiving.

Dorothy Lamour leaves next week for a series of one-nighters i Europe.

Robert Gottschalk and Richard Moore to Chicago for the TOA meeting.

Grace Kelly invited to attend the British Command Performance in London.

Mervyn LeRoy received the Victoire Trophy from French Consul General Raoul Bertrand.

Moscha Lazrah suffered leg fracture while rehearsing a dance for "Daddy Long Legs" at 20th-Fox.

Southern California Motion Picture Council handed Universal an award of merit to "Bengal Brigade."

Mr. and Mrs. Danny Thomas named Mr. and Mrs. American Citizen of 1954 by B'nai B'rith Lodge 487.

Portland, Ore.

By Ray Feves

Ginny Simms here to head big show for annual logger's convention.

Duke Ellington orch inked for one-nighter at Jantzen Beach Ballroom Nov. 13.

Les Blue & Yvette, Vera Mason, Doraine & Ellis, Deidre Vance and Bill David at Amato's Supper Club for one week.

Walter Hoffman, Paramount fieldman, here to set sock promotion on "White Christmas" ith Par manager Dick Newton.

William Duggan Attractions shows set for Auditorium in 1954-55 season include Melvyn Douglas in "Time Out For Ginger" and Helen Hayes in "What Every Woman Knows," due in this month.

Istanbul

By N. Zarar

Metro's "Executive Suite" big b.o. at the Melek.

Betty Bellis and her all-femme orchestra at the Bebek Casino.

Muhsin Ertugrul' "Hamlet" closes Nov. 3 after 35 performances.

New swanky nitery, Blue Wagon, announces an early November opening.

German director Heinz Hilbert pacted by the Kucuk Sahne to direct Schiller's "The Parasite" in March.

The yearly concert season starts Nov. 4, with the Istanbul Philharmonic, Cemal Resit Rey conducting.

Peter Lederer and his orchestra at the Taksim Pavyon with French dance and comedy act Jean, Jacques & Joe on the same bill.

The English Players preemed at the Atlas with "The Importance of Being Earnest" Nov. 2. Peter Assinder and Edward Jervesbury play the leads.

A new theatre being built by a German company at the centre of the amusement section. House will serve as a showplace for Ufa films and imported legit operettas.

Memphis

By Matty Brescia

Joy Cayler and her all-girl orch to Peabody's Hotel Skyway for two weeks.

Benny Bluestein, Memphis vaudevillian and Variety Tent No. 20 press agent, on ailing list.

Adrienne (Vivian Clay) drawing big crowds with her piano and warbling at swank Park Ave. Restaurant here.

Pittsburgh Courier, national Negro weekly, booked the white Ellis Auditorium here Feb. 8-10 for its Home Service Fair.

Leo Burson, Memphis showman and promoter, will introduce his chum, Sen. Estes Kefauver, at party's $100 plate in New York Nov. 20.

Havana

Folies Bergere pacted to visit Havana March 7.

Blanquita Theatre to reopen and show French pix.

Film Commission reports seven Mexican and Cuban pix produced at new studio.

John Young discusses local entertainment on new thrice weekly CMOX program.

Both Tele-Mundo and CMQ-TV planning to film video shows for distribution in Latin America.

OBITUARIES

L. B. WILSON

L. B. Wilson, 63, president and general manager of WCKY, Cincinnati, which he established 25 years ago and developed into a powerful independent 50,000-watt station, died Oct. 28 from a heart attack in his suite at the Sheraton-Gibson Hotel. The station has offices and studios in the hotel.

Following a brief whirl in vaudeville in a song dance act with his brother, Hansford, Wilson operated a poolroom and candy store in his native Covington, Ky., across the Ohio River from Cincy. He became president of a bank and owner of several motion picture theatres in Covington before turning to radio, his sole interest in recent years.

Severing affiliations with NBC and CBS some years ago, Wilson's operation was one of the country's largest to embark independently on a policy of recorded music and news. In recent years WCKY has operated around the clock.

Small in stature, Wilson prided in being termed "the biggest little man in radio" and never disclosed his first name, preferring to be known as L. B. His death followed by several days the second action by the Government for collection of taxes on income which Wilson maintained was being reserved for backing of a television station. He sought a tv permit for Cincy and later Miami, Fla.

Besides his brother, who continued in musicals as Hans Wilson, also surviving are his wife, the former Constance Freshwater, who was an actress under the name of Jean Oliver.

FRANCO ALFANO

Franco Alfano, 79, Italian composer, died Oct. 27 in San Remo, Italy. He was noted for having completed Giacomo Puccini's opera, "Turandot," after Puccini's death in 1924. Working from original sketches by Puccini, he contributed the last part of the last act, a duet and the finale.

Alfano, who wrote a number of works, saw production of his opera, "Resurrection," by the Chicago Opera Co. in 1926. It was also presented the following year at the Opera Comique in Paris. His "Madonna Imperia" was produced at the Metropolitan Opera in New York in 1928.

ENRICO GORETTI

Enrico Paolo Goretti (Albano), 71, continental clown, died recently in Stockholm. Born in Chartres, France, in 1883, he was a circus acrobat at an early age. Later he joined the Albano Family and played throughout the world.

In 1920 Goretti formed the clowning act of the Four Albanos, being assisted by his young sons. Act was a hit with Bertram Mills' Olympia Circus in 1935. When the turn split up, Enrico helped his three sons to form a new clowning and comedy-acro act, the Three Bragazzi. He was manager of this turn up to the time of his death.

BUDDY O'NEILL

George O'Neill, 46, night club comic and phonomimic known professionally as Buddy O'Neill, died in Pittsburgh Oct. 25 of a blood clot. He had only a short time ago recovered from a major operation and had been active up until the time of his death.

Originally a single, O'Neill had teamed of late with Syd Magdison and his wife, Amy Berlinger, as the Variety Three. They were one of Pittsburgh's busiest club date acts.

His wife and four children survive.

MICHAEL SORANGELO

Michael Sorangelo, 47, violi ist who played in orchestras of many Philadelphia musical shows and was director and owner of the Brahms Conservatory of Music, Philadelphia, died Oct. 24 in Dallas, Texas.

Sorangelo, who lived in Drexel Hill, Pa., was born in Italy, but received his musical education in Philadelphia. For two years he was soloist with the WCAU studio orchestra. He was musical contractor for the old Roxy-Mastbaum and the Philadelphia LaScala Opera Co.

He originated in 1947 and acted as editor of the monthly magazine, Arpeggio, official publication of the Musicians Union, Local 77. His wife, son and daughter survive.

PHILIP RIDGEWAY

Philip Ridgeway, 63, former actor, producer and one-time head of the BBC variety department, died in London, Oct. 27. He was the originator of "The Ridgeway Party," one of radio's top light entertainment programs in the 1930's.

During the last war Ridgeway left the theatre for industry, but was planning to return in a new revue, "Ridgeway Cabaret," when he was stricken with paralysis on the right side of his face.

Surviving are his wife, daughter and two sons, one of whom is a show biz publicist.

WALTER STEVENS

Walter Stevens, 50, general secretary of the Electrical Trades Union, died in London Oct. 24 after he was injured in an auto accident. A leading member of the Communist Party, he was elected ETU secretary in 1947 and was returned unopposed in 1952. He had worked in British studios before becoming a full time union official.

His wife and four children survive.

HARRY J. GOULD

Harry J. Gould, 73, retired exhibitor, died in Fort Worth recently. He opened the first nabe theatre in Dallas and in 1916 moved to Fort Worth to manage the Hippodrome Theatre for 10 years.

In 1926 Gould became manager of the Palace Theatre, Fort Worth, a post he held until his retirement in 1952.

GARRETT PORTER

Garrett Porter, 50, onetime United Press, March of Time and Voice of America staff writer, died in New York Oct. 24 after a long illness. After more than 20 years in the press and radio field, he turned to special writing two years ago when his health failed.

Surviving are a daughter, three brothers and a sister.

ARTHUR M. VAN DYKE

Arthur M. Van Dyke, 61, circuit sales manager for 20th Fox, died in Chicago Oct. 23 following surgery. With 20th in Chi since 1920, he served as office manager for a time and later as Chicago sales manager. He had been seriously ill for the past three years.

Wife and daughter survive.

ELMER DEWEY

Elmer Dewey, 70, screen actor, died of a heart attack, Oct. 28, in Hollywood. Starting his career as a heavy, he played for a number of years under the name of Don Danilo and later became a character actor.

A son, now in the Navy, survives.

M. J. DOLAN

M. J. Dolan, 70, veteran member of the Abbey Theatre, died in Dublin Oct. 21 after a long illness. Joining Abbey in 1910, he toured the U. S. with the company on each of its visits. At one time he was assistant film censor.

Three daughters and son survive.

Andrew F. Kelley, 64, veteran Cincinnati stagehand, died Oct. 28 in that city. A member of Local 5, IATSE, of which his father, the late Edward Kelley, was an organizer, he was a flyman for 45 years. He leaves his wife, a sister and five brothers.

George Everett McBride, 75, died Oct. 20 in Edmonton, Alta. A bass player, he was one of the original members of the Edmonton Symphony orchestra and the Edmonton Pops orch. Survived by a son and a daughter.

Joseph P. Quinn, 70, member of several oldtime minstrel troupes, died recently in Buffalo. He came to that city in 1915 and became a dealer in picture projectors and supplies.

Mercedes Aldea, Spanish actress, was killed Oct. 28 in Sabadell, Spain, when struck by the propeller of a plane she was to board while filming "What Never Dies."

Infant daughter of Mr. and Mrs. Richard M. Landsman, died in San Antonio, Oct. 28, from what was believed to be tobacco poison. Father is manager of the Statewide Drive-In Theatre Circuit.

Mother, 84, of Neil Munro, Bridlington (Eng.) entertainments manager, died in Aberdeen, Scotland, recently. Under her stage name of Madame Lizzie Hunter, she was a noted soprano.

Eliot Gordon, 47, business manager of screen players, died of a heart attack, Oct. 30, in Hollywood. His wife, daughter and parents survive.

John Paia, 46, Hawaiian screen actor and night club entertainer, died Oct. 24 in Los Angeles. At one time he was a champion surfboard rider. His wife survives.

Louis Farkas, 36, and **Royal Lowe**, 45, powder men for Warners' "Target Zero," were killed Oct. 26 in a dynamite explosion on location near Fort Carson, Colo.

Mother of Gordon Girdwood (Ursula Irving &), singer, died recently at Malvern East, Victoria, Australia.

H. Musk Beattie, 67, a founder of Northampton Repertory Theatre and a former director-secretary, died Oct. 25, in Northampton, Eng.

Mother, 87, of Milton S. Harris, advance representative for "Gentlemen Prefer Blondes," on tour, died in Brooklyn, N. Y., on Oct. 23.

Dugald McNeil, w.k. tenor, died in Glasgow, Oct. 25. He was known as "the Gospel Caruso" because of his many hymn recordings.

Jean King, who two years ago had been slated to produce a Broadway musical tagged "Off Limits," died Oct. 21 in New York.

Mother, 80, of the late cowboy film star, Buck Jones, died Oct. 28 in Indianapolis.

Edward Piatek, 33, saxophonist and clarinet player, died in Manchester, N. H., Oct. 23.

Joseph Rodin, 75, former concert singer and vocal teacher, died in Concord, N. H., Oct. 23.

In Loving Memory of

GEORGE M. COHAN

1878 1942

The Cohan Family

In Memory of

EMMERICH KALMAN

who passed away

OCTOBER 30, 1953

VERA MARIA KALMAN
CHARLES KALMAN
ELISABETH KALMAN DAUNES
YVONNE KALMAN

Charity Promoters

Continued from page 1

on the event on their own. Talks are currently being held with theatre chains and indie houses which have large screen tv equipment. The physical handling of the event, including the televising and arrangements for long line facilities, will be handled by one of the major tv networks. DuMont appears to have the inside track at this moment since the Album will originate from DuMont's Adelphi Theatre in N. Y.

The only other organization that will participate in the project will be the Empire Producing Co., of Kansas City. Latter is a national promotion outfit whose task will be to oversee the ticket selling via local Care organizations and to solicit advertising for a special program that will be distributed free. The participants in the project expect to realize $100,000 from the advertising alone. Russell Farnsworth, aide to Empire prexy George De Haven is currently in New York to confer with the theatre tv execs of the various circuits. He's already stopped in Chicago for talks with Abe Platt, Balaban & Katz exec.

Setup, as conceived by ANTA and Care, is for the sponsoring duo to rent the closed-circuit equipped theatres on a four-wall deal. The theatres would have no responsibility on ticket sales, advertising, or publicity. Si all the proceeds would be going to two non-profit orgs, the tickets would be tax exempt.

Present plan is to lay away 150 seats in each theatre for special patrons at $10 per ticket. The orchestra and loge seats would sell for $8 and the balcony pews for $4. All profits after expenses will be split 50-50 between ANTA and Care. Each outfit is hopeful of winding up with $250,000 if the project is carried out as planned.

ANTA has been diskering for over a year with Box Office Television on the possibility of offering its annual show on a closed-circuit hookup. It was originally scheduled for last May, then postponed until this fall, and eventually called off altogether until the new joint effort with Care.

Willard Swire of ANTA, Joseph Stanley, head of special events of Care, and Joseph Heidt, Care publicist, are doing the field work on the joint project.

20% Tax

Continued from page 1

line in this : "It is held that payments for food, refreshments, service or merchandise made prior to the beginning of the entertainment in a cabaret, roof-garden or similar place are subject to he cabaret tax imposed by section 1700 (e) of the Code, where the patrons or guests by or for whom such amounts are paid remain for any portion of the entertainment afforded. However, the tax does not apply to payments made by or for patrons or guests who leave the establishment prior to the beginning of the entertai men, or who enter and leave during an intermission period, or who enter after the entertainment has ceased."

MARRIAGES

Julie Harris to Manning Gurian, London, Oct. 21. Bride is the legit-film star; he's a legit company manager and playwright.

Norma Wilson to Robert C. Dennis, Los Angeles, Oct. 24. He's television writer.

Diane Day to Benny Carter, Phoenix, Oct. 24. Bride's a vocalist; he's a musician.

Lee Phillip to William Bell, Chicago, Oct. 23. Bride is femme commentator at WBBM-TV there; he's a McCann-Erickson copywriter.

Shirley Harmer to George Murray, Toronto, Oct. 30. Both are tv singers.

Mary Nicolletti to Henry W. Bode Jr., New York, Oct. 30. Bride is a member of Metro's homeoffice special service department.

Ava Norring to Everett S. Miller, Elkton, Md., Oct. 28. Bride's an actress.

Pilar Palette to John Wayne, Kona, Hawaii, Nov. 1. Bride's a Peruvian actress; he's a film actor.

BIRTHS

Mr. and Mrs. Leonard Murphy, son, Santa Monica, Cal., Oct. 24. Father is in Metr ' casting department.

Mr. and Mrs. Charles Sigety, daughter, New York, Oct. 27. Mother is Kit Kinne, cooking editor of NBC-TV's "Home" show; father heads up Video Vittles, producers of food commercials, with wife as his partner.

Mr. and Mrs. Frank Milsak, son, Pittsburgh, Oct. 24. Mother's Mildred Don, radio and tv singer.

Mr. and Mrs. Earl Wheeler, son, Pittsburgh, Oct. 20. Father runs Pitt charm and modeling school.

Mr. and Mrs. Bill Monahan, daughter, New York, Oct. 28. Mother is singer Teresa Brewer.

Mr. and Mrs. Alexander Gray, daughter, Carlisle, Eng., Oct. 21. Father is company manager of Salisbury Arts Theatre; mother is actress Elisabeth Orion.

Mr. and Mrs. Rudy Ruderman, son, New York, Oct. 27. Father is a producer for WNEW, N. Y.

Mr. and Mrs. Graham Davie, son, Ayr, Scotland, recently. Mother is former Wendy Popplewell, daughter of theatre owner Eric Popplewell.

Mr. and Mrs. B. Elder, daughter, San Antonio, recently. Father is manager of the El Capitan Theatre there.

Mr. and Mrs. Bob Gibson, daughter, Oct. 26, New York. Father is associate producer with Sandy Howard Productions.

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VARIETY

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CELLULOID-WRAPPED TV COMICS

Accent on TV in Metop's 3-Platoon Star System Bow; End to Deficits?

By ARTHUR BRONSON

New York's show of shows of the year — a gala Metropolitan Opera opening night — became a national event for the first time on Monday night (8), when the mink-and-music jamboree was televised on a closed circuit into 32 theatres around the country.

The occasion not only put the Met into the electronics age, but it pointed the way out of an annual morass of red ink. It's too soon to estimate what the Met got as its share of the teeveed event, because installations, line costs and theatre takes aren't in, but with added theatre outlets each season the way is pointed in the future to offset the annual deficits (last season, the Met went into the red for about $250,000). Problem that plagues symphony orchestras and ballet troupes as well as opera companies—the need of subsidies to offset annual deficits—looks like it might be solved here.

As for the Met's N.Y. take, the gross (at a hiked $30 orchestra top, with boxes bringing $450 each) reached a resounding $62,438, not too far below last year's alltime record of $65,576. The Met lost six boxes and about 45 orchestra seats to tv this year for camera installations, to explain the difference. But with subscriptions this season running about $5,000 ahead of last year's record list, and about $1,535,496 paid into Met coffers by subscribers before opening-night curtain, the Met looks set for an-

(Continued on page 20)

Theatre-TV Pulls 'Em In But Metop Better Switch From Hams, Beefy Divas

By HY HOLLINGER

If Metopera presentations are to be continued via large screen theatre tv, there'll have to be some changes made. While opera lovers may be accustomed to over-sized sopranos and hammy acting, a larger-than-life-size closeup view, plus facial contortions of some of the performers, presents a situation that induces laughter rather than making for complete enjoyment of the topnotch vocalistics.

This is not intended wholly as a rap of the theatre telecast of Monday's (8) opening of the Metopera which went to 32 theatres in 27 cities, for a good deal of it came over perfectly and the theatre audience showed as much enthusiasm for the arias as did the plushly-garbed observers at the 39th St. opera house. It points up the fact, however, that Met general manager Rudolph Bing will have to make a more careful selection of his principals for the large-screen vidcasts.

From a technical standpoint, Nate Halpern's Theatre Network

(Continued on page 20)

Liner Notes Bring Hub Ire Down on R&H Album

Boston, Nov. 9.

The Watch & Ward Society has requested local record dealers to remove singer Lee Wiley's new Rodgers & Hart album with George Frazier's controversial jacket description from sale here. Album notes on George Wein's Storyville label was tabbed by the indie censorship body as "undesirable merchandise," although conceding they don't deem it necessary to ban it at this time.

Action resulted in at least two downtown retailers removing the album from sale.

Baker & Wheeler New Act, Will Do Ex-Stooge's Play

Phil Baker and Bert Wheeler have combined as a comedy team. Pair have signed RCA Victor vocalist Wyoma Winters as a third member of the act, which will play a string of nitery dates before coming to Broadway in the new Sid Silvers musical, "Cops and Robbers." Baker & Wheeler signed a three-year deal this week with MCA, and their first nitery booking should be set before the end of the week.

Combine represents the first time Baker has had a partner since he played with Ben Bernie, and it's Wheeler's first partnership since a short spell with Sid Slate. Silvers and Eddie Moran are writing some new material for the act, with Baker and Wheeler providing most of the new routines themselves. Incidentally, Silvers, now a writer, was Baker's longtime box stooge in their vaudeville act.

Instead of Amalgamating, Actors & Chorus Equity Assns. May Do a Split

Instead of merging, Actors Equity and Chorus Equity may sever affiliation. That has been proposed by Equity president Ralph Bellamy and will be considered by the union's council.

As result of recent agitation by a faction of the Chorus membership, the council yesterday (Tues.) tabled a scheduled referendum on the subject. Group also referred to Chorus the latter's recommended constitutional changes.

Bellamy's proposal of a complete

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BERLE, BUTTONS EYE PIX ROUTE

Two more major tv comics with New York originations are planning the live-to-film transition next season in what now appears to be a wholesale embracing of celluloid by video's top funnymen. Milton Berle, "pappy" of all the bigtime tv comedians by virtue of getting in first, plans to go half-hour via film for the '55-'56 semester, deserting the full-hour formula as so many others before him have done. Similarly, Red Buttons has put himself on record that, starting next season, he, too, will berth on the Coast and transfer to film.

Thus, with the exception of a handful of the top comics committed to full season shows, among them Jackie Gleason, Sid Caesar, George Gobel and Imogene Coca, the live-to-film transfer is being stepped up at an accelerated pace. Jimmy Durante presently does his every-other-week "Texaco Star Theatre" half-hour show on a live basis from the Coast, but like Donald O'Connor, who alternates with him, he's already made arrangements for the shift to film. Both were one-a-month live comics on the Colgate Sunday hour last season.

Eddie Cantor, also out of the Colgate stable of stars, preems i January with his new half-hour film series, which will be syndicated by Ziv. Jack Benny shows more and

(Continued on page 42)

U.S. 8th to Sign, See Copyright As Truly Worldwide

Washington, Nov. 9.

New Universal Copyright Convention will go into effect upon ratification by four more countries, 12 being needed and the U. S. having become the eighth on Friday (5) when President Eisenhower signed the accord in a formal ceremony in Washington. Confirmation of the treaty by all 41 participating nations is expected.

In effect, all these countries are accepting the concept of the U. S. statutory system of copyright protection based publication with notice of copyright. This means that all countries will give the same protection to citizens of other nations that are given to their own nationals under domestic law.

Attendees at the Friday ceremony in D. C. included Austin Keough, Paramount v.p. who represented the Motion Picture Assn. of America, and Edward A. Sargoy, who heads the copyright section of the American Bar Assn. Sargoy is a member of the Sargoy & Stein N. Y. firm which is active in film business legalistics.

Ziv Makes Whoopee on Cantor Telepix in Big Gamble Payoff

Ziv Television Programs' biggest telepix gamble to date—the signing of Eddie Cantor to a $9,000,000 seven-year deal calling for production of 39 films a year for seven years in the face of a rapidly tightening market—looks like it's going to pay off. Syndicati firm, holding sales meetings this week prior to kicking off its campaign on the series, announced that it has already sold the series to three regional bankrollers—who will sponsor in 23 markets. Deals were closed before the series was actually on the market.

Cantor show marks a fling in the face of accepted syndication practice. First group of 39 will average out to a $53,000 per-show budget, highest in syndication history, and Ziv prexy John Sinn says that the show will carry "the highest rate card ever issued for a Ziv show or for any other syndicated television film property." Sinn said he's well aware of the "industry concern" over cost problems in syndication, but he pressed the belief that "advertisers want high quality productions and we believe that local and regional advertisers are willing to pay for them."

Three regional deals were all to

(Continued on page 42)

Max Conrad's Publicized Songwriting Almost Nil

Max Conrad, the 1954 edition of "Lindy," is more proficient at piloting than songsmithing. Conrad, who took off from Idlewild Airport (N.Y.) Sunday (7) in a twin-engine Piper plane for a non-stopper to Paris, was tabbed by the dailies as a songwriter. True, he has written seven songs but none has been published or even submitted to publishers. He has no other show biz background. Conrad has long-distanced light planes before.

In 1950, he flew a single engine job to Europe and has made several cross-country flights in private planes.

'Trap' In Quick Payoff Despite Mixed Notices

"Tender Trap" is about to become one the quickest payoff shows in recent Broadway history. The Clinton Wilder production will probably recoup the balance of its cost by the end of this week or early next week, or only after five weeks on Broadway. Major factor in the situation is the pre-production film sale to Metro.

Max Shulman-Robert Paul Smith comedy, at the Longacre Theatre, N. Y., has already repaid one-third of its $75,000 investment. Wilder plans another $25,000 distribution in two or three weeks, with payment of balance contemplated before Jan. 1.

"Trap" cost $46,808 to bring in, including $45,516 production cost

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Ballads to Ballots, Westerns to Politics, Rex Bell Lt. Gov. of Nev.

The affinity between show biz and politics came to the fore agai in last week's election. Over the years thesps have been exchanging greasepaint for Government, and tunesmiths have been switching from ballads to ballots.

Latest show bizite to hit the political front is former oater star Rex Bell, who was elected Lieutenant Governor of Nevada on the Re-

(Continued on page 62)

a la porte **ST. JEAN**
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PHIL SPITALNY

Why Not U.S. Command Performance, With Ike, Veep as Guests of Honor, To Aid Vaude Actors, Asks Walters

By LOU WALTERS

Perhaps the most impressive vaudeville show that one might wish to see—certainly the most imposing one that I've witnessed—is the Command Performance before Her Majesty the Queen. It's for the Variety Artists Benevolent Fund, the recognized charity of the British variety stage.

The show this year was held at th London Palladium last Monday (1), and included Bob Hope, Noel Coward, Frankie Laine, The Crazy Gang, Norman Wisdom, Jack Buchanan, dozens of British stars, production numbers from several of the current London musicals, several well-known bands and talent from screen, radio, television and the legitimate theatre.

The show is always excellent.

(Continued on page 62)

Dorothy Dandridge Felt She's Not 100% 'Ready' For Waldorf as Patachou Sub

Patachou, who is winding up her affairs in Paris preparatory to settling in the U. S. and reportedly marrying her personal manager, Arthur Lesser, has deferred her Waldorf-Astoria (N. Y.) return until next Thursday (19). She was to have opened tomorrow. She was supposedly ill but the Hilton management was assured she would be in the U. S. a week later. This marks her fourth return to the hostelry's Empire Room.

Stopgap show, comprising Maureen Cannon and Gloria & Jaro York, latter making their Gotham debut, will fill in for the intervening week.

Dorothy Dandridge was sought as a substitute headliner and while the "Carmen Jones" star welcomes the ace hotel's engagement she demurred because she felt she owed it to herself to break in her new act three or four weeks out-of-town before risking a Manhattan bow.

The Yorks carry their own violinist-conductor. They are a European turn, with experience also in the Far East, but new to America.

'DANCE TO FREEDOM'

Hungarian Flights Get USIS Multilingual Soundtracks

Washington, Nov. 9.

New film, "Dance to Freedom," produced by the U. S. Information Agency, will be distributed to foreign theatres by Republic Pictures.

Film is a reenactment by Istvan Rabovsky and his wife, Nora Kovach, famous Hungarian ballet dancers, of their 1953 escape to freedom. Portions of the pic were sh w recently on Ford Foundation's network show, Omnibus. Film sound track, now in English, is being translated to many languages for use abroad.

"Dance to Freedom" shows h the young couple, though favorites with Comi ist audiences, determined to escape to the free world. Their chance came when they were invited to dance in East Berli They gave their guards the slip, went into the East Berlin subway, and emerged in free West Berlin.

No Good Chirps Anymore; All Dead, Sez Mary Garden

Detroit, Nov. 9.

Mary Garden, who stopped in Detroit briefly last week on her way to a lecture engagement in Chatham, Ont., said: "There are no good singers anymore. They're all dead. There ought to be some among the young people, but there aren't. There are certainly none in Europe. And, in this country you have only one possibility, George London."

Now 77 and as tempestuous as when she established herself as one of the top operatic sopranos of the century, Miss Garden continued: "The composers are no better. Gian-Carlo Menotti may be the only one. Some day he may write a grand opera. He at least is new, original. I like him."

She said the financial reward of films nd tv had lured potential singers way from the grueling practice which produces great singers. Miss Garden added: "But, I would rather have starved than give up my art."

Regrowth of UFA Threatening U. S. Pix In Germany

By HAZEL GUILD

Bonn, Nov. 2.

UFA, the government-controlled Nazi propaganda film setup of Adolph Hitler which was to have been split up under the Allied control of Germany, has just signed an agreement with the country's chain of AKI theatres, which by the year's end will give it 100% control of the nation's newsreel theatres.

The reemergence of some of the old monopolistic practices that made UFA the world's biggest filmmaking and distributing studio of the '20s, has the U. S. film companies and the German indies deeply concerned about its encroachments into their rights and

(Continued on page 18)



HORACE HEIDT

422

Van Nuys, California

Japs Still Make Hate-U. S. Pix

Tokyo, Nov. 2.

Although the production of anti-American films in Japan has declined from its peak of earlier this year, when there were as many as a half dozen hate pix in general release, proof that hate springs eternal is seen in a new production, "For Eternal Peace," made through the joint efforts of an imposing array of unions and documentary film companies.

Nippon Eiga and Kiroku Eiga Companies made the film with financial support from Sohyo (General Council of Trade Unions of Japan), the National Railway Workers Union, Federation of Coal Miners' Union, National Council of Gas Supply Workers Union, Japan Teachers Union, All-Japan Federation of Electrical and Instrument Worker Union, General Federa-

(Continued on page 62)

Girl Bullfighter, When Mended, Will Do Film

El Paso, Nov. 9.

Patricia McCormick, girl bullfighter, will hav her life story filmed.

Roy Brewer will make the film for Allied Artists release. Pat McCormick will play herself.

Texas Western College girl, daughter of a petroleum engineer here, is recovering from the goring received last month during a bull fight in Del Rio.

Everybody Got Elected

By LEONARD TRAUBE

If the pollsters can be wrong on the elections, why not the broadcasters?

You gotta hand it to the sample-tasters, though. They were working as advance men in the Great Spectacular with a cost of DeMillions and most of 'em fell on their honorable faces. The radio-tv IBM'ers were working from the actual results but still couldn't manage to do much more than end up with statistics that looked like a Chinese laundry ticket.

For a good part of the time last Tuesday-Wednesday it looked as if the sight-and-sound pundits were consulting the Gallups and other tipsters and then trying to make the incoming scores fit the advance dope.

Like looking at program ratings and deciding that the show is a floperoo per se.

The returns were comin in so fast from the more populous districts boastin re than one Western Union that the aero-punditsouldn't see the forest for the trends.

There weren't any nds worth the mention. The guy went into the booth, voted for a Republican as governor and in the same stroke went for a Democratic Senator or ditto Lower Houseman. If that meant he was an Ike man when it came to his state and a Donkey nationally, that was the trend as it turned out.

CBS-TV's Univac out of Remington Rand supplied the major comedy relief. With the monster continuing die-hardedly to predict a Democratic landslide, Charles Collingwood kept apologizing that it's the human element that threw Univac out of kilter.

So who built Univac—pixies?

While Univac was being built, Mr. Remington worked one side of the body and Mr. Rand the other, but they weren't talking to each other.

Neither radio nor tv could keep up with the Joneses and the other voters because, despite the rumors,

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Japs Like Sad Themes, Don't Resent Yank War Pictures, Sez Producers

Tentative Japanese reaction to U. S. war films is such that there seems to be no good reason why they shouldn't be exhibited there, says Takasai Koide, a producer working with the Shochiku Co., Japan, who was in New York last week prior to going to the Coast, where he'll set up an office for Shochiku. Koide stated that—somewhat to his own surprise—Japanese audiences appeared to feel no resentment at all when seeing the Hollywood war films. To the contrary, queues to see the were common. The Japanese themselves in 1953 produced a war pic, and it was a big hit. A cycle coming up.

There has been considerable Motion Picture Export Assn. and State Dept. concern over the possible unfavorable reaction among Japanese and German audiences to U. S. pix. Latter are to be screened prior to export.

Koide, producer of some 30 pix for Shochiku, including the successful "The Impostor," said the Japanese industry was booming despite the heavy competition from Hollywood pix which are getting some 40% of the Japanese playing time. Japanese producers didn't care much for this, he indicated, but added that he didn't believe that Japan would institute a screen quota.

Production costs in Japan were low by Hollywood standards, Koide reported. "We can tur out a 'super-special' in color for around $500,000," he said. Unlike many other foreign industri , the good Japanese film does have a chance

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Joe E. Lewis' Operation For Ulcers Today (Wed.)

Joe E. Lewis, who goes under surgery today (Wed.) in Harkness Pavilion of the Presbyterian Hospital, N. Y., says he's "doing my Christmas flopping early." Operation is for ulcers and, complicated with this, is the fact that the medicos have had to bring a diabetic complication under control before the surgery. Dan Arnstein, longtime pal of the comedian's, flew up from Florida earlier this week to be with Lewis. Both, incidentally, went into the hospital last week for a preliminary check-up, at the taxicab tycoon's insistence.

Lewis has cancelled all his nitery bookings until the end of the year. He told the doctor that in light of the current trend of GIs-turned-female, if they'll make him "over in to a horse, maybe that'll be one way I can win a race. Right now they'll be cutting plenty of pari-mutuel tickets out of me."

Film Studios Not Rainbow's End For TV Actors

Talent-hungry film companies, who once found New York a happy hunting ground for new faces, now find they're having trouble signing up promising newcomers to term contracts. The villain of the piece is television.

Talent , constantly exposed to exciting new personalities via tv, admit they're against tough competition. "The good ones just don't want to leave N. Y. for too long," was one complaint. "They're earning good money on tv. If they're willing to come to the Coast, it's only for specific parts."

Unavailability of the top people i tv has left the film companies to sift talent from the very large number of young people who tried but weren't able to make a go of it on tv.

One of the eastern talent execs, Maurice Bergman of Universal, states that U had decided to face the situation and make the best of it. "We're cataloging the talent we find on tv and intend to call on it as specific parts come up," he stated. That's in line with U's declared intention of improving its overall casting approach by paying more attention to character parts as well as the leads.

Project Garland-Lanza For Luft 'South Pacific'; Capital Gains Via Video

Sid Luft huddled all day yesterday (Tues.) with Richard Rodgers on the proposal to film "South Pacific" with his wife, Judy Garland, and Mario Lanza in the original Mary Martin-Ezio Pinza roles. Luft and Miss Garland return to their Hollywood home later this week.

He has some fancy ideas for the reported NBC spectaculars, including a plan for a capital-gains setup which has to be worked out for a series of four. They would be 90-minute shows, half to be shot on film and half live; it's from the film versions that Luft-Garland hope to realize that capital gai It would otherwise be straight income, if on a salary basis, no matter how fancy.

Luft has his sights on a $300,000-$350,000 production, per each, on the theory that the other spectaculars now average $200,000 and more. If enough production values can go into the filmed portions of the videocasts he hopes to realize some residual values.

Ed Hastings to Hawaii, Rene Black to Florida; Both Key Waldorf Execs

Combination of Ed Hastings' and Rene Black's departure from the Waldorf-Astoria, N.Y., for new berths has inspired a "cycle" talk, although it is unlikely that ther will be any other key departures from the Hilton Hotels' flagshi

Hastings, veepee and longtime manager of the W-A, says that "after 15 long happy years" the prospect of being second only to the president of the Matson Lines' hotel operations in Hawaii couldn't be turned down. He will reside at the Royal Hawaiian Hotel, one of the shipping line's four hostelries on the hula islands, the other three being the Moana and Surfrider, and with the completion of the new Princess Kuaialani next spring it will give him 1,050 rooms to supervise.

The Matson-Hawaii hookup is virtually a monopoly, even more so than the Furness Line's tie-in with Bermuda, and the like, where a carrier-ship or air—also controls the hostelries at the point destination. Pan American Airways is one such in the Central and South American operations.

Hastings succeeds Steve Royce, who is now prez and g.m. of the

(Continued on page 62)

LUNG CANCER FILM IN ADVENTIST CHURCHES

Ottawa, Nov. 9.

Seventh Day Adventist Church in Canada will purchase prints "for wide use" of a Technicolor film, "One in Twenty Thousand," said to show the relationship between cigaret smoking and the incidence of lung cancer.

Decision was made at its national executive meeting in Oshaw Ont., last week.

Pierre Mendes-France Meets TV 'Press' Nov. 21

French Premier Pierre Mendes-France will "Meet the Press" Nov. 21 in the NBC-TV show's coup of the year. The international headline-stealer will face the quiz corps in a N. Y. studio of the web.

It's rare that the Larry Spivak-produced forum has presented a chief of state. Most recent foreign statesmen quizzed on "Meet" wer Britain's Anthony Eden and Chancellor of the Exchequer Richard Austin Butler.

DOLLARS IN SEARCH OF IDEAS

'Shortage' May Be Reversed in Year?

New DCA, Makelim, TOA, Other Exhib-Primed Product Will by Then Be Felt

Exhibitors who are attempting to step up production feel that a competitive market will develop in six months to a year. At this time, the theatremen, backed by their trade associations, believe that the new indie production-distribution outfits, such as Distributors Corp. of America and Makelim as well as other which will come into the field via financial aid from exhibs, will be providing the market with a steady flow of pictures. This new product, it's felt, will make up for the void that now exists and caused by the major companies' decision to reduce their output.

The new producer-distribs, it's hoped, will be able to provide theatres with another 75 to 100 pictures annually. The addition of this total, it's pointed out, will again place theatremen in the position of being selective. The salesmen will again woo each individual exhib and the distribs will have to come down their terms demanded for each film. And, it's noted, the distribs will no longer be in a position to hold their big product for specific holiday periods as they're doing now.

For example, the big beef now is that there's no top product around for Thanksgiving or shortly thereafter since the distribs are holding all their blockbusters for the Christmas-New Year's stanza. With product avail-

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Coast Studio Talent Stalk %

Writers standing on line waiting to join the percentage trend that has hit Hollywood. That's the observation of writer-director-producer George Seaton who's in New York for promotional work on his two Paramount entries, "The Country Girl" and "The Bridges of Toko-Ri."

Seaton contends that screenwriters are entitled to similar percentage arrangements as the authors of Broadway plays. "If he turns out a good work, he should profit," Seaton said. "If it's bad, he should take it on the chin."

Seaton said "the whole town" is on a percentage kick. "It's the only intelligent way," he stated. "It makes for enthusiasm. You don't find pictures made just for the sake of being made."

Seaton and his partner, William Perlberg, have their own production unit, an outfit wholly financed by Paramount. They work on the Par lot and have access to Par story properties or can originate their own yarn purchases. Their deal with Par calls for a percent-

(Continued on page 16)

CRAWFORD BUYS NOVEL, MACDOUGALL TO SCRIPT

Hollywood, Nov. 9.

First package deal for Joan Crawford is "Queen Bee," in which she will be reunited with Jerry Wald and Ranald MacDougall, producer and writer of her former starrer, "Mildred Pierce."

Actress bought screen rights to the novel, hired MacDougall as writer-director and then sold the package to Columbia. Wald will produce personally, starting in February.

W. K. Craig Retiring

Hollywood, Nov. 9.

W. K. Craig, Metro comptroller since company was formed in 1924 and with the old Metro company previously, retires on Nov. 30 under Metro's pension plan.

He also is a member of the five-man board which directs studio end of Loew Retirement Fund.

A. J. NELSON RETIRES

In Film Biz 43 Years— Gleicher His Successor

A. J. Nelson, head of Metro's homeoffice contract department for many years, will retire on Nov. 26. He'll be succeeded by William Gleicher, head of the theatre audits staff of the sales department. Functions of the topper of both departments will be consolidated, with Gleicher as dual chief.

Nelson was associated with the film biz for 43 years, starting with General Films. He held positions with Triangle Films, Vitagraph, and RCA until he joined M-G in 1939. Gleicher joined Metro in 1936. He became head of the theatre audit department in 1938.

Bad Tax Break For Star Chills Many a Deal

If some one could come up with a solution which would let an actor keep his earnings, the lot of the independent producer would be an easier one in the opinion of producer-director Robert Aldrich. For, he pointed out in New York this week, bank loans are usually contingent upon star values in a projected film's cast.

When the star can't retain a fair portion of income due him as his share of the profits, his interest in a deal wanes and the task of the producer is made that more difficult. "It would be a terrific break for the film maker," Aldrich declared, "if an answer to the problem could be found under existing tax laws."

Aldrich, who is readying four projects for the cameras in the next 11 months, returned to the Coast earlier in the week after a short Gotham stay to select four actresses to costar in "Kiss Me Deadly" for United Artists release. Based on a Mickey Spillane story, the Park Lane production rolls Nov. 29 at the Goldwyn studio.

Also on Aldrich's slate are another Spillane yarn, "My Gun Is Quick," which he'll do for Park Lane next October, along with two for The Associates & Aldrich. First of the latter pair to move into production will be "Pot Luck For Pomeroy, based on a story by Robert Wallace Russell. Other is "The Way We Are," which will star Joan Crawford.

SELL BASSO NOVEL FOR $75,000 (MAYBE MORE)

Hamilton Basso's recently published novel, "The View From Pompey's Head," is being purchased by 20th Century-Fox for $75,000. There's an escalator clause in the deal whereby the purchase price can be increased above 75G's if the book hits and holds the bestseller list.

Buy is in keeping with the stepped-up interest of the Hollywood studios in presold literary properties.

Astaire May Produce

Hollywood, Nov. 9.

Next assignment for Fred Astaire at 20th-Fox may be as a producer instead of a star. His contract with that studio calls for one more picture after "Daddy Long Legs," and he admits the possibility that he will take over the production reins.

Meanwhile Astaire has a commitment to star in "The New Orleans Story" at Metro next year with Dolores Gray as femme lead and Arthur Freed as producer.

NEED SCRIPTS FOR MORE PIX

Last week's convention in Chicago of the Theatre Owners of America served to spotlight anew the curious array of "shortages" from which an outwardly very prosperous film industry is currently suffering.

The retailers decry shortage of both product and prints; the manufacturers decry a shortage of both stories and stars. Thus, the venerable law of demand and supply is being bottlenecked by a baffling combination of offsetting factors. Exhibitors demand more features; plenty of financing for more pictures is readily available; yet more pictures, in total, are not in sight.

Plainly exhibitors are vitally concerned about product availability. And the move of TOA itself to set up a production financing company looks "for real." That TOA membership expressed willingness to put up their own capital to bankroll production looks like a seriously thought-through project that promises to get off the ground with a pic-making revenue source.

Harry Cohn, president of Columbia, apparently carefully timed his "announcement" allocating $10,000,000 exclusively for the backing of indie production, separate from and in addition to the studio's "full program of company-made pictures."

If money alone were the answer,

(Continued on page 18)

Dr. Alfred N. Goldsmith
explores the question
After Widescreen: What?
an interesting byline piece in the
49th Anniversary Number
of
VARIETY

Raibourn: Anybody, But Anybody, With Valid Package Can Secure Paramount Financing, Release

Paramount stands ready to finance film production by any theatreman who has an acceptable plan. "Anyone, members of Theatre Owners of America, anyone, with an idea for a picture can present it to Barney Balaban and Y. Frank Freeman and they will have a sympathetic ear," states Par v.p. Paul Raibourn. Par will put up the money, he added.

Balaban, of the company, and Freeman, studio v.p., are former exhibitors, Raibourn noted.

Raibourn made the statement i commenting upon the TOA convention in Chicago last week where the theatre organization voted to establish a finance company to stimulate independent production, the money to be provided by exhibs.

"The major problem facing the industry," said Raibourn, "is the one of ideas. Paramount will have 20 pictures next year but we would like to have more. Balaban told Freeman to produce any property that looks to be helpful to the company and exhibitors. We're only

(Continued on page 14)

SOUTH SEAS FOOTAGE

Wayne Morris Starred In Film Made By Ex-Adman

Hollywood, Nov. 9.

"Pacific Crossroads," color feature lensed aboard a yacht in the South Seas, will be offered for either theatres or television. Stars Wayne Morris.

Footage is to be edited into two "pilots." Was shot by HD Productions of which J. Hugh E. Davis, former ad agency exec is prexy. Orville Hampton was producer-director.

East Wonders About Studios' Costly 'Research'

Skyrocketing costs of film-making has some eastern observers wondering whether the studios aren't going overboard in their quest for absolute authenticity. Argument is made that producers of period pix are going to extreme—and expensive—lengths to recreate the precise detail of the era with which they're dealing.

No one argues that films shouldn't be reasonably accurate in their portrayals. However, it's pointed out that the insistence on complete historical fact is a costly proposition and that only a minute audience sector is in a position to know to what extent a picture has or has not compromised on correct detail.

"I don't really see where this voluminous kind of research one reads about is really necessary, or where it helps any at the boxoffice," one exhib opined in N. Y. last week. "If they kept it down to a rea-

(Continued on page 14)

Video, Too, For New Hyman Co.

Associated Artists Producti Inc., former distributor in the tv field, has been reactivated by Eliot Hyman to engage in the production and distribution of both theatrical and tv pictures. Hyman disclosed in N. Y. yesterday (Tues.) that the outfit already is set with an extensive lineup of films which will be sold to theatres first and then to tv outlets plus a wide range of product solely for tv. He said

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National Boxoffice Survey

Trade Perking Up; 'Christmas' Again Topper, 'Star' Second, 'Widow' 3d, 'Sabrina,' 'Contessa' Next

Although it's the week after Election Day, film biz shapes up solidly. In many respects, the current session is following the trend of the stock market. With two such smash grossers as "White Christmas" (Par) and "Star Is Born" (WB) out in circulation and other strong b.o. draws, trade piling up big figures.

"Christmas" is easily setting the pace, for the second week in a row, and by a wide margin. The $565,000 gross being registered in some 17 key cities covered by VARIETY—currently follows the $525,000 racked up last week in 12 keys. In several spots, the pic is holding very close to first week figures.

"Star Is Born" (WB) continues very big in second place, same as a week ago. It currently is playing in some 16 keys, "Black Widow" (20th) is pushing up to third position on its first week around.

"Sabrina" (Par) is climbing from fifth spot to fourth position via some additional fresh playdates. "Barefoot Contessa" (UA), out this round for first time to any extent, is ending in fifth slot.

"Cinerama" (Indie) is dropping to sixth place, with end of run anticipated one or two cities. "Rear Window" (Par) is finishing in seventh with "Waterfront" (Col) taking eighth money.

"Hajji Baba" (20th) agai is winding up ninth, same as a week ago. "Brigadoon" (M-G) will finish in 10th "Beau Brommel" (M-G), fairly new, and "Bengal Brigade" (U) round out the Golden Dozen in that order. "Suddenly" (UA) annd "Black Knight" (Col) are the runner-up pix.

"Carmen Jones" (20th), a newie, is rated fancy on preem week in L. A. while continuing smash in second N. Y. stanza. "This Is My Love" (Col), also new, ranges from light to fair this session. "Passion" (RKO), fine in Chi, is mild in K. C. and Denver.

"Drum Beat" (WB), good in Indianapolis, shapes nice in Philly. "The Detective" (Col), another newcomer, is wow on first week at N. Y. Fine Arts. "Reap Wild Wind"-"Appointment With Danger," Par reissue package, is doing surprisingly well in L. A.

"Sitting Bull" (UA), bangup in Louisville, looks good in Detroit and fair in Indianapaolis. "Four Guns to Border" (U) looms fine in N. Y.

"Her 12 Men" (M-G), nice in St. Louis, is moderate in Portland. "Human Jungle" (AA) looks good in K. C. and Frisco.

"Woman's World" (20th), big in Toronto, shapes okay in L. A. and K. C. "Down 3 Dark Streets" (UA), is good in Philly.

"High and Dry" (U), looms good in K. C., N. Y., Boston, L. A., and Frisco. "Hell Raiders of Deep" (IFE), is okay in Chi.

(Complete Boxoffice Reports on Pages 8-9.)

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Dick Powell's Producer-Director Status Swings on 'Conqueror'; Tie to Howard Hughes Unclear

Actor Dick Powell is banking his future as a film producer on "The Conquerer," the $6,000,000 CinemaScope production he made for Howard Hughes. "If this picture turns out to be a huge success, I'll get out of television and devote full time to theatrical pictures," Powell declared. In New York to drum up interest in the story of Genghis Khan, Powell confirmed that he had been offered the production helm at RKO by Hughes, but had turned down the offer. "After all, he said, "production is a new experience for me and I wanted to see how the first picture I've ever produced came out."

The John Wayne-Susan Hayward starrer, now being scored, will be released either in March or about Easter, Powell reported. He returned to the Coast Monday (8).

"I don't know what will happen at RKO," he said. "It's none of my business, but I do know I'd like to stay with Hughes. We've had a good relationship and he gave me a free hand in the production of "The Conqueror'." Powell said there was still a chance that he would handle all of Hughes' personal projects as producer-director as well as produce several pictures in his own. He has several properties in mind, including a western, musical, and a suspense story.

Took Five Years

Th actor turned producer-director is particularly enthusiastic about his role as a director. "It took me five years to get out of musicals," he said, "and five years to become a director." Although he's not mpletely giving up his thesping chores, he said: "I'm objective of my alue as a boxoffice star. I'm not the biggest star in the business, but I'll continue to actif the right part comes along."

"The Conqueror," which originally had a shooting schedule of 57 days, was fi ished in 61, with the bulk of the work done on location in Utah at a locale resembling the Gobi Desert area inhabited by the follower of Genghis Khan. The

(Continued on page 18)

A Star Yet!

Ottawa, Nov. 9.

Alex Barris, Toronto Globe and Mail columnist, quotes Alberta-born Wendy Remington, a film bit player in London, as saying her conditions for stardom are: "I won't pose for cheesecake; all statistics, including age, height, weight and measurements, my own business; I refuse to hire an agent."

"Remember the nai ," adds Barris. "You may never hear it agai ."

Chile Wants In On Co-Producing

Hollywood, Nov. 9.

Jose Bohr, Argentine producer-director wh starred in "Sombras De Glori ," first talking Spanish-language feature made in Hollywood 25 years ago, is here on visit from Santiago, Chile. Bohr will sound out producers on possible co-production deals in Chile. He will also study television technique for his upcoming weekly Argentine video program.

Bohr, in Chile for last 12 years, reports that production there is relatively cheap. A feature can be made for about 40% of Hollywood cost. No u ions.

Chile is also lenient about film being flown to American labs for processing although country has one well equipped studio operated by gover ment owned corporation which is anxious to develop film industry there.

Improved Fiscal State Of Screen Writers On Eve of WGA Fusion

Hollywood, Nov. 9.

Even though earnings of theatre film scripters over past year dropped $1,500,000, the Screen Writers Guild is operating in the black, as compared to last year when it closed $20,000 in the red. Thi was disclosed in final financial report of SWG before its absorption into the new Writers Guild of America-West.

Guild's healthy financial status resulted largely from drastic economy program which accounted for $41,000 less in operational expense, according to treasurer Harold Greene.

SWG income this year was $116,043, as compared to $127,937 last year. Greene comments drop "resulted largely from panic in picture business. Last year's income fr m assessments was approximately $11,000, representing $11,000,000 in fees and wages paid to writers. This year its $98,000, representing only $9,800,000 paid writers —of which $13,000 came from television.

Zukor Sees $8,000,000 Reasonable Budget For 'Commandments' Remake

Cecil B. DeMille, currently in Egypt for location shooting of his new film version of "The Ten Commandments," is working on an unlimited budget. This was disclosed this week by Adolph Zukor, Paramount board chairman who was associated with the producer in the silent "Commandments" 30 years ago.

Said Zukor: "If DeMille brings the picture in at as low as $8,000,000, I would consider it reasonable."

The 1925 version of the biblical drama cost about a $1,000,000, an expenditure Zukor believes equal to $10,000,000 in our modern economy. The picture ran for 15 years nd is still being shown in various parts of the world.

Thirty years ago, the undertaking of biblical subject represented a delicate undertaking. Before commencing on the production, he toured the country with DeMille to discuss the project with religious and civic leaders.

DeMille, who has completed five weeks of location filming in Egypt, will wind up his on-the-spot camera work by the end of the year. He then returns to the Paramount studio for three more months of work, making a total shooting schedule of about six months. Should be released in fall of 1956.

Digressing from the "Commandments," Zukor termed as "unfounded" the exhib charges that the film companies were deliberately cutting their film output. "Two or three years ago when the industry was at a low ebb," he pointed out, "there were pictures in quantity. Bad busine. was blamed on everything from tv to sports. What kept the public away was the fact that there weren't enough good pic ures for them to be interested in."

U IS DEE-LIGHTED

Rock Hudson Gets Studio Profit & Prestige Via 'Giant'

Universal's Rock Hudson loan-out to George Stevens and Henry Ginsberg for their production of "Giant" has U contemplating the arrangement with more than ordinary satisfaction as proof of tangible benefits from its talent-developing program.

Hudson, one of the brightest entries in the U talent stable, will portray Bick Benedict, head of the vast Texas ranch, in the filmization of the Edna Ferber novel which Warner Bros. will release.

As U execs see it, the benefits to them of the Hudson casting are manifold, particularly since the star was recently signed by U for a new seven-year contract. First, U gets a cash consideration of close to $150,000 for Hudson's services.

Secondly, and considerably more important from U's point of view, the "Giant" part is likely to catapult Hudson to the top rungs of screen stardom and pay off in plenty of marquee value on future U releases. That's particularly significant in the light of the fact that Hollywood is experiencing a pronounced dearth of male b.o. names. Hudson was recently starred in "Magnificent Obsession" and collected critical kudos for his thesping in that weeper.

Example of Hudson to U execs is the tipoff that their expensive "talent farm" on the Coast is paying the kind of divvies that had been expected from it. Feeling is that if only one out of ten names breaks through the barri U's investment is fully repaid.

Studio has also great hopes for George Nader whom it picked up as an unknown and who, without a major release, is already drawing large volumes of fan mail and has roused much fan mag interest. He'll be seen in "Six Bridges to Cross" and the "Lady Godiva" pic in which he plays opposite Maureen O'Hara.

BOXOFFICE CLICKS ECHO IN PAR'S NET

Succession of click b.o. pix, cluding "Knock on Wood," "Money From Home," "Rear Window" and "Sabri ," is reflected in Paramount's new financial statement. Corporation reported a net profit of $2,428,000 for the third quarter ended Oct. 2, which is equal to $1.10 per share on 2,208,133 outstanding shares. This compares with $2,005,000, 89c per share on 2,256,158 shares, for the corresponding period of 1953.

Earnings for the first nine months of this year are up to $6,390,000, which equals $2.89 per share and includes a special take-in of $832,000 on sale of a block of stock in Famous Players Canadian Theatres. The first nine months of 1953 brought a net of $4,996,000, or $2.21 per share.

The Par board last Friday (5) declared a regular quarterly dividend of 50¢ per common share, payable Dec. 14 to holders of record on Nov. 29.

Marquee Humor

Marquee on the Roosevelt Theatre, New York's Harlem section, drew raised eyebrows last week with:

"Seven Brides For Seven Brothers" and "Go, Man, Go."

Robert Mitchum Nixes 'Annuity' Deal

$500,000 Payoff at $25,000 Annually — Spillane Rough Stuff Plots an Influence, Too

Producer-director Robert Aldrich and a group associated with him recently offered Robert Mitchum $500,000 to do two Mickey Spillane pictures back-to-back over an eight-week period but the actor turned it down.

Had the deal gone through it would have been an unique payoff for Mitchum was to receive his mpensation some 10 years later at the ate of $25,000 annually. While agreeing it would be a "wonderful annuity" the star's interest cooled later.

Factors in the turndown, it's reported, are twofold. Firstly, there was a time element. Mitchum, currently working in Stanley Kramer's "Not as a Stranger," felt that he couldn't squeeze in two pictures between "Stranger" and another comitment he has coming up.

Secondly, Mitchum is said to be trying to live down some escapades of the past in favor of a more conservative mode of existence. Hence, when his agent reminded him of the nature of the Spillane yarns he assertedly opined that the stories were a little too robust in light of his attempts to get away from too much sex, etc.

Hughes Empire Sellout Still Pends; Zeckendorf-Rockefeller-Onassis Bid

Those on-again-off-again talks for the sale of Howard Hughes' n tire industrial holdings, including RKO, are on agai , and this time negotiations are said to have progressed into a very advanced stage.

Syndicate dickering for the Hughes empire is composed of William Zeckendorf, Lawrence Rockefeller and Aristotle Onassis, the Greek shipping tycoon. Spyros P. Skouras, 20th-Fox prexy, is acting as intermediary bringing the parties together.

Combine's negotiations with Hughes are understood to be very "hot," with memos of agreement on about 90% of the deal already initialed. While details of the talks have never been obtainable, it's understood that the discussions cover Hughes' holdings in the film, tool manufacturing, brewery, airline and aircraft production fields. Price of some $400,000,000 for the entire works has been bandied around.

Both In Paris

Skouras, although not feeling well, left N. Y. for Paris over the weekend. Also in Paris at the moment is Onassis; ostensibly on a shipping deal. Observers feel the presence of the two men in the French capital might be more than mere coincidence.

Insiders say that Skouras' "commission" in the event of a deal would run to over $2,500,000 rather than the $5,000,000 originally reported. Last October, Skouras spent several days in Las Vegas in meets with Hughes. Back in N. Y., he would say no more than that he had discussed "industry matters" with the RKO head.

Zeckendorf arrived on the Coast last night (Tues.) from N. Y., following a Denver stopover. It's assumed that he'll huddle with Hughes for further discussions of the deal. Last time Zeckendorf was queried on the status of the Hughes empire purchase—that was a week ago—he said he had been active, but was now "completely cold."

Monday he again struck the "there's nothing doing" note on the deal. However, his associates in N. Y. said that, to their knowledge, the talks were "very active."

Hardy Exhib

Minneapolis, Nov. 9.

Surviving approximately six weeks of night temperatures ranging from 30 to 40, the local 7-Hi outdoor theatre attained its goal of remaining open until Nov. 1, regardless of adverse weather conditions.

It's the latest that any of this territory's ozoners has held out.

However, when, on Nov. 1, a near-blizzard hit the town, the mercury dropped to 15 and streets and roads had icy coatings, plans for continuing further into the winter were abandoned by 7-Hi owner, Maitland Frosch.

Abroad, RKO Biz 6% Ahead of '53

Despite its continued slim supply of new product on the domestic front, RKO's gross business abroad is running nearly 6% ahead of 1953. Walter Branson, global sales chief who's now back in N.Y. following a five-week swing of England and the Continent, cited quota restrictions as among the reasons for the upbeat.

In France, for example, RKO is permitted 12 import licenses annually. Films not sent to that country in previous years are now being used. This obtains in all areas which have quotas and in every case. RKO is selling a full quota program. In nations without restrictions on the number of American fil Imports, the company has had a substantial number of reissues, Branson noted. These account for the full programs of pix peddled oh foreign terrrain and the general improvement in theatre business is attributable to RKO gross revenue gains.

Branson and Joseph Tushinsky demonstrated the latter's Superscope widescreen system in London, Paris and Rome. Also, Branson conducted meetings among RKO sales reps. Screenings of new films and his reports of deals for future product had a highly encouraging effect on the overseas personnel, said Branson.

According to the sales topper, theatremen abroad want one projection system which would be compatible with the various proc-

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L. A. to N. Y.

Eddie Albert
Richard W. Altschuler
Edgar Carter
Chip Cleary
Tom Corridine
Marlene Dietrich
Paul Gregory
Abner J. Greshler
Edward Everett Horton
Morgan Hudgins
Jeanmaire
Jess Kimmel
Frank King
Maurie King
Eugenie Leontovich
Bill Lyon
Rouben Mamoulian
Margo
Marilyn Maxwell
David Miller
Phil Moore
Hugh O'Brian
Al Pakula
Debbie Reynolds
Sheldon Reynolds
Leon Shamroy
Bobby Short
Elizabeth Taylor
Franchot Tone
John K. West
William B. White

N. Y. to Europe

Douglas Fairbanks Jr.
Joseph Fields
Joe Glaser
Stewart Granger
Harry Kurnitz
Rev. Sydney MacEwan
Jane Powell
Ethel Linder Reiner
Jerome Robbins
Mrs. Charles Sanford
Harold Steinman
Jacques Tati

Europe to N. Y

Claudio Arrau
Arthur Askey
Irving Berlin
Henry Berman
Ferdinand Pecci-Blunt
Val Buttignol
John Byram
Marian Byram
Elaine Chenuil
Clifford Curzon
Harry Foster
Guy Gachon
Paulette Goddard
Hilde Gueden
Tyrone Guthrie
Bill Johnson
Frankie Lai
Jerome Lawrence
LeCrayon
Robert E. Lee
John Mackwood
Joseph Marais
The Moreos
Robert Moreton
Pariży
C. C. Philippe
Riccardo Pontremoli
Erich Maria Remarque
Prudence Rennick
June Richmond
David Rose
Barbara Stanwyck
Archie Thomson
Max Thorpe
Charles Trenet
Sarah Vaughan
Brucie Weil
Jerome Whyte

N. Y. to L. A.

John Aaron
June Allyson
Henry Berman
H. William Fitelson
Charles N. Hill
Danny Kaye
Howard Keel
Jess Kimmel
Edward Morey
Dick Powell
Edmund Purdom
Norton V. Ritchey
Arthur Rosen
Richard Skinner
Carleton Smith

WHO LOVES OUR FILM CRITICS?

Crowther's Crisp Critic's Credo

He Sees Banker Readers of Times as a Reason For Hollywood Rage at Pans

By GENE ARNEEL

Few reviews touch off as much intra-trade conversation and controversy as those written by Bosley Crowther on the N. Y. Times. He's regarded as just about the toughest of all critics on metropolitan dailies. Hollywood production officials, New York distribution executives and theatremen generally have expressed suspicions that he favors foreign product over Hollywood's output, reserves his most devastating raps for 20th-Fox pix in CinemaScope, pans some entries, particularly "big" productions, because he simply feels these had no right to be "big" in the first place.

Whether there's valid criticism among the sour grapes is immaterial. The point is that Crowther, while often stirring resentment among filmmen taking objection to his notices, is incessantly courted by visitors from the film colony, and is constantly bowed to by publicists and execs in the east. Since the Times is limited in penetration in comparison with, say, the mass circulation N. Y. Daily News, why, then, the salaams for this "terror of the Times?"

Crowther himself figures the answer lies in his paper's audience. The Times is especially important to the industry because it's "read by the bankers," he opines. This is clearly a key factor. In short, the Times has weight in influential circles. It's important to the trade on the corporate and institutional levels.

"I write for the readers of the N. Y. Times and never to instruct Hollywood," declares the critic. A film might be a commercial success despite his downbeat appraisal. "But I think many of the Times readers might have stayed away."

Crowther says he has no prejudices: "It might be that I'm negative on five pictures in a row from the same company. But then I might be high on the next five from the same company and then they'd say I'm a great reviewer."

Crowther refuses to applaud the pictures out of a foreign country simply because of their origin. "It would be hard to find 20 pictures, say from Italy, that could stand up against 20 fine Hollywood pictures of the past year," he notes.

Today's Admission Prices Give Practical Value To Critical Tipoff

By LES REES

Minneapolis, Nov. 9.

In these hinterlands the general feeling among exhibitors, distributors and even the newspaper film reviewers and columnists themselves is that film criticisms exercise little boxoffice influence. At the same time, paradoxically perhaps, adverse reviews of what they consider "good" pictures anger exhibitors and they relish favorable notices.

It is conceded that "a certain percentage of people, probably not very large, swayed by the critics."

Minneapolis Morning Tribune columnist Will Jones, who has a very considerable reader following and should influence many people, has rapped such pictures as "The High and the Mighty," "The Magnificent Obsession," "Sabrina," "Rear Window," "Woman's World," etc., and they all enjoyed long runs. "Sitting Bull" was fairly torn to shreds by St. Paul Dispatch critic Bill Diehl, but turned in an above par gross.

Says Diehl: "I recently roasted 'The Malta Story' and it did so poorly that it was yanked after two days. But maybe that would have occurred anyway because 'Sitting Bull' did good business. In reviewing a picture, I try very much to consider if it's worth the aver-

(Continued on page 22)

INITIALS–ONLY CRITICS HAVE HEARTS OF GOLD

By IONE MOORHEAD

Des Moi , Nov. 9.

What weight film criticism in a one-newspaper town? The Cowles morning and evening Register-Tribunes have four local columnists with followings but none pays much heed to the films. While both editions carry reviews no one individual is critic. Initials only are carried.

If any of the initialed reviewers ever really blasted a picture it would probably create more conversation than the recent $10 chain letter business. All of the boys and girls appear to have hearts of gold who can find some good in everything.

Sometimes the columnists do use a paragraph or two on a film they've enjoyed or didn't enjoy—and they say so. For some reason it is used after the picture has departed its first run.

Public Phones Portland Critics For Guidance On 'Best Now In Town'

By RAY M. FEVES

Portland Ore., Nov. 9.

Opinion of exhibitors and distributors in this area regarding the impact of film criticism on boxoffice can be summed up as follows: Patrons have made up their minds regarding the worth of a picture before it hits the screen. Here are some direct quotes:

Arnold Marks, Oregon Journal: "Since big product is presold through advertising, comments of the local critic have little or no effect on boxoffice. However, most critics do have a following. I believe we have a boxoffice effect on 'sleeper' or foreign product where neither the film nor the stars are to well known. Good example of a 'sleeper' film helped by local criticism, might be Metro's 'Lilli.'

"Frequent telephone calls asking "What's the best picture in town"? are difficult to answer since it is not possible to know the likes and dislikes or the telephones. Most of the time the answer can be given by stating that "Alan Ladd plays paratrooper, and he's not bad."

"On the Oregon Journal the job is more than reviewing films. Details such as Sunday deadlines, wire copy, spot news on entertainment, etc., crowd the day. A daily column also takes considerable time. Thus reviews sometimes must be "dashed out." Evening private screenings are most helpful . . especially at the first of the week. The idea of spending two hours per film (and we have six first runs) in a theatre on a Wednesday with Sunday and daily copy waiting to be completed by 5 p.m. and with an enforced 40-hour week ruling, makes the job hectic, as well as interesting and exciting."

Herbert Larsen, The Oregonian:

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ARTIES ADMIT DEBT

But Market Street Only Bothered By Pans

By RALPH J. GLEASON

San Francisco, Nov. 9.

"We don't care what the critics say, but don't give us any bad reviews." That just about sums up the reaction of Market Street first run houses to the film criticism of the four metropolitan papers.

To a man, managers of the main stem theatres, while individually requesting not to be quoted, collectively agreed that their public was not swayed by pro or con

(Continued on page 22)

ARTIES FOR SURE; ALL ELSE HAZY

By ROBERT J. LANDRY

American film criticism—does it have standards or standing? What does the industry think of critics? What do critics think of themselves? How much does in-print comment affect firstruns as against word-of-mouth? Do bankers read film reviews and is that one reason Hollywood studio officials sometimes holler so loud?

On this page VARIETY presents a compendium of analyses from a representative sprinkling of key centres in a realistic try for a balanced 1954 evaluation. But one thing must be separated from the discussion of film criticism itself—namely, the broader question of the local newspapers' amusement editor, and section. Where do both rate in the thinking of newspaper ownership?

The film industry seldom says so out loud, looking a publisher right in the eye, but it is widely felt that newspapers cannot justify charging theatres special "circus" rates without providing "circus" cooperation. (On today's tight daily, nearly every department suffers space starvation.)

But focusing down to film criticism, as such. The best reviewing occurs in cities with truly competitive newspapers. Poorest criticism is on the papers run by the business offices, openly so, or where a single ownership has the one morning and one evening sheet. Such dailies are apt to assign any city room reporter to be the critic of the day. He or she, signing only initials, lacking either pride, training or incentive, is likely to "describe the plot," an excuse for criiticism always recognized by pros as the sure mark of a reviewer who doesn't care or dare.

There is considerable evidence that reporter's-turned-critics or critics new to their jobs consult Bosley Crowther in the New York Times and VARIETY for clues as to what to say. Some startling echoes have been picked up. Some local newspapermen are quite frank about it. Note, too, in Ray Feves story from Portland, Ore., the hardship of covering a lot of first-run pictures within a rigid 40-hour city room work week.

Important To Arties

Everybody agrees, and the point is made repeatedly, that critics make or break art and foreign releases. But that's about the only area of unanimity this journal uncovered. Views on criticism run from the extreme hostility of those who think pictures should be entirely exempt from newspaper evaluation, like a can of beans, to those who esteem criticism as an institution which helps build up films as an institution. For more detailed itemization of these points, read the various stories under separate bylines herewith.

On the question of critic incentive, one provincial critic who declined to be directly quoted put it this way: "It's a very delicate, sore point that under the publisher's agreement in this burg none of us is permitted to accept air or theatre engagements. Publishers say they fear outside interests would warp our judgment, cause logrolling, collusion and breakdown of loyalty and discipline. We're paid somewhat better than the average in compensation but our ambitions are nonetheless effectively frustrated. There is just no financial incentive to undue expertness."

Gossip A Staple

The point is frequently repeated that the reviewer must turn into a gossip columnist to build a regional following and circumvent the publishers' tendency to clip amusement-as-such space. Hardboiled New York exploitationeers say they'd rather see more reader information and less critique published. They are concerned with "sell." Another reiterated comment is that critics, by work habit, veer to the highbrow. The fancier

(Continued on page 22)

Popcorn (& Corn Tastes) Have Place: Pretentious Films Get the Works

By LES BROWN

Chicago, Nov. 9.

Theatremen here vary in their estimation of the effects of criticism on their boxoffices, and apparently the watchdog influence tends to depend on the kind of picture and the house at which it is playing. Smaller and offbeat houses find the criticism a help or a hindrance, according to the temperature of the notices, while the larger theatres incline to regard reviews as just another part of their publicity campaigns.

Art theatres especially, like the World Playhouse, Surf and Carnegie, are anxious for the reviews to break and frequently gauge their prospects on the climate of the in-print opinion. Their managements do a burn when the reviews break several days after an opening, wince when their fare is treated in a joint notice with four other pix, and curse at a panning. The larger and established houses, which showcase for the mass audience, don't even shrung. Balaban & Katz theatres, for example, never lift quotes from the reviews for ads regardless how favorable they may be. This chain sells pix by issuing as much information as possible on them to the press, and criticism merely fits into their pattern of news.

Large, but offbeat firstrun theatres like McVickers, Monroe and Grand have found good reviews to pay off. As witness a terrific response to the much-lauded "Seven Brides for Seven Brothers" and the weakish turnout, by comparison, to the tepidly-treated "Brigadoon," which followed "Brides" at the McVickers.

On the other hand, a film like "Fanfan the Tulip" drew a great ovation in all four daily newspapers here and flopped at the Ziegfeld boxoffice. There's no predicting, evidently.

The truism, "a good review has never harmed a picture," is submitted to by all exhibs regardless of their attitude towards criticism. Chicago Daily News critic Sam Lesner expressed it more pointedly when he opined that "criticism is more effective in the positive than in the negative, because most

(Continued on page 22)

'MEANT TO BE READ, NOT AGREED WITH'

By HAROLD COHEN

Pittsburgh, Nov. 9.

General feeling among theatre owners here is that criticism has small effect on the boxoffice except in very isolated and art houses. There they agree the daily reviewer can make or break a picture.

Principally, however, break it. A bad notice for something in a sure-seater is the kiss of death. But, on the other hand, a good one doesn't always mean that the film's in the bag. Most of the time, yes. But exhibs can recall many instances where critics went overboard and they died just the same.

In the first-run houses, however, nobody seems able to make up his mind how much the reviews count. Managers will admit that a small audience fringe is influenced by reviews but admit this section of its potential is very small. Some

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One Denver Premise: Films Are Merchandise, Who Reviews Groceries?

By B. J. ROSE

Denver, Nov. 9.

The motion picture critics here are modest. Both Alex Murphee, of the Denver Post, and Frances Melrose, of the Rocky Mountain News, are not sure whether their reviews influence many to go to or stay away from. Theatre managers and executives believe that good reviews help in Denver.

Some managers argue that reviews are unwarranted comments on merchandise. What newspaper evaluates the quality of advertised goods in department stores. Some feel that a critic, by definition, must be "arty."

One branch manager guesses that a good review might conceivably account for 10% of the gross, and in some instances this could be the difference between profit and loss. Another felt that word-of-mouth plugging was much more effective than reviews, good or bad.

Alberta Pike, who was first a reporter and critic on the News before going into theatre publicity, and from there to own and operate the Vogue, an art theatre, had this to say about reviewers in general: "Count me in the cheering section. Critics share equally with the artists and technicians of the industry, and the movie-going public, the honor of having helped to raise the standards of movie-making, to elevate the taste of theatre-goers, and dignify the screen as an art form as well as mass entertainment."

Frank H. Ricketson Jr., president of Fox Inter-Mountain Theatres, operating in seven western states, was a newspaper man prior to entering the theatre business, and he agrees to the premise that film critics are constructive even though they may at times turn out adverse criticism.

Tom Smiley, general manager of Wolfberg Theatre, votes that reviews have a boxoffice impact.

TWO SHOTS AT ONE PIC

Sunday Repeat Disturbs Theatres (Unless It's Favorable)

By JOHN QUINN

Kansas City, Nov. 9.

Newspaper critics' influence on film box office has to be chalked up as one of the intangibles of the trade, according to a consensus of exhibs and industry execs here. Opinions expressed ran the gamut fro "definitely a factor" to "virtually ineffective."

It seems generally agreed that a marked adverse effect may fol-

(Continued on page 22)

Crowther Praise Discounted By Exhibs But They Quote His Pans to Exchanges

By JAMES L. CONNERS

Albany, Nov. 2.

"Industry" consensus as regards Albany and Schenectady is that critics have no great effect upon the success or failure of regular releases but it is thought they can help or hurt foreign product playing arties to a discriminating, special clientele. One circuit official, Saul J. Ullman of Fabian, commented "The present generation is to smart to have any critic tell them. They can make up their own minds, and do."

"Don't get me wrong," he continued. "Word-of-mouth criticism is very important. If one member of the family comes home and says, 'Such-and-such is a great or an enjoyable picture,' others will be i fluenced. The same holds true in offices and plants, where people know one another, But the critics —no."

Ullman pinpointed one local film critic as "praising too much and too broadly to carry much weight" and he said of another critic that he "spoiled" his reviews by detailed description of plots. Ullman regretted that editorial writer Clift Bradt, who formerly reviewed for the Knickerbocker News (Gannett) n longer did so.

C. R. Roseberry's review on "The Egyptian" in the Times-Union (Hearst) some months ago was a barn-burner. It was perhaps the roughest local rap of an important release in 10 years. Roseberry received a tongueslash-

(Continued on page 22)

Sign of the Pagan
(C'SCOPE—COLOR)

Topflight costumed actioner on Attila, the Hun, with entertainment values for hearty b.o. possibilities.

Hollywood, Nov. 9.

Universal release of Albert J. Cohen production. Stars Jeff Chandler, Jack Palance, Ludmilla Tcherina, Rita Gam; features Jeff Morrow, George Dolenz, Eduard Franz, Allison Hayes, Alexander Scourby, Sara Shane, Pat Hogan, Howard Petrie, Michael Ansara. Directed by Douglas Sirk. Screenplay, Oscar Brodney; Barre Lyndon; camera (Technicolor), Russell Metty; editor, Milton Carruth. Al Clark; choreography, Kenny Williams; music, Frank Skinner, Hans J. Salter; music supervision, Joseph Gershenson. Previewed Nov. 1, '54. Running ti 91 MINS.

Marcian	Jeff Chandler
Attila	Jack Palance
Princess Pulcheri	Ludmilla Tcherina
Kubra	Rita Gam
Paulinus	Jeff Morrow
Theodosius	George Dolenz
Astrologer	Eduard Franz
Aldico	Allison Hayes
Chrysaphius	Alexander Scourby
Myra	Sara Shane
Sangiban	Pat Hogan
Gundahar	Howard Petrie
Edecon	Ichael Ansara
Bleda	Leo Gordon
Tula	Rusty Wescoatt
Mirral	Chuck Roberson
Olt	Charles Horvath
Pope Leo	Moroni Olsen
Chilothe	Robo Bechi
Herculanus	Tim Ivess
Valentinian	Walter Coy

(Aspect ratio: 2.55-1)

Universal has good action spectacle in this topflight Cinem - Scope feature. It should register heartily at the boxoffice generally. Unlike most screen spectacles, "Sign of the Pagan's" running time is a tight 91 minutes, in which the flash of the Roman Empire period is not permitted to slow down the telling of an interesting action story.

Plot deals with Attila, the Hun, the Scourge of God, and his sweep across Europe some 1,500 years ago. Particularly noteworthy is the treatment of the barbarian in writing and direction, and in the manner in which Jack Palance interprets the character. Instead of a straight, all-evil person, he is a human being with some good here and there to shade and make understandable the bad. This single touch, almost alone, makes the Albert J. Cohen production strong screen entertainment, frosting what is otherwise a good combination of action dramatics and heroics that has been attractively packaged in Technicolor.

Douglas Sirk's direction of the excellent script by Oscar Brodney and Barre Lyndon catches the sweep of the period portrayed without letting the characters get lost in spectacle. Representing good in the plot is Jeff Chandler, centurion made a general by his princess, Ludmilla Tcherina, to fight off Attila's advancing hordes and save Rome from a sacking. It's not the might of the sword that fells the barbarian, but the might of the Lord, the one force Attila feared most. Picture handles this angle of Christian spirit exceptionally well.

Scope of the lensing by Russell Metty sharpens the mass action scenes of Attila and his followers on their ruthless march and has just as much impact in the more individual sequences, keeping the footage a constant visual treat. Abetting, too, is the score by Frank Skinner and Hans J. Salter, even though the stereophonic sound is so misused that it keeps up an unrelenting assault on the ears, particularly from the surround horn tracks.

With Palance scoring so solidly in his role of Attila, he makes the other performers seem less colorful, although Chandler is good as Marsian and Miss Tcherina pleasing as Princess Pulcheria, even with a dubbed speaking voice. Femme standout is Rita Gam, as the daughter of Attila who turns Christian and is killed by her father. Allison Hayes, the abused slave wife of the Hun, does well as the instrument of his death at the climax. Also impressing in their parts are Jeff Morrow, George Dolenz, Eduard Franz, Alexander Scourby and others.

Milton Carruth and Al Clark share the credit for the tight editing. The art direction by Alexander Golitzen and Emrich Nicholson, the set decorations by Russell A. Gausman and Oliver Emert, costuming and other technical contributions re firstrate. *Brog.*

Keep John Derek Busy

Hollywood, Nov.

As far as John Derek is concerned, business is picking up since he became a Paramount pactee. On the same day he was assigned to co-star with Kathryn Grayson and Oreste Kirkop in "The Vagabond King" he was also set for the role of Joshua in "The Ten Commandments."

Derek's first appearance will be "King," starting Dec. 10. He will take up the Joshua role early in 1955 when Cecil B. DeMille returns from Egypt.

Track of the Cat
(C'SCOPE—COLOR)

Grim, outdoor melodrama with only so-so entertainment values.

Hollywood, Nov. 9.

Warner Bros. release of Wayne-Fellows production. Stars Robert Mitchum, Teresa Wright; co-stars Diana Lynn, Tab Hunter, features Beula Bondi, Philip Tonge, William Hopper. Carl Switzer. Directed by William A. Wellman. Screenplay, A. I. Bezzerides; from the novel by Walter Van Tilburg Clark; camera (WarnerColor), William H. Clothier; editor, Fred MacDowell; music, Roy Webb. Previewed Nov. '54. Running time, 102 MINS.

Curt	Robert Mitchum
Grace	Teresa Wright
Gwen	Diana Lynn
Harold	Tab Hunter
Ma Bridges	Beulah Bondi
Pa Bridges	Philip Tonge
Arthur	William Hopper
Joe Sam	Carl Switzer

(Aspect ratio: 2.55-1)

The novelty of lensing, in color, a picture designed to reproduce black-and-white is rather dissipated in this Wayne-Fellows production for Warner Bros. If there had been some entertainment impact to go with the photographic treatment, the combination might have paid off strongly. The outlook is not forte.

William A. Wellman is responsible for the novelty idea and directed in a manner to achieve some rather startling effects. Only color seen is the flesh tones of the characters, the green of the trees on the snow-covered Mt. Rai ier location site, a red and black mackinaw and a light-colored blouse. Everything else is in tones of black and white. It gives the right "mood" to the Walter Van Tilburg Clark story, which is a "moody" piece, at best. A. I. Bezzerides scripted, getting the characters involved in a lot of dreary talk that serves to emphasis what unpleasant persons most of them are.

Story deals with a farm family of three brothers, an old-maid sister, a drunken father and a vindicative, Bible-reading mother, plus a girl from neighboring farm who is the intended of the younger brother. As the melodrama unfolds, first the older brother, William Hopper, is killed by a mountain lion. Then the middle brother, Robert Mitchum dies a fall while out looking for the "cat." At the finale, the younger brother, Tab Hunter, comes into manhood when he kills the lion and claims his girl, Diana Lynn. The lion is never seen in the picture and symbolizes the "cat" every man carries on his back and which must be thrown off before he is a man.

The performances are very good in realizing on the demands of direction and the story characters. Had these people been less unpleasant characters audiences would warm up more to the show, but as it is, there's little to keep them engrossed for the long 102 minutes. Each of the players named have their big scene, well done, as do Teresa Wright as the drab old maid; Beulah Bondi, the warped mother; Philip Tonge, the alcoholic father, and Carl Switzer, a wizened, old, superstitious Indian.

The C'Scope lensing by William H. Clothier is effective and the other technical assists equally good, although the editing lets the footage run long. *Brog.*

Cannibal Attack

Johnny Weissmuller action entry for the secondary situations.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Judy Walsh, David Bruce. Directed by Lee Sholem. Screenplay and story, Carroll Young; camera, Henry Freulich; editor, Edwin Bryant; music, Mischa Bakaleinikoff. Tradeshown N.Y. Nov. 4, '54. Running time, 69 MINS.

Johnny Weissmuller	Johnny Weissmuller
Luora	Judy Walsh
Arnold King	David Bruce
Rokk	Bruce Cowling
Commissioner	Charles Evan
John Ki	Stevan Darrell
Jason	Joseph A. Allen Jr.

(Aspect ratio: 1.85-1)

A Johnny Weissmuller starrer, "Cannibal Attack" is standard action-adventure material for juvenile audiences. As such there's nothing pretentious about this Sam Katzman production but it will comfortably fill demands of the secondary situations.

"Attack," incidentally, originally was intended as another entry in Columbia's "Jungle Jim" series with Weissmuller portraying the title role. However, Col recently turned over the "Jim" rights to Screen Gems, its vidpix subsidiary, and as a result the star is cast as himself instead of the comic strip adventurer.

For that matter, it's understood that producer Katzman has only two more Weissmuller pictures coming up after the current release. One is completed and the other is to roll shortly. Reportedly, the onetime swim champ prefers something less strenuous now that he's somewhat older.

As for "Attack," scripter Carroll Young whipped up a fanciful tale of cobalt mysteriously disappearing in a crocodile infested river. There are numerous fights between Weissmuller, white men, natives and crocs but just what it's all about is rather confusing until shortly before the finale.

Eventually it develops that Judy Walsh, a half-caste native gal, mine owner Stevan Darrell and his henchman, Bruce Cowling, are swiping the cobalt for a foreign government. Their plot is exposed by Weissmuller after he foils the opposition with familiar heroics.

Weissmuller, although little beefy, is still adept in the water. Miss Walsh wears a sarong with the best of 'em but her thesping is another matter. David Bruce is fair as Weissmuller's aide while so-so support is provided by Cowling, Darrell and Charles Evans, among others.

Lee Sholem's direction couldn't do much with this one, apparently the implausible story was too much of a handicap. Camerawork of Henry Freulich is okay. Much of the background, however, consists of stock shots of jungles and animals. Mischa Bakaleinikoff's score and Edwin Bryant's editing are par for the course. *Gilb.*

Snow Creature

Science fiction entry for strictly minor situations.

United Artists release of W. Lee Wilder production. Stars Paul Langton, Leslie Denison, Teru Shimada, Rollin Moriyama. Directed by Lee Wilder. Screenplay, Myles Wilder; camera, Floyd D. Crosby; editor, Jodie Copelan; music composed and conducted by Manuel Compinsky. Tradeshown, N.Y., Nov. 5, '54. Running time, 80 MINS.

Frank Parrish	Paul Langton
Peter Wells	Leslie Denison
Subra	Taru Shimada
Leva	Rollin Moriyama
Inspector Karma	Robert Kino
Airline Manager	Robert Hinton
Joyce Barrish	Darlene Fields
Corey Jr.	George Douglas
Fleet	Albert Bice
Dr. Dupont	Rudolph Anders
Lt. Dunbar	Bill Phipps
Edwards	Jack Daly
Guard in Warehouse	Rusty Westcott

"Snow Creature" is bush league science fiction. Produced on a minimum budget, picture discloses an amateurish script, pedestrian direction, repetitive footage and uniformly unconvincing performances. It may contain a few kicks for the kids but hardly ranks with the kind of stuff moppets get for free on video.

Yarn wanders from Tibet to Hollywood while going nowhere although opening promisingly enough with an expedition of an American botanist questing some offbeat species of mountain flora in India. This, however, is only the takeoff point for some unimaginative meandering into the w.k. myth of "the abominable snowman" of the Himalayas.

In this pic, the snow creature is a shaggy, and barely scarifying, giant who is captured and transported to America in a refrigerated cage. Absurdities crowd fast on each other after the U.S. immigration office refuses entry to the creature because he's not on quota. The snow man eventually escapes in Hollywood and the manhunt through the sewers of the city is of a piece with the rest of the production in its lowercase execution and lack of suspense.

Paul Langton, as the botanist; Leslie Denison, as his assistant and Teru Shimada, as a Tibetan guide, walk through their roles in colorlessly deadpan style, as does the rest of the supporting cast. *Herm.*

The Happiness of Three Women
(BRITISH)

Modest Britisher given small chance in U.S. market.

London, Nov. 2.

Adelphi Films release of David Dent production. Stars Brenda de Banzie, Petula Clark, Donald Houston. Directed by Maurice Elvey. Screenplay, Eynon Evans, based on his story, "Wishing Well"; editor, Robert Jordan Hill; camera, Stan Pavey; music, Ted Astley. At Studio 1, London, Nov. 1, '54. Running time, 79 MINS.

Jane	renda de Banzie
Delith	Petula Clark
John	Donald Houston
Irene	Patricia Cutts
Amos	Eynon Evans
Ann	Patricia Burke
Peter	Bill O'Connor
Amelia	Gladys Hay
Morgan	lyn Houston
David	ryn Leyshon
Minister	Hugh Pryse
Blodwen	Jessie Evans
Busdriver	John Lewis
Mary Lewis	Mary Jones
Nancy	Julie Milton
Hannah	Eira Griffiths
Ben	Ronnie Harris

There is a pleasant Welsh atmosphere about this modest British production with a strong local cast which will prove a valuable selling factor for the home trade. It is a light prospect for the U.S. market but should have some appeal as a dualer.

Film is based on Eynon Evans' stage play, "The Wishing Well." Action occurs in a Welsh village where a trio of unhappy women hope their problems will be solved by tossing a coin into the well. One is a too-wealthy widow, bored with her idle existence; another has lost her husband in the war; and the third finds life difficult with her husband after he had been away on military duties.

The yarn has a leisurely Welsh charm, mainly derived from the homely philosophy of the village postman who believes that he can solve other people's problems. There is also the romantic side issue of the innkeeper's paralyzed son who feels that his impending marriage to a local girl is a major mistake. Brenda de Banzie, Petula Clark, Donald Houston and Patricia Cutts head the cast in competent fashion while the author makes a promising screen debut in the role of the postman. Maurice Elvey has done a straightforward job of direction. Other credits are up to standard. *Myro.*

The World Dances
(SONGS—COLOR)

International folk dancing exhibition interlaced with songs and scenic shots. Could catch on in specialized situations.

Festival Pictures release of a Brooke L. Peters production. Directed by Peters; camera (Colorama), W. Merle Connell; music, Alex Alexander; art direction, Daniel Hall; research, Chet L. Swital; editor, Connell; narrator, George Fenneman. Reviewed at the 55th St. Playhouse, N.Y., Nov. 7, '54. Running time, 70 MINS.

Featured performers by country: **America:** Carolina Cotton, Merle Travis, Bob Osgood & His Hill Billies; **Cuba:** Aura San Juan, Ramon Talavera; George Dalvos, Tao Porchon; **Spain:** Antonio & Luisa Triana and the Spanish Mountain Girls; **Armenia:** Ruth St. Denis Dancers with Karoun Tootikian and Eric Ward; **France:** Mme. Etienne's French Dancers with Pauline Farrel; **Hungary:** George and Katrine Tatar, Rima Rudina on Gypsy Violin; **Mexico:** Lourdes Chavez; with Louis Gonzalez and Pat Lugo singing; **Italy:** Sy Melano, The Village Dancers; Lead by Phillys Bloom; **Ireland:** Barry O'Hara, The Irish Rovers; Lead by Edward Masterson; **Israel:** Israeli Folk Dancers; Lead by Barry Benovitz with Dvor. Isralow; **Africa:** Bob Lee House and Group with Louis P. Brown on Congo Drums; **Bavaria:** The Mountain Dancers; Lead by Reordan, Eleanor Schuster; **England:** Richard Dehr, Audrey Share's English Folk Dancers; **Japan:** Mrs. Fujima's Japanese Dancers; Directed by Mrs. Fujima Kansuma; **Philippines:** Lucas Philippine Folk Dancers; Directed by Andre Lucas; **Poland:** The Gandy Dancers; Lead by Edmund L. Szablowski; **Scotland:** Scottish Dance Group; Lead by Jean MacDougall, Margaret Montgomery; **Ukrainia:** Konstantin Hopfer and Jane Mueller; the Malentjew Sisters singing; **Sweden:** Vasa Folk Dance Group; Directed by Andrew H. Wendell; **Greece:** Greek Folk Dancers with Alexandria Kappas.

An interesting idea has been carried out with some success in "The World Dances," a feature-length collection of folk music and dances from some 20 nations. Full of earthy grace and rhythm, it should appeal both to terpsichorian enthusiasts and to the various national groups that are represented here.

Produced and directed by Brooke L. Peters, the film makes a serious attempt to provide each dance team with its whys and wherefores. Apart from that, Peters has spiced his lineup with refreshing location shots from various countries and this tends to relieve the sense of monotony which creeps into the pic after a while.

Colorama process used here serves its purpose, but its hardly the best tint variety. Although the lensing work is generally good, the images aren't all sharp, particularly when there is a lot of movement. Color registration also is uneven and hues change from scene to scene.

Various folk groups are introed by tv and radio announcer George Fenneman who has a pleasant and authoritative manner of delivery. Color is particularly unkind to him.

Elaborately costumed performers from the various countries go through their routines with zest and skill. Every type of folk dance is repped—the Cuban rhumba, the Hungarian czardas, the Irish reel, the German "Schuhplattler," they're all there. Outstanding turns are by Robert Lee House who does an African ritual dance to the throbbing accompaniment of the tom tom drum; the Ruth St. Denis Dancers in an exotic Armenian "Wedding Fantasy"; George and Katrine Tatar who whirl through a fast-moving czardas, with Rima Rudina making the fiddle sob in an outstanding Magyar bit; the Lucas Philippine Folk Dancers in an intriguing Bamboo Pole dance, and, best of all, Antonio and Luisa Triana who go through some fast and furious heel work via a group of Andalusian dances. They're the highlight of the show.

U.S. contribution comes towards the latter part of the film and includes an oldfashioned square dance and vocal numbers by Carolina Cotton and Merle Travis. Considering that the pitch is for American audiences, the selection is something less than satisfying. On the whole, exhibs should find "World Dances" uniquely exploitable, particularly in neighborhoods where foreign nationalities predominate. *Hift.*

Madame Du Barry
(FRANCO-ITALIAN—COLOR)

Paris, Nov. 2.

Cinedis release of Ariane-Filmsonor-Franciex-Rizzoli production. Stars Martine Carol. Directed by Christian-Jaque. Screenplay, Albert Valentin; adaptation, Valentin, Henri Jeanson, Christian-Jaque; dialog, Jeanson; camera (Eastmancolor), Christian Matras; editor, Jacques Desagneaux. At Le Paris, Paris. Running time, 110 Mins.

Madame Du Barry	Martine Carol
Louis XV	Andre Luguet
Count Du Barry	Daniel Ivernel
Madame Gramont	Anna Maria Canale
Choisoul	Mammo Serato
Riehilieu	Denis D'Ines
Lebel	Jean Paredes
Madame	Gabriel Dorziot
Guillame	Noel Roquevert

Martine Carol continues in her gallery of great courtesans of history as she essays the shopgirl who became Louis XV's last mistress. Coproduction obviously had U.S. in mind for nary a bosom shows in this, the first time for Miss Carol. And the offbeat and shock aspects are held to the corrupt aspects of the court as the mistresses fight and struggle for the bed of the king. Lushly mounted and directed, this may have some appeal for the U.S. in special situations because the action is confined to the boudoir intrigues of the reign.

Du Barry is picked up as a shopgirl of easy virtue who is invited to the most famous bagnlo of the era by its sharpeyed madame. Here she is discovered by the scheming Count Du Barry who makes her into a bauble worthy of the king. When they go to introduce her the king doesn't show, and she gets fed up and rushes off locking her mentors in a room. She runs into the king whom she goes for immediately. She is won by her freshness. Then follows intrigue to get her introduced at court, the sudden death of the King and her abolition and final beheading at the hands of the revolutionists. Pic is told in a sort of flashback method by a barker using lantern slides at a fair.

Director Christian-Jaque has played this very much tongue-in-cheek and still has given it measure of royal lushness in the court scenes. Miss Carol plays thi in a pouty manner and gives little evidence why the king went so madly for her while the sultry, bosomy Gianna-Maria Canale was nightly waiting for him. Daniel Ivernel is a dynamic, rapidly moving Du Barry while Andre Luguet is fine as the aging, lecherous king.

Lensing is fine but colors have a tendency to unbalance in certain interiors with flesh tones going bluish. Editing is good and the rich production dress is also an asset.

In short this court and bedroom charade will depend on the drumbeating that accompanies it on U.S. dates. There is talk that its corrupt eye-view of 17th century France may ban this for exportation which would be ironic because of its obvious attempt to avoid any excuse for a U.S. nix. *Mosk.*

Sauerbruch
(GERMAN)

Berlin, Oct. 19.

Schorchl release of Corona production. Stars Ewald Balser, Heidemarie Hathever and Maria Wimmer. Directed by Rolf Hansen. Screenplay, Felix Luetzkendorf; camera, Helmut Ashley; music, Mark Lothar. At Gloria Palast, Berlin. Running time, 109 MINS.

Professor Sauerbruch	Ewald Balser
Frau Sauerbruch	Maria Wimmer
Olga Ahrends	Heidemarie Hathever
Seeretary	Edith Schultze-Westrum
Wendlandt	Paul Bildt
Hindenburg	Friederich Domin
Professor Mikulicz	Kurt Horwitz
Sister	Lina Carstens
Sister	Hilde Koerber
Songstress	Edith Plate

"Sauerbruch," biopic of the famous German surgeon who died some years ago, turns out a well-made, entertaining picture with enough emotional impact to please local audiences. Because of Sauerbruch's popularity in this country and the excellent cast, domestic b.o. prospects are excellent. Pic also may have chances outside Germany.

This centers on Sauerbruch's life after the last world war and retells in flashbacks some of his most characteristic episodes. Although this covers much of his life, it doesn't result in an episodic jerkiness and in flat character portrayals.

On the contrary, the acting is perhaps the best thing about the film. Ewald Balser's characterization of the title character is almost a masterpiece. The supporting cast is exceptionally well chosen with many fine performances sulting.

Screenplay by Felix Luetzkendorf, based on Sauerbruch' memoirs recently published in top German magazine, is a routine one. It tends to glorify the famous medico a bit. However, "Sauerbruch" still remains as a pic ahead of the German postwar standard.

Rolf Hansen's direction is generally smooth and loses its pace only slightly towards the end. Lensing by Herbert Ashley is firstrate. The musical score and other technical contributions are noteworthy. *Hans.*

EXCHANGE UNION SPLINTERING

Of 73 'C' (Condemned) Films Only Two With a Major U.S. Distrib

Latest compilation of Legion of Decency ratings shows that out of 73 films in its Class C, or "Condemned" category, only two are being handled by American major distribs. They are "The French Line" (RKO) and "The Moon Is Blue" (UA). Neither of these two releases have a production code seal. The vast majority of the condemned pi are of foreign rigin.

Comparative lack of Hollywood features with theatrical appeal in the Legion's "C" class indicates the extent to which the moral standards of the Legion parallels that of the code. It further reflects the distribs' reluctance to take on films that lack Legion approval at some level.

Legion's latest ratings put "Crest of the Wave" into Class AI, Morally Unobjectionable for General Patronage. Four others—"Black Widow," "Fire Over Africa," "Four Ways Out" and "Sign of the Pagan"—rated Class AII, Morally Unobjectionable for Adults. Five—"Bowery to Bagdad," "Golden Mistress," "Jesse James' Women," "Phffft," and "This Is My Love"—rated Class B, Morally Objectionable in Part for All.

The Italian "Bread, Love and Dreams" (IFE) was reclassified from Class B to Class AII as a result of revisions made on the film.

Yanks Retain Jurist In India, Hoping Censoring Of Pix Can Be Eased

Increasing severity of Indian censorship was one of the factors contributing to the appointment of Sir Clifford Agarawala as the Motion Picture Export Assn.'s permanent rep in India. Agarawala, a prominent Indian jurist, was picked at the suggestion of Irving Maas, the MPEA's Far Eastern supervisor who headquarters in Tokyo.

Naming of an Indian rep by the MPEA had been in the wind and under discussion for some time. At one point it had been thought that an American might get the post. Choice of Agarawala was dictated by the thought that it would be wise to have an Indian, familiar with the local mentality, speak for the Assn. It so happens, he's also a former Indian chief censor.

Indian censorship is getting progressively more severe. Among the films banned there recent months have been "Man in the Attic," "Flame and the Flesh," "The Wild One," "Devil's Canyon," "Moon Is Blue," "I, the Jury," "99 River St.," "Wicked Woman," "Dial M for Murder," "The Big Heat," "Phantom of the Rue Morgue," "The French Line," "Ride Crooked Road" and "Cease Fire," the latter for political reasons.

Scissoring of American pix is based primarily on violence and sex. Musicals are cut because the Indian censor maintains the body movements of dancers are indecent. Drinking scenes are out. In "The Student Prince," footage was snipped off merely because the words "Beer" and "drink" are mentioned in a song, Metro reports.

RED NICHOLS TURNS IN 2,500 ARRANGEMENTS

Hollywood, Nov 9.

In preparation for Paramount's screen biography of Red Nichols, tentatively titled "Intermission," the band leader has turned over 2,500 musical arrangements and scores to the studio's musical department. Appropriate numbers will be used in the picture.

Included in the scores, for which Nichols functioned as musical director, are John Murray Anderson's "Almanac," and George Gershwin's "Strike Up the Band" and "Girl Crazy."

CAN EXHIBS AGREE?

Otherwise Shurlock Doubts Their Help to Code

Geoffrey Shurlock, the new production code administrator, doesn't think much of the idea of having exhibs and indie producers participating in the operation of the code.

"I can't see what good it would do," he said in N. Y. last week. "And at any rate, the exhibitors would first have to agree among themselves on what they want. They haven't done too well with that in the past!"

'Star Is Born' Target-to-Come Of Allied Fire

Warner Bros., listed by Allied States Assn. as the "most unpopular" film company after Columbia, is due for the limelight shortly via a frontal attack by the outspoken exhibitor organization. The stage for the assault is being set in behind-the-scenes maneuvering and WB's general release of "A Star Is Born" will serve as the whistle for the launching of the barrage.

While soundly denounced at the recent Allied convention in Milwaukee, Warners was a comparatively secondary target as the brunt of the firing was levelled at Columbia and its sales manager, Abe Montague. As explained by an Allied leader, "first things come first." Columbia, he noted, was singled out because of its terms for "Caine Mutiny." The convention report on the film companies blasted WB for being tough on all deals and for its failure to make adjustments.

The Alliedites feel that "Star" serves as an ideal target, since it is an extremely expensive production that will require hard selling by WB to get off the nut.

In the past, according to an Allied leader,, exhibs have come to the aid of Metro and 20th-Fox, for example, when these companies have been saddled with extremely costly productions. The exhibs, he pointed out, have been willing to give these companies an extra 5% on a percentage deal since they have dealt fairly with the theatremen in the past.

U Uses Optical Reduction Prints Off 'Scope Neg. For Its 2-D Versions

After shooting duplicate 2-D versions on its first two CinemaScope pix, Universal is now relying solely on optical reduction prints made from the original squeeze-type negatives, according to Alfred E. Daff, U exec v.p. Company is the only one releasing its C'Scope films simultaneously with their standard versions to non-equipped houses.

Daff also said in N. Y. this week (8) that the action in U C'Scope productions was being confined to a 2 to 1 screen ratio, even though the films themselves are being shot in the regular 2.55 to 1 aspect. U directors and cameramen have strict orders to operate within this restriction.

There have been various reports that exhibs are showing CinemaScope films composed for 2.55 to 1 in a 2 to 1 ratio, thus lopping off the sides and any action that may be taking place there. Distribs also know what a good many theatres are failing to mask off the screen

(Continued on page 18)

DISTRIBS FEAR FRISCO TREND

San Francisco, Nov. 9.

A move threatening the entire exchange setup of the International Alliance of Theatrical Stage Employees has taken place here with the withdrawal from the IA of Local B-17 and Local F-17, representing both the backroom and white collar exchange employees. The two locals, headed by Dave Wilkerson and William J. Lanning, have filed an application with the National Labor Relations Board seeking separation from the IA and affiliation with another AFL union. A hearing is scheduled for Nov. 30.

Action of the two Frisco locals has caused considerable concern at IA national headquarters in New York and among the film distribution companies. Both the IA and the film companies are reportedly sending out to S. F. their best legal talent to appear at the NLRB hearing. According to local unionites, a quick settlement on a national basis between the IA and the film companies on a new exchange pact will be made so that it can be argued at the NLRB talks that a contract already exists between the film companies and the union.

Film companies' interest in the outcome of the situation here is based on that fear that it may lead to a deterioration of the exchange setup in the IA, forcing the picture companies to deal separately with unions belonging to the Teamsters Union, Office Workers Union, etc.

The Frisco unions made their decision when it was decided on a national poll of the exchange unions that negotiations this year would be handled on a national basis by IA topper Richard F. Walsh. A simple majority deter-

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CHARITY SPUR: WIN YOUR TOWN A PREEM

Hollywood, Nov. 9.

Town showing greatest mail sales of Christmas seals in proportion to population during first three days of its local drive will be gifted with the world premiere of Warner's "The Silver Chalice."

Art Linkletter, National Tuberculosis Assn. and Warner dreamed up plan for a town to "win" a Hollywood-type premiere, tentatively skedded for Dec. 17.

Studio Overhead Cuts Keep Today's Hi-Cost Features in Line—Blaustein

CAN'T VISIT HONG KONG

Role Revised To Avoid Court-Banned Absence of Hayward Kids

Hollywood, Nov. 9.

Darryl F. Zanuck ordered a revision of the script of "Soldier of Fortune" in order to keep Susan Hayward in the cast. Actress had refused to go to Hong Kong with the troupe because of a court order preventing her from taking her two sons out of Californi .

"These revisions," Zanuck explained, "will make it unnecessary for Miss Hayward to go on location. Should there be a change in the court order, she will fly to Hong Kong to join the cast." Clarke Gable, the male star, and director Edward Dmytryk will lead an advance guard of 15 to China this week.

Drive-Ins' Share Of Films' Total Steadily Rising

Drive-in season in the eastern and midwestern sections of the country is winding up following one of the most successful runs in many years. Ozoners this year are figuring more importantly in the distribs' take than ever.

Good example of the b.o. potency of the open-airers is 20th-Fox, which started the season with a distinct handicap due to CinemaScope and the initial restrictions re stereophonic sound which kept many of the drive-ins from booking the 20th top product until quite late in the spring.

According to William C. Gehring, 20th exec assistant sales topper, the company during the first three quarters of 1954 netted $4,400,000 in ozoner rentals, only a little more than $1,000,000 less than during the comparable period in 1953. Projecting to the entire year, Gehring indicated that 20th's drive-in earnings would run to approximately the same as last year—about $8,000,000.

At the start of the ozoner season this year, 20th still insisted that

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Economies, and the resultant reduction in studio overhead, are instrumental in putting on the screen more of each production dollar spent today in Hollywood, producer Julian Blaustein said i N. Y. last week.

He reported that his latest films for 20th-Fox—"Desiree" and "The Racers"—had budgets of $2,700,000 and $2,600,000 respectively, with the "Racers" figure possibly going higher. "That's reasonable, in line with what appears on the screen," he opined.

Studio overhead at 20th, where Blaustein is under contract for another year, at one time stood at 52%. It's been "vastly decreased," he said, adding that, year ago, "Desiree" might have cost around $3,400,000. Stringent economies did the trick, he said.

Blaustein, who credited CinemaScope with jolting nodding audiences into a realization of Hollywood's re-awakening, nevertheless didn't think producers had as yet fully explored the potentials of the new medium. "It hasn't been used properly so far," he said. "Its true values have only begun to be applied." He said he was concerned over reports that theatres are trimming the CinemaScope pix on the sides.

"In picture and sound, we deliver to the exhibitors the very best that's to be had," he commented, "and look what happens. Take the question of sound. We put on the film the best sound available anywhere. It's as perfect as we can get it. And then you go out into some little movie house, and the sound reproduction is terrible. What can you do? No one can force a little fellow to spend a lot of money on something that he can't even be sure his audience appr ciates."

Blaustein found current Hollywood casting problems "enormous" and observed that the studios were caught between the demand for new faces and exhib clamor for marquee names. Casting difficulties

(Continued on page 16)

Grainger, Raftery Upheld; Shea Family Is Ordered To Pay $221,000 Costs

Bronx Surrogate Christopher McGrath has put into formal decree his rulings in the legalistic bout between E. C. Grainger and Edward C. Raftery, as former officers of Shea Theatres and executors of the Shea estate, and members of the M. A. Shea family. As for the charges that Grainger and Raftery had mismanaged the theatre operation, McGrath decreed their administration "was marked with care and prudence and crowned with exceptional success." Grainger was president and Raftery treasurer of the circuit until the heirs of M. A. Shea brought mismanagement charges.

McGrath ordered members of the Shea family to pay $221,000 for commissions, counsel fees and costs and in the event of appeal they are to post a surety bond of $250,000.

TOA 'GLAD TO MEET' WITH JIM GRAINGER

Theatre Owners of America's new production finance committee "will be pleased to meet" with RKO prexy James R. Grainger and Studio chief C. J. Tevlin on the possibility of financing some of the company's productions. This was indicated yesterday (Tues.) by E. D. Martin, newly-elected TOA prexy, in reply to Grainger' quest for such a meeting.

Martin said that TOA's board of trustees, chairmanned by Sam Pinanski, will soon hold an organizational meeting for the formation of a finance company and "when the plan gets off the ground, the committee will be pleased to meet with you."

Hollywood on the Re-Make

Studio's Currently Enthralled By Yesteryear's B.O. Classics For Today's New Generation

Film studios are on a remake binge.

On the assumption that a new generation has grown up that never did get to see the old classics, and that the wide screen offers an exciting new canvass for the money-makers of yesteryear, producers are scouring their vaults for likely repeats.

Adding fuel to the fire are the reps of foreign producers who're importing quite a few films from abroad for the specific purpose of rousing American remake interest. Reasoning here is that while the European version may not be suitable for U. S. audiences, the fil basic theme might be adapted by Hollywood filmmakers.

Incentive for the studios to renovate their old hits is the fact that some of the remakes—such as Universal's "Magnificent Obsession"—have done extremely well at the b.o. Furthermore, if a studio picks its own film to do over again, it automatically saves on the story purchase, even though a new script is prepared.

Trend towards musicals also has a bearing on the picture. Metro, for instance, is planning to reshoot "Waterloo Bridge" as a musical, starring Gene Kelly and Leslie Caron. Warner Bros. shaped the 1938 "Four - Daughters" into "Young in Heart," a tuner starring Frank Sinatra and Doris Day. And 20th-Fox is planning to refilm "Anna and the King of Siam," its 1946 hit, in musical fashion as "The King and I" (picking it up from the stage version based on the

(Continued on page 16)

Col. Barney Oldfield

humorously recalls a

Safari With Gregory Peck

an amusing byline piece in the

49th Anniversary Number

of

VARIETY

'Carmen' Fancy $38,500 Leading L.A.; 'Widow' Hotsy 25G, 'Contessa' Boff 12G, 'Alibi' 43½G; 'Xmas' 33G, 2d

Los Angeles, Nov. 9.

Entry of several stout newcomers is giving a decided lift to first-run pace this round after several lagging weeks. First frame of "Carmen Jones," in two theatres, finished with fancy $38,500. "Barefoot Contessa" is gunning for smash $12,000 in initial stanza at the small Fine Arts.

"Black Widow" is rated good $25,000 in four situations. "High and Dry" looms okay at small El Rey. "Naked Alibi" looms just okay $13,500 in three spots while "This Is My Love" is mild $11,000. also in three. And "Alibi" is adding about $30,000 from six ozoners.

Surprise grosser is reissue combo of "Reap Wild Wind" and "Appointment With Danger," with nifty $15,000 in two hardtops plus $29,000 in four drive-ins.

Second week of "White Christmas," in two houses, is smart $33,000 "Star Is Born" is good $18,000 in sixth week at Pantages. "Sabri " continues handsome $9,500 in seventh week at Hollywood Par.

Estimates for This Week

Fox Wilshire, Los Angeles (FWC) (2,296; 2,097; $1-$1.50)—"Carmen Jones" (20th). Finished first week Sunday (7) with fancy $38,500.

Fine Arts (FWC) (631; $1-$1.75) — "Barefoot Contessa" (UA). Smash $12,000. Last week, "Vanishing Prairie" (Disney) (11th wk-6 days), $1,800.

El Rey (FWC) (861; 70-$1.10)—"High and Dry" (U). Modest $3,500. Last week, "Down 3 Dark Streets" (UA) and "Victory at Sea" (UA) (2d wk-5 days), $1,100.

Orpheum, New Fox, Ritz. Loyola (Metropolitan-FWC) (2,213; 965; 1,363; 1,248; $1-$1.50) — "Black Widow" (20th) and "Outlaw's Daughter" (20th). Good $25,000. Last week, in different units.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 70-$1.10)—"This My Love" (RKO) and "Two Guns and Badge" (AA). Mild $11,000. Last week, "Passion" (RKO) and African Adventure" (RKO), $13,200.

Hillstreet, Vogue, Four Star (RKO-FWC-UATC) (2,752; 885; 900; 60-$1.10)—"Naked Alibi" (U) and "Four Guns to Border" (U). Modest $13,500. Last week, Hillstreet with New Fox, Uptown, "Sitting Bull" (UA) (2d wk), $10,000; Four Star with Vogue, Orpheum, "Bengal Brigate" (U) and "Ricochet Romance" (U), $9,000.

Palace, Iris (Metropolitan-FWC) (1,212; 814; 60-$1.10)—"Reap Wild Wind" (Par) and "Appointment with Danger" (Par) (reissues). Nifty $15,000. Last week, Palace, sub-run; Iris with Los Angeles. Ritz, Loyola, "Egyptian" (20th) (3d wk-5 days), $14,200.

Warner Beverly, Downtown Paramount (SW-ABPT) (1,612; 3,200; 90-$1.50) — "White Christmas" (Par) (2d wk). Smart $33,500. Last week, $37,400.

State, Egyptian (UATC) (2,404; 1,536; 70-$1.10)—"Athena" (M-G) (2d wk). Slow $13,000. Last week, $19,300.

Hawaii (G&S) (1,106; 80-$1) — "Julius Caesar" (M-G) (3d wk). Neat $4,000. Last week, $5,000.

Chinese (FWC) (1,905; $1-$1.75) — "Woman's World" (20th) (5th wk). Okay $9,000. Last week, $8,200.

Pantages (RKO) (2,812; $1-$2.25) —"Star Is Born" (WB) (6th wk). Good $18,000. Last week, $20,000.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sabrina" (Par) (7th wk). Handsome $9,500. Last week, $10,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (80th wk). Into current frame Sunday (7) after good $22,500 last week.

'SABRINA' SOCKO 16G, PORT.; 'BABA' FAT 8G

Portland, Ore., Nov. 9.

Best bet here this round is "Sabrina" which is soaring to a sockeroo total at the Broadway. "Adventures of Hajji Baba" also looms lusty at the smaller Fox Theatre. "Barefoot Contessa" shapes hotsy in second Liberty week. "Down Three Dark Streets" is just okay at Orhpeum.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1) —"Sabrina" (Par). Smash $16,000 or over. Last week, "Bengal

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Broadway Grosses

Estimated Total Gross
This Week $562,700
(Based on 21 theatres.)
Last Year $616,300
(Based on 25 theatres.)

'Xmas' Sockeroo $27,000, Indpls.

Indianapolis, Nov. 9.

"White Christmas" opened sensationally here, helping other downtown attractions with its weekend overflow. Smash at the Circle, it's sure to hold. "Drum Beat" at the Indiana looms good. "Sitting Bull" at Loew's drawing big Saturday-Sunday kid trade for modest results.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-$1)—"White Christmas" (Par). Smash $27,000. Last week, "Bengal Brigade" (U) and "White Fire" (Indie), $9,000 at 50c-80c scale.

Indiana (C-D) (3,200; 50-80) — "Drum Beat" (WB). Good $12,500. Last week, "Star Is Born" (WB) (2d wk), $11,000 at $1 top.

Loew's (Loew's) (2,427; 50-80)—"Sitting Bull" (UA) and "Khyber Patrol" (UA). Modest $8,000. Last week, "Brigadoon" (M-G), $10,000.

Lyric (Cockrill-Dolle) (1,300; 35-70)—"Passion" (RKO) and "Sins of Rome" (RKO). Sluggish $4,000 in six days plus Sunday afternoon. Last week, "Not Wanted" (FC) and "Jail Bait" (Indie) (reissues), $4,500, same setup.

'Xmas' Wham $25,000 In Toronto; 'Window' Tall 20G, 'World' $12,000, 3d

Toronto, Nov. 9.

"White Christmas" and "Rear Window" are off to wham sessions on nightly turnaway biz to top the newcomers here this round. "Brigadoon" and "Woman's World" also are hefty in third stanza plus "Betrayed" in the second stanza.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Saracen Blade" (Col) and "Devil Girl from Mars" (IFD). Oke $12,000. Last week, "Southwest Passage" (UA) and "Kyber Patrol" (UA), same.

Hyland (Rank) (1,354; 60-80)—"Doctor in House" (Rank) (10th wk). Big $4,000. Last week, $5,000.

Imperial (FP) (3,373; 60-$1)—"White Christmas" (Par). Wham $25,000. Last week, "Broken Lance" (20th) (2d wk), $10,000.

Loew's (Loew's) (2,090; 60-$1)—"Brigadoon" (M-G) (3d wk). Hefty $12,000. Last week, $16,000.

Odeon (Rank) (2,380; 75-$1)—"Woman's World" (20th) (3d wk). Holding big at $12,000. Last week, $14,500.

Shea's (FP) (2,386; 75-$1)—"Rear Window" (Par). Smash $20,000. Last week, "Caine Mutiny" (Col) (4th wk), $6,000 in 4 days.

Uptown (Loew) (2,745; 60-80)—"Betrayed" (M-G) (2d wk). Hefty $10,000. Last week, $12,000.

'WIDOW' SMOOTH 14G, ST. L.; '12 MEN' $6,500

St. Louis, Nov. 9.

Biz is spotty here this frame, with "Black Widow" grabbing the heavy coin with a nice week at the St. Louis. "Caine Mutiny" looks good in second round at Loew's. "Her 12 Men" is rated fair at Orpheum. "Cinerama" continued to hold with a good average at Ambassador. "Human Desire" got a trim total last week at the Fox.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (49th wk). Good $14,500 after $15,500 in 48th week.

Fox (F&M) (5,000; 75)—"Drum Beat" (WB). Opened today (Tues.). Last week, "Human Desire" (Col) and "Bullet Is Waiting" (Col), trim $15,000.

Loew's (Loew's) (3,172; 75-$1)—"Caine Mutiny" (Col) (2d wk). Good $11,000 after $16,000 initial frame.

Orpheum (Loew's) (1,700; 50-75) —"Her 12 Men" (M-G) and "Return Treasure Island" (UA). Fine $6,500. Last week, "Brigadoon" (M-G) (2d wk), $6,000.

Pageant (St. L. Amus.) (1,000; 82)—"The Assassin" (UA). Fast $3,500. Last week, "French Touch" (Indie), $3,000.

St. Louis (St. L. Amus.) (4,000; 75)—"Black Widow" (20th). Fine $14,000. Last week, "Hajji Baba" (20th), $9,000.

Shady Oak (St. L. Amus.) (800; 82)—"Holly and the Ivy" (Indie). Good $3,000. Last week, "Le Plaisir" (Indie), $2,500.

'Knight' Lofty $10,000 in Pitt

Pittsburgh, Nov. 9.

Only one new entry here this round but biz is holding very well at most first-runs. Lone new pic is "Black Knight," fast at the Harris. "Sabrina" was a surprise holdover when it soared to a huge $25,000 opening week at the Penn. It is still big in second round. "Star Is Born" shapes to get practically the same as the third round, making the fourth week very sturdy at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Hajji Baba" (20th) (2d wk). Held over at last minute when biz took a spurt. Looks okay $5,500. Last week, $7,500.

Harris (Harris) (2,200; 65-85)—"Black Knight" (Col). Getting a break since it's the only new picture in Golden Triangle. Fancy $10,000, being helped by sneak preview. Last week, "Woman's World" (20th) (2d wk), $8,000.

Penn (UA) (3,300; 65-85)—"Sabrina" (Par) (2d wk). Was to come out last Friday (5) for "Suddenly," but held so well it was continued for six days and $12,000, fine. Last week, "Sabrina" was above early expectations at terrific $25,000.

Squirrel Hill (SW) (900; 65-85)—"Vanishing Prairie" (Disney) (3d wk). Holding up nicely and should rate at least one more h.o. Looks like fast $2,500 on top of $3,000 last week.

Stanley (SW) (3,800; 75-$1.25)—"Star Is Born" (WB) (4th wk). This looks like the same as third session or about $12,000. Stays a fifth. Last week, sturdy $12,500.

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (49th wk). Pre-holiday drop let this down to fair $8,000. Last week, $8,500.

'Sabrina' Solid $15,000, Cincy's Ace New Film; 'Bean' 9G, 'Xmas' 20G, 2d

Cincinnati, Nov. 9.

Downtown trade holding to crisp fall pace this week despite opposition from Liberace sellout at Music Hall. "Sabri " is shaping solid at the Albee while "Beau Brummell" is stacking up okay at the Palace, "Highway Dragnet" is barely okay tempo for the Grand. "White Christmas," in second stanza at Keith's continues to top the major stands with another smash week.

Estimates for This Week

Albee (RKO) (3,100; 50-90)—"Sabrina" (Par). Solid $15,000. Last week, "Star Is Born" (WB) (3d wk), at $1.25 top, $10,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama" (Indie (20th wk). Continuing strongly at $23,000 or better. Second L. & N. Railroad excursion from Louisville, Ky., will bring folks in for Saturday matinee. Last week, $21,500.

Grand (RKO) (1,400; 50-75)—"Highway Dragnet" (AA) and "Loophole" (AA). Just okay $6,000. Last week, "Her 12 Men" (M-G) and "Law Vs. Billy Kid" (Col), $6,500.

Keith's (Shor) (1,500; 75-$1.25)—"White Christmas" (Par) (2d wk). Still plenty sock at $20,000 in wake of record $25,000 preem. Holds on.

Palace (RKO) (2,600; 50-84)—"Beau Brummell" (M-G). Okay $9,000 or over. Last week, "Woman's World" (20th) (2d wk), at 75-$1 scale, $8,000.

'Christmas' Mighty 22G Paces Prov.; 'Suddenly' 12G, 'Star' Lofty 17G, 2d

Providence, Nov. 9.

Christmas has arrived early for the Strand, this proving a wonderful week there with "White Christmas." Capacity session looms. Majestic is next in line with "A Star Is Born" in second stanza with a great total. "Suddenly" shapes strong at Loew's. "Crossed Swords" looms fairly good at Albee.

Estimates for This Week

Albee (RKO) ((2,200; 50-75)—"Crossed Swords" (UA) and "Captain Kidd and the Slave Girl" (UA). Good $8,500. Last week, "Human Jungle" (AA) and "Meet the Monsters" (AA), $7,500.

Majestic (Fay) ((2,200; 75-$1.25) —"Star Is Born" (WB) (2d wk). Still hotsy at $17,000 after terrific $27,000 opener.

State (Loew's) (3,200; 50-75)—"Suddenly" (UA) and "Her Twelve Men" (M-G). On the strong side at $12,000 or near. Last week, "Man With Million" (UA) and "99 River Street" (UA), lean $8,500.

Strand (Silverman) (2,200; 50-$1)—"White Christmas" (Par). A really bright spot for this hurricane-ravaged house with SRO $22,000 or better. Last week, "Pushover" (Col) and "Law Vs. Billy Kid" (Col), $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,618,800
(Based on 24 cities, and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,846,500
(Based on 22 cities and 203 theatres.)

'Jungle' Good 11G, Frisco; 'Xmas' 23G

San Francisco, Nov. 9.

Better weather and football crowds over the past weekend are contributing to a solid session at the wickets currently. "Human Jungle" looks good at the Golden Gate while "Shield For Murder" is rated okay at the United Artists. Topping the holdovers is "White Christmas," still smash in second round at the Paramount. "Black Widow" looms okay in second frame at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Human Jungle" (AA) and "Weak and Wicked" (AA). Good $11,000 or near. Last week, "Shanghai Story" (AA) and "Tobar the Great" (Rep), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Black Widow" (20th) (2d wk). Okay $11,000. Last week, $15,000.

Warfield (Loew's) (2,656; 75-$1) —"Rogue Cop" (M-G) (2d wk). Slim $5,000. Last week, ———

Paramount (Par) (2,646; 90-$1)—"White Christmas" (Par) (2d wk). Sock $23,000. Last week, $32,000.

St. Francis (Par) (1,400; $1-$1.50) —"Star Is Born" (WB) (6th wk). Oke $7,500 in 5 days. Last week, $11,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (45th wk). Good $21,000. Last week, $19,500.

United Artists (No. Coast) (1,207; 70-$1)—"Shield for Murder" (UA) and "Yellow Tomahawk" (UA). Okay $8,000. Last week, "Bengal Brigade" (U) and "Diamond Wizard" (UA), $7,500.

Stagedoor (A-R) (400; $1-$1.25) —"Little Kidnappers" (AA) (3d wk). Good $3,000. Last week, $3,700.

Larkin (Rosener) (400; $1)—"Bread, Love and Dreams" (IFE). Sock $3,800. Last week, "Hobson's Choice" and "Last Holiday" (AA) (6th wk), $2,300.

Clay (Rosener) (400; $1)—"Holly and Ivy" (Indie). Good $3,000. Last week, "Naughty Marti " (Indie), $2,000.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"High and Dry" (U). Nice $3,500 looms in first week ending Wednesday (10). Last week, "Hulot's Holiday" (GBD) (8th wk), $2,400.

'Drum' Beats Solidly In Philly, 18G; 'Xmas' Sock 34G, 'Contessa' 16G, 2d

Philadelphia, Nov. 9.

Notre Dame-Penn grid game boosted midtown biz over the past weekend, with strong holdover list cutting into possible take of newcomers. "Drum Beat" looms fine at Stanley while "Down 3 Dark Streets" is rated good at Goldman, best showings for new bills. Bulk of strength is being furnished by holdovers, with "White Christmas" leader in that regard, being smash in second Randolph round. Opener was terrific, "Black Widow" shapes smart at the Fox as does 'Barefoot Contessa" at the Midtown.

Etimates for This Week

Arcadia (S&S) (625; 80-$1.35)—"Rear Window" (Par) (11th wk). Bright $5,600. Last week, $6,000.

Boyd (SW) (1,430; $1.25)—"Cinerama" (Indie) (57th wk). Fair $10,200. Last week, $10,000.

Fox (20th) (2,250; 99-$1.49)—"Black Widow" (20th) (2d wk). Smart $19,000. Last week, $25,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Down 3 Dark Streets" (UA). Fancy $19,000. Last week, "Reap Wild Wind" (Par) (reissue), $13,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Star Is Born" (WB) (4th wk). Steady $17,000. Last week, $19,000.

Midtown (Goldman) (1,000; 74-$1.49)—"Barefoot Contessa" (UA)

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'Xmas' Brilliant $21,000, Balto; 'Rogue' Mildish 8½G, 'Waterfront' 8G, 3d

Baltimore, Nov. 9.

"White Christmas" is the big one here this week, mopping up at Keith's. "Rogue Cop" is enjoying the overflow at the Century, but is still fairish. Double bill of "Dr. Jekyll and Mr. Hyde" and "A Woman's Face" is modest at the New but "Bengal Brigade" is pleasing at the Mayfair. Second week of "Black Widow" shapes okay at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80)—"Rogue Cop" (M-G). Mild $8,500. Last week, "Brigadoon" (M-G) (2d wk), $7,000.

Cinema (Schwaber) (466; 50-$1) —"High And Dry" (U) (4th wk). Good $2,500. Last week, $3,300.

Film Centre (Rappaport) (960; 50-$1)—"Sabrina" (Par) (5th wk). Holding nicely at $5,000. Last week, $6,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"On Waterfront" (Col) (3d wk). Still potent at $8,000 or near. Last week, $11,000.

Keith's (Fruchtman) (2,400; 30-$1)—"White Christmas" (Par). Big $21,000 or close. Last week, "Reap Wild Wind" (Par) (reissue), $6,500.

Little (Rappaport) (310; 50-$1)—"Victory At Sea" (Indie). Nice $3,600. Last week, "Turn Key Softly" (Indie), $1,200 in 4 days.

Mayfair (Hicks) (980; 20-70) — "Bengal Brigade" (U). Nice $4,000. Last week, "Princess of Nile" (20th), $3,000.

New (Fruchtman) (1,800; 30-90) —"Jekyll and Hyde" (M-G) and "Woman's Face" (M-G) (reissues). Mild $5,000 i 5 days, with "Barefoot Contessa" replacing today (Tues). Last week, "Hajji Baba" (20th), $7,500.

Playhouse (Schwaber) (420; 50-$1)—"Rear Window" (Par) (3d wk). Sturdy $5,000 after $5,500 in second.

Stanley (WB) (3,200; 50-$1.25)—"Star Is Born" (WB) (4th wk). Slipping to oke $7,500 after $10,000 for third.

Town (Rappaport) (1,600; 35-$1) —"Black Widow" (20th) (2d wk). Oke $8,000 after $12,500 opener.

'Bengal' Okay $6,000 In Omaha; 'Star' 11G, 2d

Omaha, Nov. 9.

Only two new entries this week, "Brigadoon" at the State and "Bengal Brigade" at the Omaha. Both are okay but far from sensational. "Star Is Born" still is stout in second week at the Orpheum while "Black Knight" is light as Brandeis holdover.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75) —"Black Knight" (Col) and "Unholy Four" (Lip) (2d wk). Slow $3,000 after $5,000 opener.

Omaha (Tristates) (2,000; 50-75) —"Bengal Brigade" (U) and "Laughing Anne" (Rep). Okay $6,000. Last week, "Sabrina" (Par) (2d wk), $6,000 at 70c-90c scale.

Orpheum (Tristates) (2,890; 75-$1)—"Star Is Born" (WB) (2d wk). Neat $11,000. Last week, $16,000.

State (Goldberg) (875; 50-80)—"Brigadoon" (M-G). Okay $6,000. Last week, "Rogue Cop" (M-G) and "Cowboy" (Lip), $4,500 at 55c-80c scale.

Chi Better; 'Christmas' Terrif 53G, 'Bengal' Boff $23,000, 'Widow' Hot $28,000, 'Bread' Hot 7G, 'Passion' 9G

Chicago, Nov. 9.

Brace of six new bills this week is helping the Main Stem out of its recent doldrums. There's a significant swing to dualers this round, after the Loop had been devoid of double bills a month ago. Four houses are pairing product currently.

The big news is the terrific $53,000 being racked up by "White Christmas" at the State-Lake. "Black Widow" is grabbing a smash $28,000 at McVickers.

Roosevelt shapes socko $23,000 with "Bengal Brigade" and "Private Hell 36." "Bread, Love, and Wine" is great $7,000 at the World. Monroe looks dull $5,000 with "Hell Raiders of Deep" and "White Hell of Pitz-Palu." Grand looms okay $9,000 with "Passion" and "Massacre Canyon."

In its second week, "Hajji Baba" is rated fair at Oriental. Adults-only combo of "Shield for Murder" and "Overland Pacific" at Monroe also looks fair. "Mr. Hulot's Holiday" continues great at the Surf.

Third round of "Barefoot Contessa" shapes bright at United Artists. "Star Is Born' looks nifty in fourth at Chicago. "On Waterfront" is still going strong in sixth week at the Woods while "Cinerama" runs hotsy in 67th at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50)—"Star Is Born" (WB) (4th wk). Bright $45,000. Last week, $48,000.

Grand (Nomikos) (1,200; 98-$1.25) — "Passion" (RKO) and "Massacre Canyon" (Col). Fine $9,000. Last week, "Sitting Bull" (UA) (3d wk), $7,500.

Loop (Telem't) (606; 90-$1.25)—"Shield for Murder" (UA) and "Overland Pacific" (UA) (2d wk). Okay $8,000 after last week's $11,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Black Widow" (20th). Racking up sockeroo $28,000. Last week, "Betrayed" (M-G) (3d wk), $12,000.

Monroe (Indie) (1,000; 65-87)—"Hell Raiders of Deep" (IFE) and "White Hell of Pitz-Palu" (IFE). Dull $5,000. Last week, 'Southwest Passage" (UA) and "Khyber Patrol" (UA) (2d wk), $5,200.

Oriental (Indie) (3,400; 98-$1.25)—"Adventures Hajji Baba" (20th) (2d wk). Finishing run with so-so $18,000. Last week, $23,200.

Palace (Eitel) (1,484; $1.25-$3.40) "Cinerama" (Indie) (67th wk). Strong $31,000, after last week's $28,000.

Roosevelt (B&K) (1,400; 65-98)—"Bengal Brigade" (U) and "Private Hell 36" (FM). Smash $23,000 or close. Last week, "King Richard Crusaders" (WB) and "Shanghai Story" (Rep) (2d wk), $13,500.

State-Lake (B&K) (2,700; 98-$1.50)—"White Christmas" (Par). Mighty $53,000. Last week, "Egyptian" (20th) (6th wk), $15,000.

Surf (H&E Balaban) (685; 95)—"Mr. Hulot's Holiday" (GBD) (2d wk). Still hot at $6,000. Last week, $7,000.

United Artists (B&K) (1,700; 98-$1.25)—"Barefoot Contessa" (UA) (3d wk). $17,000. Last week, $24,000.

Woods (Essaness) (2,150; 98-$1.25)—"On Waterfront" (Col) (6th wk). Great $22,500 after $25,000 last week.

World (Indie) (697; 98)—"Bread, Love, and Dreams" (IFE). Sock $7,000 or over. Last week, "Sensualita" (Indie), $3,700.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Widow' Trim $30,000 In Det.; 'Bull' Fancy 18G, 'Xmas' Bright 32G, 2d

Detroit, Nov. 9.

Biz is spotty this week at downtown houses. "Black Widow" looks good at the Fox. "Sitting Bull" is sitting fancy at the Palms while "Beau Brummell" is disappointing at the United Artists. Same is true of "Shanghai Story" at the Broadway-Capitol. Holdover of "White Christmas" at the Michigan still is smash. "Star Is Born" looms nice at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Black Widow" (20th) and "Fast and Furious" (AA). Good $30,000. Last week, "Hajji Baba" (AA) and "Unholy Four" (Lip) (2d wk), $17,500.

Michigan (United Detroit) (4,000; $1-$1.25) — "White Christmas" (Continued on page 20)

'Xmas' Huge 23G, D.C.; 'Suddenly' 10G

Washington, Nov. 9.

Downtown theatre biz is picking up after dull pre-election biz. "White Christmas" is smash in its second week at Keith's. "Cinerama" is strong again as it goes into its second year at Warner's. "Suddenly" looms nice in second Palace session. "Star Is Born" still is doing well, day-dating in two houses.

Estimates for This Week

Ambassador (SW) (1,400; 90-$1.25)—"Star Is Born" (WB) (4th-final wk). Okay $5,000 after $6,000 last week.

Capitol (Loew's (3,434; 60-80)—"Beau Brummell" (M-G) (2d wk-3½ days). Okay $6,000. Last week, $15,000. Monday night blacked out for Metropolitan Opera closed circuit tv.

Columbia (Loew's) (1,174; 60-80)—"Princess of Nile" (20th) and "Royal Tour" (20th). Not so hot at $5,000. Last week, "Rogue Cop" (M-G) (3d wk), $4,000.

Dupont (Lopert) (372; 65-$1)—"Hobson's Choice" (UA) (2d wk). Not up to hopes at $4,500. Last week, $4,500.

Keith's (RKO) (1,939; 75-$1.25)—"White Christmas" (Par) (2d wk). Terrific $23,000 after $25,000 in tremendous opener. Looks good for long stay.

Metropolitan (SW) (1,200; 90-$1.25)—"Star Is Born" (WB) (4th-final wk). Fancy $10,000. Last week, $12,000.

Palace (Loew's) (2,370; 70-95)—"Suddenly" (UA) (2d wk). Solid $10,000. Last week, $12,000.

Playhouse (Lopert) (435; 55-$1)—"Rear Window" (Par) (10th wk). Strong $5,500 after $5,100 in previous stanza. Holds indefinitely.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (53d wk). Back to $14,000 with help from first anni promotion. Last week, $12,000.

Trans-Lux (T-L) (600; 70-$1)—"On Waterfront" (Col) (8th wk). Holding nicely at $6,000 after $6,500 last week.

'Xmas' Again Tops Buff., $24,000; 'Beau' Neat 13G

Buffalo, Nov. 9.

Bright spot here continues to be the Paramount where "White Christmas" is in its second session. Bing Crosby-Danny Kaye VistaVision opus continues socko after $32,400 opening which was over expectancy. The strength of this pic apparently is helping all downtown spots. "Black Knight" shapes trim at Lafayette while "Beau Brummell" looms nice at the Buffalo. "Star Is Born" looks okay in fourth round at the Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Beau Brummell" (M-G) and "Khyber Patrol" (UA). Nice $13,000. Last week "Brigadoon" (M-G) (2d wk), $6,000 in three days.

Paramount (Par) (3,000; 80-$1)—"White Christmas" (Par) (2d wk). Still socko at $24,000. Last week, $32,400, over hopes.

Center (Par) (2,000; 90-1.25)—"Star Is Born" (WB) (4th wk). Down to okay $9,000. Last week, $13,000.

Lafayette (Basil) (3,000; 50-80)—"Black Knight" (Col) and "Egypt by Three" (Indie). Trim $10,000. Last week, "Bengal Brigade" (U) and "Deadly Game" (U), $8,000.

Century (Buhawk) (3,000; 50-80)—"This Is My Love" (Col) and "Massacre Canyon" (Col). Fair $8,000. Last week, "Passion" (RKO) and "Hell Raiders of Deep" (IFE), $10,000.

'Hajji Baba' Tall 12G, Seattle; 'Xmas' 17G, 2d

Seattle, Nov. 9.

"White Christmas" still is standout here this session although it is in its second week at the Music Hall after a mighty opening stanza "Adventure of Hajji Baba" is rated solid at the Coliseum while "Sabrina" shapes great at small-seater Music Box. These two pix are making the best showings of the few newcomers.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Vanishing Prairie" (Disney) (6th wk) (m.o.). Good $4,000 for sixth week downtown. Last week, "Passion" (RKO) and "Africa Adventure" (RKO), $2,200.

Coliseum (Evergreen) (1,829; 75-$1)—"Hajji Baba" (20th) and "Black 13" (20th). House debuts its C'Scope with this bill. Solid $12,000. Last week, "3 Hours to Kill" (Col) and "Human Desire" (Col), $7,400.

Fifth Avenue (Evergreen) (2,500; 90-$1.25) — "Barefoot Contessa" (UA) and "About Mrs. Leslie" (Par) (2d wk). Good $7,500 in 8 days. Last week, $10,000.

Music Box (Hamrick) (850; 90-$1.25)— "Sabrina" (Par). Great $11,000. Last week, "Vanishing Prairie" (Disney), $4,500.

Music Hall (Hamrick) (2,300; 90-$1.25) — "White Christmas" (Par) (2d wk). Sockeroo $17,000. Last week, $19,400.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Private Hell 36" (Lip) and "Deadly Game" (Lip). Mild $4,000 in 5 days. Last week, "Bengal Brigade" (U) and "Unholy Four" (Lip), $5,100.

Paramount (Evergreen) (3,039; $1-$1.50)—"Star Is Born" (WB). (5th wk). Good $5,500 in 5 days. Last week, $7,400.

'Contessa' Giant $20,000 in Mpls.

Minneapolis, Nov. 9.

"Barefoot Contessa" is standout here this round, with a wow total at Radio City. Also new, "Vanishing Prairie" looks big at the World and in for a run. It's the 30th week for the phennomenal "Cinerama." Hajji Baba," another fresh entry, is the first C'Scope picture to be offered here at regular 85c. scale after 5 p.m., and is okay at the State. Near blizzards and icy streets cut down last week's biz under previous estimates.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (30th wk). Great $18,000. Last week, $17,000.

Gopher (Berger) (1,600; 65-85)—"Suddenly" (UA) (2d wk). Nice $4,000. Last week, $6,500.

Lyric (Par) (1,000; 50-75)—"Lure of Sila" (DFE) and "World for Ransom (AA). Poor $3,000. Last week, "The Raid" (20th), $3,500 at 85c. top.

Radio City (Par) (4,100; 85-$1)—"Barefoot Contessa" (UA). Boffo $20,000. Last week, "Brigadoon" (M-G) (2d wk), $8,500.

RKO-Orpheum (RKO) (2,890; 65-85)—"Black Knight" (Col). Fair $8,000. Last week, "Star Is Born" (WB) (4th wk), $7,000 at $1-$1.25.

RKO-Pan (RKO) (1,600; 50-75)—"Law Vs. Billy Kid" (Col) and "Jungle Man-Eaters" (Col). Okay $4,000. Last week, "On Waterfront" (Col (6th wk), $3,800 at 65c-85c.

State (Par) (2,300; 65-85)—"Hajji Baba" (20th). Okay $7,000 or over. Last week, "Gambler Natchez" (20th), $5,800.

World (Mann) (400; 65-$1.25)—"Vanishing Prairie" (Disney). Big $6,000. Last week, "Sabrina" (Par) (6th wk), $3,500.

'BRIGADOON' BIG 43G, HUB; 'XMAS' 35G, 2D

Boston, Nov. 9.

Having broken all house records in initial week at Paramount and Fenway, "White Christmas" continues smash in second frame. It again is standout. "Brigadoon" at Orpheum and State looms fancy. "Black Knight" at Pilgrim is nice.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (7th-final wk). Neat $8,000 after $9,400 last week.

Boston (Cinerama Prods.) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (45th wk). Steady $20,500. Last week, $21,000.

Exeter (Indie) (1,300; 60-$1)—"High and Dry" (U) (4th wk). Oke $6,000. Last week, $6,500.

Fenway (NET) (1,373; 70-$1.25)—"White Christmas" (Par) (2d wk). (Continued on page 20)

B'way Okay Despite H.O.s; 'Detective' Wow $19,500, 'Carmen' Torrid 47G, 2d, 'Xmas'-Stageshow 142G, 'Widow' 45G

Dearth of new product and usual letdown after Election Day will cut the overall business total at Broadway film houses this session. However, an end to the rainy weather, which lasted for several days last week, helped provide the past weekend with healthy boxoffice.

Lone new straight-filmer, "The Detective," is soaring to a mighty $19,500 for the first week at the Fine Arts. While not a new record, it is second only to the high recently established by "Vanishing Prairie," the film which "Detective" is supplanting. Also it is easily the biggest ever done by a Alec Guinness film at this house.

"Four Guns to Border" with vaude looks like fancy $25,000 at the Palace. Champion is "White Christmas" with stageshow which probably will hold at big $142,000 in current (4th) stanza ending today (Wed.) at the Music Hall. Continues on, likely until sometime in December.

Second week of 'Carmen Jones" is heading for a great $47,000 at the Rivoli after $52,000, over expectancy, in opening round. "Black Widow," also in first holdover week at the Roxy, landed a good $45,000, and is staying a third.

"Star Is Born," day-dating at the Paramount and Victoria, still is in the chips although nearing the end of its engagement at the Par flagship. Judy Garland-James Mason starrer landed a very big $60,000 in its fourth stanza at the Par while the same week hit a likewise big $34,000 at the Vic. "Star" stays on indefinitely at the latter house, but is supplanted by "Drum Beat" with Jackie Gleason on the stage at the Par Nov. 17.

"On Waterfront" still is the ace longrunner, holding at sturdy $21,000 in the 15th session at the Astor. "Hansel and Gretel" improved over the preceding week by getting a sock $25,000 in its fourth round at the Broadway.

"Sabrina" continued with a fancy $20,500 in its seventh week at the Criterion. "Barefoot Contessa" looks to hold around a good $22,000 in the current (6th) stanza at the Capitol. "Last Time I Saw Paris" is due in Nov. 18.

"Suddenly" looks to hit mild $10,000 in the fifth week at the Mayfair. "Phffft" preems at the State today (Wed.) after "Beau Brummell" dipped to okay $13,500 in third week ended last night (Tues.).

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75)—"On Waterfront" (Col) (16th wk). Still very strong with $21,000 in 15th week ended last night (Tues.). The 14th round was $22,000.

Broadway (Myerberg) (1,900; 74-$1.50)—"Hansel and Gretel" (Myerberg) (5th wk). Fourth session ended Saturday (6) climbed to great $25,000 after $23,000 in third week. Stays on indef.

Baronet (Reade) (430; 90-$1.55)—"Leonardo Da Vinci" (Indie) (reissue) (2d wk). First round ending last Sunday (7) was just okay $3,200. Stays about a week longer, with "Sea Around Us" (RKO) coming in on revival run.

Capitol (Loew's) (4,820; 85-$2.20)—"Barefoot Contessa" (UA) (6th wk). Current session ending today (Wed.) looks like good $22,000 or less after $23,000, much below hopes, in fifth week. Stays on, with "Last Time I Saw Paris" (M-G) due in Nov. 18.

Criterion (Moss) (1,700; 50-$1.85)—"Sabrina" (Par) (8th wk). Seventh stanza finished last night (Tues.) was fancy $20,500 after $26,000 for sixth week.

Fine Arts (Davis) (468; 90-$1.80)—"The Detective" (Col) (2d wk). Initial frame ended Sunday (7) night soared to mighty $19,500, next best after house record of $22,400. Looks in for run. In ahead, "Vanishing Prairie" (Disney) (11th wk). $5,500 for highly successful longrun. "Detective" had a line extending to Park Avenue last Saturday night for final show of day.

Globe (Brandt) (1,500; 70-$1.50)—"Black Knight" (Col) (2d-final wk). Initial holdover round ending today (Wed.) looks to reach okay $9,500 including preview after $13,000 for opening week. "Bullet Is Waiting" (Col) opens tomorrow (Thurs.).

Guild (Guild) (450; $1-$1.80)—"Crest of Wave" (M-G). Opens today (Wed.). In ahead, "Martin Luther" (Indie) (4th wk-5 days), held at okay $4,000 after $6,000 for third full week.

Mayfair (Brandt) (1,736; $1.80)—"Suddenly" (UA) (5th wk). This round ending today (Wed.) is heading for mild $10,000 or less. Last week, $14,000, over hopes.

Palace (RKO) (1,700; 50-$1.60)—"Four Guns To Border" (U) and vaudeville. Week ending tomorrow (Thurs.) likely will hit fine $25,000 or near. In ahead, "Golden Mistress" (UA) with vaude, $22,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Star Is Born" (WB) (5th-final wk). Fourth round ended Monday (8) was very big $60,000 after $65,000 for third week. Stays through Nov. 16 for an extra day on fifth week, with "Drum Beat" (WB) with Jackie Gleason stageshow opening Nov. 17.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (IFE) (8th wk). Seventh stanza ended Sunday (7) continued sturdy at $9,600 after $10,000 for sixth week.

Rivoli (UAT) (2,092; 85-$2)—"Carmen Jones" (20th) (2d wk). Initial holdover session ending tomorrow (Thurs.) is heading for smash $47,000 or near. First week was $52,000, better than anticipated by about $2,000. Stays on indef.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "White Christmas" (Par) and stageshow (4th wk). Looks to reach bright $142,000 in current stanza ending today (Wed.). Help from Election Day (despite rain), enabled third week to hold at smash $165,000, only $3,000 off from second round, and better than many opening weeks here. Stays on into December. Last Sunday's business was biggest of engagement.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Black Widow" (20th) (3d-final wk). Second session ended yesterday (Tues.) was good $45,000 after $61,000 opening week. "Desiree" (20th) opens the night of Nov. 17, with command performance preem. Regular run starts Nov. 18.

State (Loew's) (3,450; 70-$1.75)—"Phffft" (Col). Opens today (Wed.). Last week, "Beau Brummell" (M-G) (3d wk), was okay $13,500 after $18,000, below hopes in second.

Sutton (R&B) (561; 90-$1.50) — "High and Dry" (U) (11th wk). The 10th round ended Monday (8) held with oke $6,200 after $6,500 for ninth week.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (11th wk). The 10th frame ended last night (Tues.) was good $4,700 after $5,000 last week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (88th wk). The 87th stanza ended Monday (8) was fine $5,000 after $4,300 for 86th week. Holds on.

Victoria (City Inv.) (1,060; $1-$2) — "Star Is Born" (WB) (5th wk). Held with smash $34,000 in fourth round ended Sundal (7) after $37,000 in third week. Continues indef at this pace.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (75th wk). The 74th week ended Saturday (6) was fine $36,000 after $36,700 for 73d round. Continues on.

K.C. Better; 'Jungle' Hot $14,000, 'Passion' Mild 6G, 'Brigadoon' 4G, 3d

Kansas City, Nov. 9.

Town is heavy with holdovers, but biz perked a bit following the election. Annual state teachers' convention Thursday and Friday also gave a boost to biz. New films are "Human Jungle," good at the Fox Midwest foursome and "Passion," mild at the Missouri. Strong holdovers are "Star Is Born" at the Paramount for third week and "Woman's World" in fourth round at the Orpheum. Latter is due to hold. Fairish biz is being garnered from "Brigadoon" at Roxy and "On the Waterfront" at Midland.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"High and Dry" (Indie). Moderate $2,000. Last week, subsequent runs.

Kimo (Dickinson) (504; 85-$1)—"Man with Million" (UA) (3d wk). Oke $1,500. Last week, $1,700.

Midland (Loew's) (3,500; 65-90)—"On Waterfront" (Col) (3d wk). So-so $6,000. Last week, $7,000.

Missouri (RKO) (2,650; 50-80)—"Passion" (RKO) and "My Heart Goes Crazy" (Indie). Mild $6,000. Last week, "Suddenly" (UA) and "Malta Story" (UA) (2d wk), $6,400.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Woman's World" (20th) (Continued on page 20)

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Directed by
JOSEPH PEVNEY
Story and Screenplay by
DON McGUIRE

W. German Pix Biz Moves to Exploit New-Won Sovereignty of Bonn Govt.

Munich, Nov. 2.

The West German film industry moved quickly to exploit to the fullest the newly sovereignity of the Bonn federal republic. Exactly 24 hours after Chancellor Adenauer's government regained its independence, Dr. Johanes Semler, the German Producers Assn. Bonn rep, presented a detailed memorandum to the federal authorities. He asked the government to draft a cinema aide bill, tailored for the needs of the still ailing West German film production.

His proposals hint a new levy being placed on all film releases. It's called a "premiere-fee" and ill be applied to all pi , foreign German.

Dr. Semler further suggested the establishment of a new self-governing film administration by federal law. The administration will take care of the collection of the new quasi-tax and of its redistribution. The money will go 90% into direct subsidies for the German producers, 10% into a new export drive.

Semler, who incidentally was fired by U.S. occupation chief General Lucius D. Clay seven years ago from an high administration post because of his caustic remarks about American food—shipments to then starving Germany, also joined the side of those who press for streamlining of the now local amusement tax.

Several days ahead of Semler's important move, the Bonn parliament voted unanimously to order the gover ment to work towards an early revision of th GATT agreement in the film industry. The agreement provided for free entry of all foreign films in Germany.

The German Bundestag seems ready to do all in its power in order to halt the "inflation" of the German film market (over 500 films are being released in the current season) reduced to a healthy level which most experts fix at 250 to 300 films per annum.

EADY POOL CONTRIB LINEUP FINALLY SET

London, Nov. 9.

Settlement of terms of contribution to the Eady pool was reached at a meeting of the four trade associations last Thurs. (4) subject to ratification by the executive of each body and to the endorsement by the president of the Board of Trade. Memorandum of agreement calls for a reduced rate of levy from Aug. 1 last to Oct. 23, with the full rate to operate from Oct. 24 until the end of July, 1957.

Cinematograph Exhibitors Assn. has called a full session of their general council tomorrow (Wed.) to consider the terms. Originally it had only been intended to call the Executive.

BOT Still Examining '51-'52 Quota Defaults

London, Nov. 2.

Because each case of quota default has to be proved individually, the Board of Trade is still examining the defaulters' situation for the 1951-52 quota year. It will be some time, however, before it will be able to indicate how many prosecutions will be instituted for that period.

In England and Wales, there already have been eight quota prosecutions for the 1950-51 quota year and a further 11 are contemplated. With other prosecutions in Scotland, this makes a total of 25 out of 771 first feature defaulters and 2340 supporting program defaulters.

NBC's 'Zero' for BBC

London, Nov. 9.

Henry Salomon's NBC production of "Three-Two-One-Zer " is to be screened by BBC-TV next Thursday (11). It was originally aired via NBC Sept. 13.

Under an earlier NBC-BBC deal, Salomon's "Victory at Sea" series was shown recently on the British network.

'Roman'-Hepburn Champs In Record Finland Run

Helsinki, Nov. 2.

"Roman Holiday" (Par) ended its first-run success here after a record-breaking 37 weeks, thus winding up to the biggest hit in Helsinki since the war. More than 185,000 of the city's 400,000 inhabitants saw the picture. Without question Audrey Hepburn is the most popular star here at the moment.

Among other top hits during the May-September period, four are French, four Finnish and one was U. S. made. The American favorite was "Act Of Love" (UA). Present favorites include "Rhapsody" (M-G), "Genevieve" (U) and the reissue of "Modern Times."

6 Yank Films Out Of 9 Top B.O. Pix in Paris; 'Knock,' 'Caine' Leaders

Paris, Nov. 9.

Of the ine top grossers this week, were of U. S. origin. Leading filı was the Martine Carol color starrer, "Madame Du Barry," which took a fine $72,000 at three big first-runs. Next was Danny Kaye's "Knock On Wood" (Par); with sock reviews and a terrific first week run of $60,000. "Caine Mutiny" (Col) followed with $33,000 for its third week, making a total of $138,000 for three weeks at three houses. The reissue of Charles Chaplin's "Modern Times" (UA) came in for $24,000 for its sixth week at two small seaters.

Walt Disney's "Living Desert" grossed $165,000 in six weeks at two small seaters while "Demetrius and the Gladiators" (20th) took $21,000 in two smaller houses. Fernandel starrer, "Le Mouton a Cinq Pattes" (The Five Legged Sheep), did $18,000 at two houses in an extended continuation of its run.

"Glenn Miller Story" (U) was in for $18,000. The Gallic "L'Air De Paris" wound its fourth week, with $17,500 after a complete four-week run did $93,000 at two houses.

FINN CENSOR GETS TOUGH

'Night People' Banned But 'French Line' Okayed With No Cuts

Helsinki, Nov. 2.

Th Board of Censors here recently surprised the film industry by banning several pictures. The most unusual action was the veto on "Night People" (20th), the Gregory Peck C'Scoper, rated a possible draw here because of the star's popularity. Reason for ban admittedly was politico.

Decision on "People" was appealed but the case was lost on all points. Reported that one government topper personally intervened to uphold the ban.

Other pix banned were either crime yarns or westerns. "Jack Slade" (AA) was turned down because of the cruelty show . "French Li ," which has had - sorial troubles many places, was passed without a single cut. Local cri poked fun at U. S. censors on this and viewed the controversial dance scene as harmless. Sans any trouble with the censors, the pic is slow at the boxoffice.

Cinerama Probable For 2 Jap Cities in 1955

Tokyo, Nov. 2.

Cinerama will be shown in Tokyo and Osaka during the coming New Year season, according to an announcement made here this week by Ichizo Kobayashi, president of Toho Enterprises. Kobayashi signed a prelim pact with Alex Caplan, who was acting for Nicolas Reisini, prexy of Robin International, which holds worldwide rights to the show.

In Tokyo, Cinerama will be show at the 1,300-seat Imperial. In Osaka it will be seen at the OS Theatre. Exhibition equipment will be rented to Toho, eliminating the need for a huge use of scarce foreign funds to buy the projectors.

Gamby's Italo Pic

Maria Gambarelli, ballerina, has been signed to appear in "Gli Ermelini," an Italian film scripted by Cesare Zavattini. Eleanora Rossi-Drago will he starred in the Pentagon Films production. Film is due to roll in Rome.

Story deals with Italian artistocracy and its difficulties in adjusting to a changing world. This will be Miss Gambarelli's first dramatic screen role. She'd previously appeared in terp parts in three Hollywood pix.

Aussie Interest In Ozoners Soars

Sydney, Nov. 2.

There's a splurge of interest in ozoners here, following the success of the first drive-in for this country. Because it's still only midspring, plans are moving forward slowly until the sunnier season gets nearer.

Aussie's sole ozoner on the U. S. pattern, the Skyline, was opened i a Melbourne suburb by the Hoyts loop. Same circuit is working on another drive-in at Geelong, important industrial and commercial centre about 40 miles from Melbourne. Simultaneously, other interests are readying ozoners at Croydon, Preston and Morabbin, all Melbourne suburbs. RCA is supplying the equipment for these three.

There also is an ozoner underway in South Australia. Interest generally has been accentuated by a thoroughly abnormal tinuity of fine weather.

Three or four outfits are interested in providing drive-ins near here. About the same number are viewing the Brisbane suburbia as well as South Australia for ozoners.

The Sydney prospects are stalled by a licensing situation in the state of New South Wales. The Theatres and Films Commission must hear objections by existing exhibitors as to the need for a drive-in.

Yank Prods. Swing To Far East for Location Work; 3 Cos. Doing Pix

Tokyo, Nov. 2.

"Go Far East" seems to be the advice which is getting more attension in Hollywood as location shooting in Japan, India and Hong Kong got underway this week while more plans were announced for future production in the Orient.

The six-man crew from Columbia has reached here to scout locations for "The Gentle Wolfhound." Later a cast will be sent here to begin filming the story of a U.S. infantry regiment's devotion to a Japanese orphanage. Producer Fred Kohlmar headed the crew.

Hugh O'Reilly, a member of the 27th (Wolfhound) Regiment who was directly responsible for initiating the charitable work done by his outfit, is technical adviser.

Next to come here will be Buddy Adler, who will shoot a film tentatively titled "The Tokyo Story," for 20th-Fox. Adler said while here recently that it would be made in CinemaScope and that technicans and cast would be in Tokyo in December and stay until mid-January.

Currently shooting in India is Metro's "Bhowani Junction," directed by George Cukor. Cukor is finding the going tough because unable to obtain help from the Indian government. It objects to "derogatory" things in the original book by John Masters. Cukor says the script has eliminated anything which might be objectionable but is still unable to get Indian troops before his cameras or to get the special runs of Indian trains he needs.

20th-Fox producer Frank McCarthy recently in Tokyo after an exploratory trip to Hong Kong, said he will return to the Crown Colony about Nov. 15. At that time, Buddy Adler and Edward Dmytryk, Clark Gable, David Niven and Susan Hayward will go to Hong Kong to shoot exteriors for "Soldier of Fortune." McCarthy praised Hong Kong as a location spot.

French, Italo Pix Weeks Okayed But Arg. Board Stalls Metro Anni Fete

Buenos Aires, Nov. 2.

The singularly uncooperative attitude taken by the Argentine Entertainment Board is so far proving a roadblock to the realization of Metro's Film Week, which had been proposed for the plush Opera Film Theatre here Nov. 11-16. It was to be part of Metro's 30th anni celebrations. M-G was to have brought in a bunch of stars for personal appearances at the theatre during this Film Week, following the lines of such film weeks staged in November, 1953, by the French and Italians.

However, the Entertainment Board is refusing to guarantee release permits for the seven Metro films to be featured, one on each different day of the Film Week. It is scarcely worth while to transport the stars and spend lavishly on publicity and entertainment, unless there is some assurance that subsequently the pictures may get general release. The French and Italian product featured during the respective film weeks have been released throughout this year's best playing time, absorbing most of the good situations and generally creating an impression that European films are now predominant, and that Hollywood has lost its grip.

The advent of the Metro Film Week probably will be followed by an American Film Week and was expected to recapture interest i Hollywood pix. The pictures Metr wanted to use on its week were "Mogambo," "Lili," "The Merry Widow," "Queen of the Sea," "Julius Caesar," "Ivanhoe" and "Prisoner of Zenda."

Relations With Arg. Better

Relations with the Argentine authorities have been better since th Mar del Plata Festival got such whole-hearted support from the Motion Picture Producers Export Assn. of America. But, although frozen coin has been released at different times, the Entertainment Board has backed down again granting exhibition permits, which are doled out one at a time, with no indication of when the next will be available. This system makes it doubly hard to arrange for the best distribution. It seems absurd that to date Argentine patrons have yet to see such vintage productions as "Quo Vadis" (M-G), a 1952 picture; "Greatest Show" (Par), or "Snows of Kilimanjaro" (20th). At the present rate of release, these will still be unknown in 1955 or 1956.

Israeli Cinema Halt For 2 Days Over Wages

Tel-Aviv, Nov. 2.

Cinema operators here, and in Ramat-Gan and Haifa, striking for higher pay, forced most of the film houses in these cities to close down for two days last month.

In Tel-Aviv the strikers sat for 48 hours in the office of the Secretary General of the General Trade Union in order to enlist his support. They returned to work after a decision had been reached on the question of their salaries. It will be dealt with through the Cinema Employees Union. Originally the operators demanded recognition as an independent union.

French Legit Glutted With Flood of Plays Albeit Only 2 Clicks

Paris, Nov. 2.

Inexhaustible French legit goes on as each week sees three to four plays opening. The low overhead, general Gallic prolific output, and the launchings here instead of roadshowings make for this abundance. Out of the recent batch, only two emerge as hits. One sure sock is the Comedie-Francaise resurrection of Moliere's "Les Amants Magnifiques." The other is a fine transcription of Graham Greene's "Living Room." Three others likely will have shorter lives although one, a boulevard farce, may stay for its usual one-year run at the Palais Royal. Clientele of Palais Royal is satisfied with sexy suggestiveness and nudity such as abounds in the current "On S'Dit Tout" (We Tell Each Other All).

"Magnifiques," which has not been performed since 1677, was written by Moliere, is a royal romp of the period with spectacle, ballet and music combining for eyecatching results. The C-F now vies with the other great spec houses here, and comes out a winner with a show that looks SRO from now on in. It promises the C-F its first boff hit in the last two years.

"Living," on the other hand, is a prestiger which benefits from the knowing and delicate dramaturgy of Jean Mercure who has adapted, directed and acted with a rare versatility. This should also keep the Theatre St. Georges filled to capacity this season. Both received excellent, if not rave, reviews.

"Caterina" by Felecian Marceau, is a costumer of 15th Century Venice and Cyprus. It deals with the conflict between love and ambition. Although well staged and acted, it is too stilted and literary in style. The harping on nationalism and amour seems it is too verbal to make a dramatic effect. This looks only in for a fair run here on acting contributions of Paul Bernard and Jacques Francois. Otherwise, it is not of sufficient calibre to be listed in the hit category or to make for any importance as a possible vehicle for the U. S.

JUDGES WANT TO DICTATE

Brit. Bench Wants to Control Xmas, Easter Film Fare

Manchester, Eng., Nov. 2.

Local magistrates at Church, Lancashire, are trying to institute a "censorshi of the type of entertainment to be offered to the public on Christmas Day. Cinema exhibs are up in arms over the idea.

Prexy of the local magistrates' bench announced he would like to know more about the type of films set for Christmas Day and Easter, stating: "We should like to know the subject and have a summary of the story before us in order that we can satisfy ourselves that the films are fit and proper to be shown at such times."

Theatre managers were taken completely by surprise by the move, which is without precedent here. Matter arose after the owner of the Palace at Oswaldtwistle applied for sanction to open on Christmas Day.

USTINOV TO DIRECT COMMAND STAGE GALA

London, Nov. 2.

Peter Ustinov, who appears in the Royal Command film, "Beau Brummel," to direct the stage presentation for this year's gala at the Empire, Leicester Square, Nov. 15. The actor-playwright did a similar chore in 1947.

Robert S. Wolff, joint chairman of the Benevolent Fund executive committee announced that Jane Russell and Rudy Vallee were coming over for the stage show.

Gibson's Widow Seeks Revamp of War Film

London, Nov. 9.

A last-minute objection by th widow of Guy Gibson, V.C., may necessitate partial reshooting of "The Dam Busters," the film based on his epic wartime raid on the Mohne Dam. Robert Clark, head of the Associated British Elstree Studios where the pic was lensed, said he would be prepared to shoot the whole film again if necessary.

Th widow, now Mrs. Hyman, claims that she first learned of the project from a newspaper clipping, although the studio insists that a script was sent to her agents in N. Y. on March 16, two months before the film went into actual production.

The film, scripted by R. C. Sherriff, is based on Paul Brickhill's book, "The Dam Busters." But Mrs. Hyman contends that some of the material was taken from her late husband's book, "Enemy Coast Ahead," without her permission.

In effort to settle the issue with Mrs. Hyman's agents, Brickhill planed to N. Y. She is now in London for discussions with the local office of her agents.

How Jap Film Coin Is Split

Gross distribution income in Japan amounts to $36,750,000 yearly, according to Tadayoshi Asao and Motomu Ohno, representatives of the Shochiku Co., now visiting the U.S. They passed along some other data concerning the picture business in the Nippon state:

The distribution money is split on the basis of 66% for domestic films, 34% for foreign; number of theatres in all of Japan as of the end of 1953, 3,959; pictures produced in 1953, 302; expected to be made in 1954, 330 (Shochiku turned out 70 of the 1953 total); average cost of production, $50,000; theatres adopting CinemaScope, 45; theatre program makeup, (a) a new feature and one released the previous week, (b) new feature and one usually released more than six months before, (c) two new features (usually minor ones), and (d) one new feature—all accompanied by newsreels and sometimes by stage attractions; average admissions price, 14c.

Columbia Sells Off Old Negatives To TV, Without Much Trade Kickback

Silence that followed Columbia's decision last week to release some of its oldie westerns and shorts to tv is being interpreted in some industry quarters as sign that this question no longer ranks tops in the exhibitors'

Feeling that the theatremen have matured to the following triple reasoning: (1.) The type of product that Col let go on to tv isn't likely to hurt the current b.o. (2.) What with the product shortage and all, theatremen aren't in favorable position to retaliate against any one offender company. (3.) The distribs are basically no more anxious than the theatres to strengthen the tv competition with strong product.

There was comment in both exhib and distrib ranks on the Col explanation which had Jack Cohn stating on one hand that "This in no way alters our company's policy of not releasing our features for television showing," and explaining on the other that "The cartoons and westerns which we have just disposed of have long since outlived their theatrical value. They have no further potential for reissues."

"Why couldn't they come straight out and say that they had a batch of old films on their shelves which they couldn't use any more and wanted to get rid of," was the comment at one of the rival distrib offices. "Either you do release to tv or you don't. If you do, and you've made it clear that these are old films useless for theatrical exhibition, why beat around the bush. No one is fooled by it."

Sales exec at one of the other distribs said that all the companies were in the same position as Columbia, but added that—even without exhib pressure—most of them wouldn't sell to tv. "When you come down to it; it just doesn't make very much sense," he commented. "There isn't very much money in it, and we'd just bite off our nose to spite our face."

Another signal factor is the healthy economic position of the majors. It's freely admitted that, if times were bad, there would be much greater temptation to give into lure of tv coin.

One view is that the tv sales of Republic and Col serve a very useful purpose from a legal point-of-view. "Now that Col has broken the , no one can accuse us of 'conspiring' to keep our product from tv," was one comment.

Bank Pressure

Fact that some good theatrical product of pre-1948 vintage has gone on the air is attributed to the pressure from the banks. "Our contract on many of the outside pictures is very explicit in stating that every effort must be made to distribute a film to maximum advantage," one distribution exec said.

"If we don't sell to tv, and a release hasn't done well in the theatres, the banks pressure for a tv sale. It makes it very difficult for us because, legally, we aren't in a very good position."

40 Metro Foreign Sales Reps Hit Barcelona

Barcelona, Nov. 9.

Headed by prexy Arthur Loew, 40 delegates from Loew's International Corp. in New York and Metro offices in Continental Europe will meet here tomorrow (Wed.) for a four-day European sales conference.

Attending from New York are Samuel N. Burger, the company's sales manager; Maurice Silverstein, regional director for Latin America, and Arthur Pincus, assistant pub-ad director. Sessions will concentrate on special sales and publicity plans for the coming year's product, with particular emphasis on getting European exhibs to install Perspecta Sound. Company's has earmarked a special budget of $2,500,000 in addition to its regular advertising for the drive.

60 Defendants In New Suits

More than 60 of the nation's top production, distribution and exhibition companies were named defendants Monday (8) in two separate treble-damage, antitrust suits brought in N.Y. Federal Court which ask a total balm of $1,530,000. Austin Inc., operator of the Austin Theatre, Forest Hills, L. I., seeks $1,080,000 while Laskey Bros., operators of the Starlite Drive-In, Fairmont, W. Va., want $450,000.

Both the Austin and the Laskeys charge the defendants with conspiring to discriminate against local independent exhibitors including the plaintiffs respect to runs, clearances, film rentals and admission prices. In bringing the action the two theatre outfits assert not only are they suing in behalf of themselves but also are pressing the case for the benefit of other exhibs in similar straits.

Named defendants aside from the eight majors are Allied Artists Pictures Corp., Republic Pictures, Stanley Warner, National Theatres, American Broadcasting-Paramount Theatres, United Artists Theatre Circuit, Skouras Theatres, Metropolitan Playhouses, Comerford Circuit, Brandt Theatres, Fabian Theatres, Schine Circuit Inc., and the Motion Picture Assn. of America, among others.

Repping the plaintiff exhibs is the firm of Malkan & Ellner.

Six for Sam Engel

Hollywood, Nov. 9.

Assignment of Samuel C. Engel as producer of "Tigrero" at 20th-Fox makes a total of six pictures on his shooting schedule. Others are: "Daddy Long Legs," "A Man Called Peter," "Pink Tights," "The Lady and the Lumberjack" and "The Sheriff of Fractured Jaw."

Filming of "Tigrero," a tale of jaguar hunting, will be done chiefly in South America.

A Grim Alec Guinness

Hollywood, Nov. 9.

Next picture starring Alec Guinness for Columbia release will be "The Prisoner," a grim drama, instead of "Madam, Will You Walk?," a comedy, as originally planned.

Filming will be done in Belgium and England with Peter Glenville directing and Vivian Cox producing under supervision of executive producer Sydney Box.

JEFFERS SUES ANEW

How Much Is Too Much For Being Dubbed 'Red'

Los Angeles, Nov. 9.

Mike Jeffers, former head of the Conference of Studio Unions, is reopening his libel suit against the Screen Extras Guild ,following the action of Superior Judge Allan Ashburn in granting a motion for a new trial. In his memorandum the judge held that the damages fixed by the jury in the first trial were excessive.

Memorandum contended that the Conference was dominated by Communists and that "the plaintiff either knew of that fact, or he was for many months consciously ignorant, a state of mind which is the legal equivalent of knowledge."

At the same time, the court held that the Guild newsletter, which led to the original libel suit, was "libelous on its face. The language of the publication breathes personal ill will throughout its entire length."

Judge Ashburn ruled further that the plaintiff has right to some damages, but only in a modest amount. He added that $10,000 would be too much.

Widescreen Era Crimping Gross Of Newsreels

In part as a result of the widespread switch to CinemaScope, 20th-Fox's Movietone newsreel revenue has dropped approximately 10% in 1954 and the number of regular theatres served is down 15%.

At the same time, however, perprint earning the reel in the U. S. has gone up 5.3% over 1953, indicating that 20th has been able to convince exhibs to raise their rentals slightly.

It's understood that the Movietone experience is by no means confined to 20th and is shared by all the other reels. In fact the Movietone operation as such is in a favored position due to its tieup with United Press at the tv end.

Newsreel problems have been mounting with the widescreen innovation and particularly where exhibs have taken to double-billing CinemaScope. Various efforts have been made to stimulate circulation of the reels but with little results. TV competition also is hurting the theatrical reelers.

Two ways of boosting the new reels have been suggested. One is color. The other is to CinemaScope the news. There has been talk at Movietone of switching the reel to C'Scope, but nothing has been done about it and, according to the best advices available, nothing will be done about it for some time. Main obstacle is the exhibs' unwillingness to raise rentals sufficiently to make up for the additional cost of producing a C'Scope reel. Apart from that, 20th execs want to wait until there are more C'Scope installations at home and abroad before even considering newsreel expansion.

Problem of color also brings up the question of added costs. And tinting also would delay delivery of prints.

Japanese Feel 'Choking' Doubts On What New Gear to Buy; Report Red Films B.O. Flop

Japanese theatre audiences are nixing Communist propaganda and as a result Nippon producers who follow the Red line are making only straight entertainment. This was reported in N. Y. Mon. (8) by Tadayoshi Asao and Motomu Ohno, board members of Schochiku Co. Ltd., Japan's largest production distribution and exhibition outfit, who are now visiting the states.

There's a small Commie group in the Jap picture business, said the visitors, and they made seven party-line features last year. The first few of these went over okay but their boxoffice collapsed. Thus influenced by the b. o. the left wingers switched to non-message fare.

Arthur B. Krim, United Artists president, who recently visited the Far East, said he found that none of the larger film companies in Japan leans to the left. Asao and Ohno called u UA execs, ther being a tieup via Schochiku's distribution of UA releases in Japan. Also, a deal is in the works for an indie Yank picture to be made that country.

Speaking through an interpreter, the Jap envoys said they're in the U.S. to study modern pic techniques and find the answer to what they consider their "biggest question." This is how Jap films can be shaped to have appeal in the world market. In line with this Shochiku is now starting two new pix which, it's hoped, will be given a spotlight at the Cannes and Venice film festivals next year. Also, they reported that Thomas Brandon has taken U.S. distribution rights to the recently-completed "Imposter" which, the execs said, "has commercial taste, is not 100% artistic like 'Ugetsu' and 'Roshoi .'"

That Choked Feeling

Asao said he was also curious about new screen processes (he gets "a choked feeling" when it comes time to decide which equipment to install at his theatres) and the competitive effects of television on theatres.

TV, he commented, is not much of a problem for Jap exhibs. Tokyo has two stations, one of them government operated with "program that are not entertaining" and th second a commercial operation "but the sponsors will not spend money because there's such a limited audience."

Tokyo has 20,000 sets in use, the price per receiver being prohibitive for the average citizen. Further, transmission is difficult because of the mountainou terrain.

'Grievance Director'

Chicago, Nov. 9.

TOA has a new name for th still-unfilled job previously known as "Coordinator." Board meet last spring decided to set up such a post but its specific function never was made clear.

Now the org intends putting on the payroll a "Film Grievance Director." He'll take to distributors all beefs which members have concerning film company relations.

Louis B. Mayer's Cinerama Deal

Louis B. Mayer, chairman of the board of Cinerama Productions, and the board of directors of the company agreed to a settlement of Mayer's five-year $1,000 weekly contract this week. Ending of the pact, which started Nov. 1, 1952, does not, however, alter Mayer's position with the company. He'll continue in his post as board chairman but without a salary. The settlement is merely an effort to reduce the company's liabilities. Previously Cinerama Productions reached a similar settlement with Merian C. Cooper who received $1,100 weekly as the company's production topper.

Since company operates solely as a "watchdog" outfit, receiving a percentage of the profits from the exhibition of Cinerama, it no longer requires high-priced executives. It gets its cut for turning over the exhibition and production rights to the medium to Stanley Warner.

Mayer, whose stock holdings in the company give him about one-quarter control, has agreed to guarantee a $200,000 bank loan for Cinerama Productions. Sum will be used to pay off the Series "A" debenture bonds which fall due Dec. 1. Company was short a little under $200,000 to meet the $400,000 debt due Dec. 1. The original Series "A" debenture totalled $600,000. Series of "B" and "C" debentures are due in July. They have been brought down to $350,000 from an original loan of $386,000.

Although Mayer was down for $1,000 a week since Nov., 1952, he has not collected any of this coin, the sum accruing in his name. The settlement agreed to a cutoff date, Aug. 10, 1953, the day the contract for the SW takeover was signed. It gives Mayer a total of about $40,000. However, he's not withdrawing this sum, agreeing to a deferment until all of Cinerama Productions' debts are paid off, including debentures and bank loans.

Cinerama Productions stockholders will meet on Dec. 7 to approve the Mayer settlement and to discuss other company business, particularly its relationship with Stanley Warner.

MONTREAL FOR CINERAMA

Operated By Stanley Warner Itself —14th City Before Xmas

Canada will get Cinerama about Christmas time when the medium debuts at the 1,200-seat Imperial Theatre in Montreal. This will be the second out- -U S. date for the widescreen process.

Unlike the London operation, which is under the supervision of Robin International, the Montreal showing will be under the direction of Stanley-Warner, which controls the domestic exhibition and production rights to the medium. In a deal with Robin, SW gave the international trade firm the right to open Cinerama theatres in a number of European cities.

The addition of Montreal will give SW a total of 14 Cinerama theatres in the U.S. and Canada. The theatre chain has its sights on 20 theatres in both territories combined. Cinerama theatres currently operating are in New York, Detroit, Chicago, Los Angeles, Boston, Philadelphia, Washington, Pittsburgh, San Francisco, Cincinnati, St. Louis, Minneapolis and Dallas.

In Washington, where Cinerama was honored on its first anni in D. C., Lowell Thomas said the State Dept. is pressing SW to set up the medium in Bangkok, believing it will have some impact on the Siamese as the recent sh wings in Damascus had on the Syrians. He also said cinerama theatres would be opened in Mi mi and Buffalo.

New York Sound Track

Universal is grooming two reissues to cash in on the new popularity of **Liberace** and **Frank Sinatra**. Pix are "South Sea Sinner" (Liberace) and "Meet Danny Wilson" (Sinatra) . . . **Michael Myerberg** to London for confabs with **Robert S. Wolff** of RKO on distribution of "Hansel and Gretel" and thence to France, Germany, and Italy . . . 20th-Fox will release the indie-made C'Scoper, "The Magnificent Matador," starring **Maureen O'Hara** and **Anthony Quinn**. Pathe Labs has snagged the processing job from the production company, National Pictures Corp.

John Rosenfeld, in the Dallas News, reported **Mori Krushen**, exploitation director, standing up to address the United Artists staff, but first passing round cards which read: "Introducing the So-and-So from the home office with special problems and big ideas" . Spearhead of the anti-cigaret propaganda these days is **Roy Norr**, who will be recalled in film biz as an aide to **Will Hays** years ago (he later was a consultant to **David Sarnoff** at RCA)

Dick Powell has had talks with Columbia executive producer **Jerry Wald** on the possibility of producing a musical version of the company's boxoffice whammo of yesteryear, "It Happened One Night." **June Allyson** might have the **Claudette Colbert** role . . . **Robert Mitchum** also may be in the picture.

Yesterday's Villain Now a Hero

Exhibs' Long Gripe Against Integrated (Production-Theatres) Operations Reversed by TOA

Last week's Chicago convention of Theatre Owners of America had many an industryite commenting, "This is where we came in." Their reference was to the TOA decision to ask the Department of Justice (and apparently Congress itself, if necessary) for a ruling that would permit the now-divorced major theatre circuits to participate in the financing of production.

Through the 1920's, film producers bought up theatres as a means of providing themselves with guaranteed outlets for their product while theatremen went into production as a means of building their own source of supply. Loew's, Warner Bros., Paramount, 20th-Fox and RKO thus came to be giant combines. They were integrated companies, each engaging in production, distribution and exhibition. The courts, of course, put an end to this with the divorcement decrees which first took effect with the split of Paramount on Jan. 1, 1950.

Now, on the basis of developments at the TOA conclave, the same major chains want a direct link with production agai One of the champions of the plan at the TOA gathering was asked how this could come to be in view of the courts' nix of integration. "It's a matter of desperate economic necessity," h said, adding that the theatremen would submit to various safeguards against the trade restraints that led to the court orders on separating exhibition from production.

CARTOONS TOO CRUEL FOR MAT KID TRADE?

Toronto.

Editor, VARIETY:

I notice in a recent VARIETY that Hollywood's cartoon makers are meeting to honor Walter Lantz. I should like to suggest to them (excluding Disney and Bosustow) that they discuss ways and means of making cartoons attractive and entertaining once again instead of vulgar display of violence and viciousness. Their creations these days are made up of crude and unrelated incidents in which ugly nimals inflict the most painful nd cruel acts upon each other. In recent Tom and Jerry the cat's whiskers were torn out and its claws cut off; it was frozen, battered into different shapes, squashed and stripped of its fur. "Bugs Bu ny" are the same. This happens in cartoon-after-cartoon without relief; eyes are bloodshot, teeth fall out, ugly lumps rise on heads and dynamite is the climax to every scene. It's enough to make sensitive people ill, and those who go to see intelligent pictures must sit through this so-called entertainment. And they are shown to children by the score on Saturday afternoons!

Do the makers of these cartoons not realize what harmful effects these horrors have on children and adults in their appreciation of films and attitude toward, and treatment of, animals? If it is not possible for them to use intelligent stories and artistic interpretation, as do the UPA and Disney studios, then the other producers should stop making cartoons, for they are debasing one of the most skillful and expressive forms of film making.

This much is certain: if producers do not cut out this violence there will soon be such as outcry from parent-teacher associations that they will bring stricter censorship upon themselves. All that is necessary is a little beauty, art nd imaginati They cost no more than the ugliness we see at present.

Gerald Pratley,
(CBC Film Commentator)

Republic Earnings Off

Earnings of Republic Pictures for the 39-weeks ended July 31 showed a drop of $46,184 from net profit of $823,155 racked up over the similar 39-week stretch in 1953. Take amounted to $776,971 after provision of $841,000 for various Federal taxes.

Federal taxes for the comparable 1953 period were slightly higher with a total bite of $875,000.

Add: Popcorn Gags

Omaha, Nov. 9.

Managers of Hastings, Neb., theatres last week fielded an unusual appeal.

One of the city's staunchest filmgoers, who has a strong liking for popcorn but can't eat it because his physician has ordered him not to, asked the house bosses to permit him to enter through the exit.

"The temptation to buy popcorn is just too much for me. I'll have to use the rear entrance or stay home," he told them.

Rhoden Roots Deep, May Keep Home in Kansas City; Active as Cattle Man

Kansas City, Nov. 9.

Election of Elmer C. Rhoden as president of National Theatres was not a surprise to the home office crowd, but neither was it expected. Word here when Rhoden left for the board meeting of last week was that he was not seeking the post.

The new set-up will call for his presence on the Coast much of the time, while many of his ties and his residence are here. Rhoden is reported to have told Senn Lawler, Fox Midwest ad-pub chief, that he will not move his residence out of Kansas City under any circumstances.

He continues to head the Fox-Midwest unit of about 100 theatres in a five-state area, and Commonwealth Amusement, a circuit of about 65 houses. These are the outgrowths of a career that began in 1925 with a single house and grew into the Mid-West Theatre circuit. It was this circuit which was combined with the Midland circuit to form Fox Midwest in 1929.

Rhoden and partner, L. M. Miller, Wichita, were paid $3,000,000 by Fox West Coast Theatres for their interests. Rhoden was persuaded to become head of the new circuit of about 125 houses. He stayed on, seeing the company through bankruptcy during the depression, and later buying in, with the Skouras Brothers, to National Theatres. Rhoden sold out his interest in 1946, but continued to head Fox Midwest.

He once operated the famous Star Lane farm here, with an outstanding stable of palominos, but has since sold that interest. He continues as a stockman with a ranch in the Santa Ynez Valley near Santa Barbara.

On the Kansas City scene Rhoden is prominent in civic affairs, is a director on the board of a department store, and a leading bank, a governor of the American Royal Live Stock and Horse Show, director of St. Luke's Hospital.

Operating set-up at Fox Midwest apparently will pen it him time on the Coast as he desires, as it is organized into five divisions with an operating head for each one, three of them here, on in Wichita and one in St. Louis.

Henry Ephron's Epaulets

Hollywood, Nov. 9.

Henry Ephron, collaborator with his wife, Phoebe Ephron, many of 20th-Fox's features in past six years, has been signed to a producer contract by Darryl F. Zanuck.

Ephron will produce both scripts written by his wife and himself and the work of other writers. Mrs. Ephron will not be associated with his duties as a producer.

Costly 'Research'

Continued from page 3

sonable level, perhaps films would cost less, and they could sell them to us at a more reasonable price."

The Hollywood point-of-view on this question came in N. Y. last week from Julian Blaustein, a 20th-Fox producer. While agreeing that there was such a thing as overdoing the research angle, he maintained that it was difficult to know just where to draw the line.

"If you don't pay full attention to authenticity, you may abandon research too early," he said. "You might not know where to stop. A rigid yardstick is needed on where the producer can afford to make compromises and where practicability sets in. It's difficult to spell out the difference, but even though an audience may not be able to point to the exact detail, they can tell whether a film is authentic or not. The sum total of the work shows up in its final value."

Blaustein said in his own film, "Desiree," he had made certain compromises to effect savings—he skipped a set which would have required showing a huge, mirrored ballroom—but observed that, in the long run, it was "almost as expensive to do it properly as to do it improperly."

Point being made by film company publicists is that, while it may add comparatively little to a pic's value to have every button of the correct design, this kind of attention to detail provides them with plenty of meaty press copy which, in turn, translates itself into increased interest in the film.

Side aspect of Hollywood's flair for authenticity is that it quite frequently gives way to new mores. In "The Egyptian," for instance, 20th found that the men of the period were in the habit of wearing lipstick and other female makeup, while women of stature would would shave their heads bald. None of that showed up on the screen. During the 17th century, French women vied with one another for the sheerest dress material. The mode of the day was much too revealing for present-day screen standards.

Raibourn

Continued from page 3

limited by the ideas for th pictures."

(The TOA-ers are backing the finance company as a means of alleviating what they term a severe shortage of product. They allege the distributors intentionally created such a shortage.)

Paramount's proposal to finance exhib production is believed the first such invitation ever made by a major film company.

Started the Trend

In pursuit of fresh screen material, Raibourn declared, Par started the trend of major studio partnership deals with outsiders via its tieup with Hal Wallis eight years ago. This was followed by the company's acquisition of Liberty Pictures in the stock transaction that brought George Stevens, William Wyler, Frank Capra and Sam Briskin into the Par fold.

The exec disclosed that Par now has $25,000,000 tied up in percentage production deals with other producers, Par's percentage of negative ownership varying with each deal.

These demonstrate, said Raibourn in effect, how the company is reaching out in its effort to come upon suitable properties for the cameras.

Raibourn said Par disowns responsibility for the cutback in the availability of pictures for theatremen. He stated the company hadn't made more than 26 films in any one of the last five years, consequently next year's sked of 20 doesn't represent any drastic drop.

We Are Now Passing the North Pole

Hollywood, Nov. 9.

Prints of four Metro pictures will be transported over the North Pole Nov. 15 on the first west-to-east passenger flight to the Scandinavian countries via the new Arctic route.

Films, in possession of Metro player Walter Pidgeon, will be "The Last Time I Saw Paris," "Brigadoon," "Rhapsody" and "The Student Pri " They will be shown in Sweden, Norway and Denmark.

Hollywood Will Hate This Idea

Exhibs Express Desire to Minimize Screen Credits, Pare to Selling Bone

Sandwiches Yet

Minneapolis, Nov. 9.

Mike's kosher restaurant here is negotiating with several film theatres for sale of its corned-beef sandwiches at lobby concession counters.

One local ozoner has already decided to include the sandwiches among its edibles next season.

Rhoden Names Associates; Sees Exhibs Sharing The Burden of Production

Los Angeles, Nov. 9.

Elmer C. Rhoden, new president of National Theatres, in his first decision selected Frank H. Ricketson Jr., president of Fox Intermountain, to head up circuit operations east of Denver. Under Ricketson's supervision will be the Fox Wisconsin division, the Fox theatres in Detroit and Philadelphia, and the Roxy in New York.

Rhoden also named John B. Bertero, NT vice president, as his choice for president of the Fox West Coast Theatres Corp. It is expected that Bertero will be awarded the job at the next meeting of the FWC board of directors.

At his first meeting with the press Rhoden promised to do all in his power to bring about better relations between exhibition and production, "I am holding my hand out to the producers," he said. "The time has come when the exhibition end must furnish some of the risk capital."

Independent producers, he added, will be encouraged to produce more, and the shortage of quality pictures will be eased through financial aid coming from exhibition. Currently National has a 4% interest in "Oklahoma!" and holds $1,000,000 debentures of Magna, controlling the widescreen process.

What the industry needs, he said, is long range selling of pictures. "We don't have the opportunity for longrange selling because of the product shortage and the selling methods brought about by various regulations. Hence the full potential of many pictures is not realized."

National Theatres, he predicted, must be in a position to build new film houses to take care of the entertainment needs, with th nation's population increasing and new communities springing up overnight.

It was revealed at the press conference that none of NT's divisions has entered into the Makelim Plan, regardless of reports. Recent report that Fox Wisconsin had signed was inaccurate. Signing was done by Harold Fitzgerald, who recently retired as Fox Wisconsin president, for his personal theatres which have no connection with the division.

Concerning the various widescreen installations, Rhoden declared the circuit has spent $5,000,000 because of the new developments and is ready to spend more if better processes come along.

Theatres-Boothmen Snarl

Minneapolis, Nov. 9.

Local independent subsequent run exhibitors are in a deadlock in their negotiations with the AFL projectionists on new contract terms. The booth operators are asking for what amounts to a 25% pay boost and other concessions.

A North Central Allied committee, headed by Ted Mann, appointed to negotiate for the theatreowners, has countered with a demand for a 25% reduction from the present pay scale and the two sides continue far apart, with the "threat" that the exhibitors will close their theatres if a satisfactory agreement isn't reached.

Ed Svigals' New Job

Edward Svigals, vet in foreign pic distribution, has joined Harrison Pictures as sales manager. Outfit now has "Ugetsu," Japanese entry, in release.

Svigals left N. Y. for L. A. yesterday (Tues.) to set up openings of the film.

Metro's "Ticket Selling Workshops," designed to aid exhibitors in the promotion of pictures, may have the indirect effect of eliminating many credits from film advertising. For example, at the first workshop session recently in Pittsburgh, Edward M. Hyde, advertising director of the Sharon, Pa., Herald, suggested that many of the credits that are now carried mean nothing and waste space.

While the film companies ar bound by contract to include certain names in the credits, exhibitors feel they are not under a similar obligation. They are convinced that the names of directors, producers, associate producers, sound engineers, etc., while important toward the making of a picture, do not mean anything at the boxoffice. A move has started to eliminate the "extraneous" names "in order to concentrate on what you know will sell tickets."

Another idea advocated by Hyde is the listing of the time of the feature in all ads. There are some theatremen who oppose this idea, pointing out that it does not encourage continuous traffic but has the customers coming in spurts. Those who favor the time listings note that it helps a patron's enjoyment of the film.

UNIVERSAL TO TEST 3-D AGAIN COMES SPRING

Come next May, Universal is going to have another go at 3-D when it'll revive "Revenge of the Creature" in both third-dimensional and flat versions. Film is already in the can.

According to Charles Feldman, U v.p. and general sales topper, U feels that there may be some money left in 3-D. "Some of our customers think so, anyway," he said this week. "And, as always, we are willing to service them."

Feldman also stressed that U was the only company at the moment releasing standard versions of CinemaScope pix simultaneously with the anamorphic versions. Only U C'Scoper in release so far is "Black Shield of Falworth." The U exec explained that the company was making 2-D prints on its C'Scope pix so as to protect the exhibs who didn't have CinemaScope equipment installed. "Black Shield" being booked without any special protection to C'Scope houses. However, Feldman said, practically everywhere when a C'Scope theatre was available, the exhib would book the film in that form.

It's U's intention to continue serving standard prints of future C'Scope releases simultaneously with the C'Scope version, Feldman indicated. It costs the company about $200,000 to lens a duplicate flat edition of its C'Scope films. CinemaScope installations in the U.S. run over 8,000 at the moment, leaving some 6,000 of U's regular customers still without the widescreen equipment.

It's noted that, whereas "Black Shield" is doing nicely, U's biggest grossers this year will be standard version pix—"Magnificent Obsession" and "The Glenn Miller Story."

Release of the "Revenge" 3-Der next May cues the possibility of a revival of the third-dimensional fad which died out early this year after a brief flareup. Nevertheless, a lot of theatres cashed in on the 3-D vogue at that time, and they still have the equipment installed. Feldman said the 3-D version of "Revenge" would be in the two-print form. Combination of both eye views on a single print hasn't worked out too well.

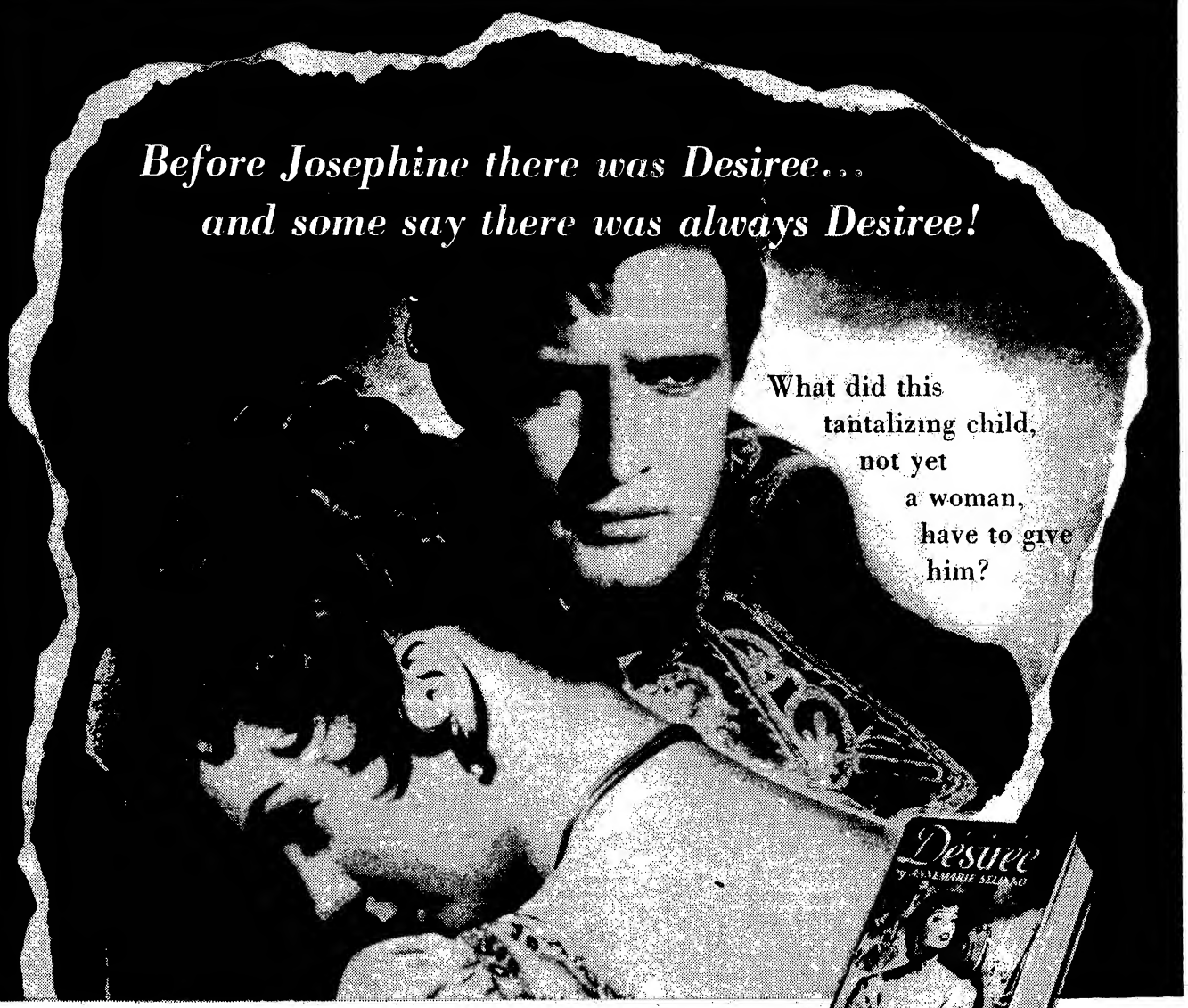
Allan's Change of Status

Hollywood, Nov. 9.

Ted Allan has resigned as manager of Ted Allan Studios, Inc., which will be reorganized under a new corporate name, according to Andrew Berger, president and chief stockholder. Allan, who retains his holdings in the company, will remain as an indie producer with a tunefilm on his program.

Studio will continue as a rental lot for both motion pictures and television, Berger is sole owner of the "Hank McCune Show."

Before Josephine there was Desiree...
and some say there was always Desiree!



At last the international best-seller is on the screen!

Desirée

20th Century-Fox presents

color by DELUXE CINEMASCOPE

starring

MARLON BRANDO · JEAN SIMMONS · MERLE OBERON · MICHAEL RENNIE

with Cameron Mitchell · Elizabeth Sellars · Evelyn Varden · John Hoyt · From the Novel by Annemarie Selinko

Produced by JULIAN BLAUSTEIN · *Directed by* HENRY KOSTER · *Screen play by* DANIEL TARADASH

"It's a pleasure to do business with 20th!"

Admen Still Debate Video's Plug Value

Smallness of Home Sets Rob Film Scenes of Their Grandeur in This Widescreen Era

Extent to which use of tv helps in launching a film in N. Y. still has the film company admen puzzled. They're experimenting in various ways, but haven't been able to arrive at any hard and fast rules for playing the tv game.

Experiences with punching up a preem via tv vary to such an extent that any sensible conclusions are difficult to come by. One outfit, for instance, used tv generously to launch an action pic, and did very well with it. Then it tried a mystery, and tv didn't seem to make any difference at all. Up came a musical, and the outfit skipped the tv plugs altogether. Film opened very strong anyway and has maintained that pace since.

Opinion is that a lot more experience with various forms of tv advertising is necessary before a definite pattern emerges. A United Paramount Theatres committee recently explored the whys and wherefores of the companies' failure to plug romantic stories on the

One of the considerations about tv promotion is that the screens aren't big enough to do justice to the scale and the color of Hollywood's current output. Thus a scene that's overwhelming on the wide screen, emerges unclear and with limited scope on the tv set.

What frustrates film execs is the lack of consistency in the pull of tv, as far as it can be measured when applied to a pic opening. Outfits still may spend anywhere between $10,000 and $15,000 for tv on the N. Y. run without knowing whether they'll get their money back. "It's still very much of a gamble," as one viment this week.

ON GEAR, EXHIBS TOLD: THINK BEFORE YOU LEAP

St. Louis, Nov. 9.

Smalltown theatres were warned to consider many factors before deciding on large screen projection and new types of equipment. Advice on these matters was given by Albert M. Pickus, v.p. of Theatre Owners of America, to the Missouri-Illinois Theatre Owners Assn. at its annual convention at the Chase Hotel here yesterday (Mon.).

Pickus declared that "there is no necessity to change from the so-called small screen to a larger picture ratio, provided, however, that 2-D prints of CinemaScope, and of the other new processes pictures, are made available." He pointed out that Al Lichtman, 20th-Fox sales chief, said at the TOA Chicago convention last week "that his company's CinemaScope pictures were not yet available in 2-D; that he hoped they never would be, even though his pany still intended to keep its promise to release them."

Pickus said that exhibs willing to wait for that day have no problem, but for those who could not wait because of a product shortage or competition, he suggested the installation of large screen at a cost of not more than $1,000 and the purchase of a pair of anamorphic lenses at $750. He stressed that there was no need to make any investment stereophonic sound.

He advised exhibs to "make these decisions after due investigati " and not to "get high pressured into things you do not want or do not need." He suggested they consider these factors: (1) "What is your competitive position? Are you being hurt because you have not modernized your projection equipment? What are your neighbors doing? (2) "What amount of product is available to you if you do nothing, or, if you do part; if you do all?"

'Dragnet' Ignored

Omaha, Nov. 9.

Burglars who took $800 from a safe at a Denver drive-in last week obviously didn't pay much attention to the show playing there at the time.

It was "Dragnet."

STAY AWAY FROM MY DOOR

Anti-Red Plot Has River Shift As Political Nemesis

Hollywood, Nov. 9,

Owen Crump, currently in Europe, closed a deal to release his indie feature, "The River Changes," through Warners. Picture, filmed near the Communist border, shows the plight of the villagers when a flood alters the river's course and puts them behind the Iron Curtain.

Cast of the fili , which will be completed in Hollywood, is headed by Rosanne Rory of Italy and Harold Marisch of Germany, with villagers playing minor roles.

Phonevision Deal For Down Under

Chicago, Nov. 10.

First operation of subscription television may take place in Australia and New Zealand. Rola Co. of Melbourne, and Zenith Radio Corp. have entered a deal whereby Rola, which manufactures radio and tv components, has the rights to Zenith's Phonevision toll tv system. Company intends to seek early governmental green-lighting and indications are the down-under countries will experience this new commercial adaptation of tv ahead of the U. S.

Leonard C. Webb, managing director of Rola, via a press statement, said that neither government sponsorship nor advertising have been able to solve the major tv costs problems in many countries (Australia doesn't have video yet) and he figures Phonevision might well be the answer. It will make "television broadcasting in Australia commercially profitable and culturally outstanding without danger of over-commercialization," he opines.

Eugene McDonald, Zenith president, said his company is "well advanced" in working out licensing agreements in other countries.

Studio Overhead

Conti ued from page 7

become particularly pressing when scripts are skedded faster than anticipated, he said.

The 20th producer said Hollywood was no different from anyone else in looking high and low for proper subject material and ad libbed that it was important for the studios to turn out pix that are good as well as commercial. Latter tag alone, he thought, increased the chances of failure.

Future projects on the Blaustein docket include "A Many Splendored Thing," which John Packard is scripting; "Good Morning Miss Dove," for which no writer has been assigned, and Hamilton Basso's "View From Pompey's Head," which 20th acquired last week for $75,000, and which Philip Dunne will adapt for the screen. Blaustein explained that he would have liked Basso doing the job, but that the novel was a tricky subject to dra atize.

Blaustei indicated he had no particular preference doing bestsellers as against originals, but observed that the latter seemed to provide the producer with more of a challenge.

'Shortage'

Continued from page 3

able from sources other than the majors, "we'll be able to be more selective at Christmas tim and can, if necessary, bypass the major company offerings," one theatremen said. He asserted that it's too bad that DCA did not have its first production, "Long John Silver," ready for Christmas distribution. "If it were possible for DCA to have the picture available," h said, "the major companies w uld learn for the first time what direction exhibitors would take if they had a choice,"

JOHNSTON TO FAR EAST

Wants to Thaw Filipino Coin —Head Off Jap Jokers

Motion Picture Export Assn. prexy Eric Johnston leaves N. Y. today (Wed.) for a month's tour of Australia and the Far East. He expects to return hoi around Dec. 15.

While Johnston's Australian visit is more in the nature of a goodwill mission than anything else, his stopovers in Manila, the Philippines, and in Japan have specific film biz import. In the Philippines about $3,000,000 is frozen and Johnston will attempt to unthaw that coin.

In Japan, where import restrictions are looming for next year, Johnston will discuss the situations with Japanese industry and government officials prior to the start of official negotiations. The MPEA prexy originally had planned to stop off at Hong-Kong and Singapore, but these places have now been stricken from his itinerary.

Wife Goes Along

Washington, Nov. 9.

Eric Johnston who took off today for San Francisco on the first leg of a trip to the Far East is accompanied by Mrs. Johnston, secretary Merri Smith and ide Leo Hockstetter. Schedule calls for their departure from Frisco tomorrow (Wed.) direct to Sydney, Australia.

Johnston called on President Eisenhower Friday (5) to invite him to speak at a conference in New Orleans in February to promote private investment in Latin America. He made the visit in his capacity as chairman of the International Development Advisory Board and was accompanied by Life-Time exec C. D. Jackson, former White House aide.

Drive-In Share

Continued from page 7

its CinemaScope pix couldn't be played without stereo sound. Few drive-in operators saw their way clear to undertaking this expense. When 20th dropped its sound bars, however, drive-ins began converting to C'Scope, with wide screens and lenses.

At the moment, 1,217 drive-ins are equipped for C'Scope out of a total of some 4,100 ozoners in the country. Conversion to the wider screens has been most pronounced in the south, southwest and far west, where the openairers keep their doors open the year 'round.

Distribution execs say one of the outstanding drive-in developments of the year has been the trend for the ozoners to go first-run. This means more money for the companies. At the same time it makes it impossible to arrive at an accurate comparison of 1954 drive-in revenue with 1953.

Sales toppers say that, from their point of view this has been the most lucrative drive-in season on record, which is due in part also to the still growing number of ozoner installations. Feeling is that the drive-ins, while they obviously drain off a certain percentage of customers from the regular houses, attract a completely different audience.

Attempt is being made by some of the ozoners to lengthen their season via special heating devices. Latter have been installed a couple of drive-ins and the results are being watched with interest.

Studio Talent

Continued from page 3

age of the profits on each picture they make.

Under the arrangement Seaton and Perlberg make two pix a year. On one Seaton serves as writer-director and Perlberg as producer. This was the arrangement on "Country Girl." On the second pic, "Toko-Ri," for example, Seaton and Perlberg are the co-producers. Valentine Daves wrote the screenplay and Mark Robson directed.

Next project on the Seaton-Perlberg slate is the film version of the Lucy Herndon Crockett novel, "The Magnificent Bastards," which is being laundered to "Devils" for the screen. It's a story of a Marine and a Red Cross girl in the Pacific. William Holden and Deborah Kerr are set for the leads. Shooting starts next July in the South Pacific.

Toll-TV's Roseate Dreams

Subscription-tv holds "enormous possibilities" for Hollywood, 20th-Fox producer Julian Blaustein opined in N.Y. last week.

The most recent of a long string of Hollywood names to express interest in toll-tv, Blaustein said it was his impression that 85% of the Screen Producers Guild members agreed with him on that point.

He added that he wasn't familiar with the technical details and difficulties, but that he was impressed with the theoretical earnings potential of films via pay-as-you-see. "They're throwing around figures like $20,000,000 and $30,000,000," he said. "I'd be quite happy if it runs to no more than a paltry $10,000,000 per film."

There's one thing Blaustein objects to re the showing of pix on video: Those tv screens aren't big enough!

DINNER CONCERT

Music and Ballet Cultural Salute To Spyros Skouras

A special dinner-concert honoring Spyros Skouras "for his many years of active support of cultural and educational institutions in Israel" will be held Jan. 5 at the Waldorf-Astoria. S. H. (Si) Fabian is chairman of the sponsoring committee.

Program of music and ballet already includes Robert Merrill, Rise Stevens, and Pierre Monteux with either the NBC or N. Y. Philharmonic Orchestra. Ballet stars will be added.

FCC Chairman Ducks Toll-TV

If the response of George C. McConnaughey, the Federal Trade Commission chairman, before the annual meeting of the National Assn. of Educational Broadcasters in N. Y. recently could be taken as an indication of what's in the wind, proponents of toll-tv will have a long wait before the FCC calls a hearing on that issue.

McConnaughey skipped all discussion of fee-tv in his speech before the educational broadcasters. Later on, answering questions, he neatly juggled that hot potato by simply declaring that he wasn't familiar with any of the problems involved.

Observers took this to mean that, with its chairman yet to be briefed on such fundamental issues as pay-as-you-see, the commission wasn't likely to be in a rush to set a hearing date.

Re-Makes

Continued from page 7

original picture). "Daddy Longlegs" and "It Happened One Night" also are being re-made as tuners.

More Examples

Classic example, of course, is WB's "A Star Is Born," just released as a musical starring Judy Garland. The 1937 Selznick version of the same theme was straight drama and played Radio City Music Hall in N. Y. with considerable success.

Couple of other examples are the upcoming "Ben Hur" from Metro, which the studio did twice before, in 1926 and 1931. Metro's "Hit the Deck," due for 1955 release, was done by RKO in 1930, and the studio's "Beau Brummell" was first made by WB in 1924. "Rose Marie," the Metro CinemaScoper, also had been lensed by the studio on two prior occasions, in 1936 and in 1928.

Paramount is going in for remakes with a vengeance. It has Cecil B. DeMille's "Ten Commandments" coming up, and Michael Curtiz is skedded to have another go at "Covered Wagon," one of the most celebrated of the early westerns. Bing Crosby is slated for "Anything Goes," which Par made before in 1936, and Martin & Lewis will star in "Anything Goes," filmed in 1942 with Ginger Rogers and Ray Milland.

There's been talk of David O. Selznick remaking "A Farewell to Arms" and WB is said to be considering filming "One Way Passage" again. J. Arthur Rank has had another go at "Romeo and Juliet" and Sir Alexander Korda is remaking his celebrated "Four Feathers," this time with all the widescreen trimmings. Ditto 20th with "The Rains Came" and WB with its "Helen of Troy" which it last made in 1927.

Disneyland TV Upsets Exhibs Dating 'Prairie'

Chicago, Nov. 9.

Radio and tv plugs by local commentators for tomorrow's (Wed.) "Disneyland" on ABC-TV have led to a misunderstanding that has irked some 15 exhibs here who are day-and-dating the "A" week of "Vanishing Prairie." The plugs, it's felt, are giving the public the notion that "Prairie" is being shown in its entirety for free on television. Exhibs, of course, had paid a good price for the pic which opened last Friday (5) and were afraid of losing biz over the weekend because of the announcements about television's "Disneyland."

Exhibitor complaints led to post haste publicity work on the part of the local Disney bureau to correct the misunderstanding in the press and on the broadcasting media. Actually, the "Disneyland" program will show behind the scenes work the filming of "Prairie" and very little of the actual pic at all. In the end, thi should hypo the film at the theatres, just as the extra corrective publicity helped this past weekend.

ST. LOUIS TOA MEETING HEARS ALEX HARRISON

St. Louis, Nov. 9.

Prediction that there will be 10,000 theatres in the U. S. geared for CinemaScope films in 1955 was expressed by Alex Harrison, sistant to the general sales manager of 20th-Century-Fox at th opening of the two-day annual convention of the Missouri-Illinois Theatre Owners at Hotel Chase Monday. About 600 were in attendance.

Harrison also declared that it is the trade policy of his company to make CinemaScope films available to all theatres on a basis of what they can afford to pay.

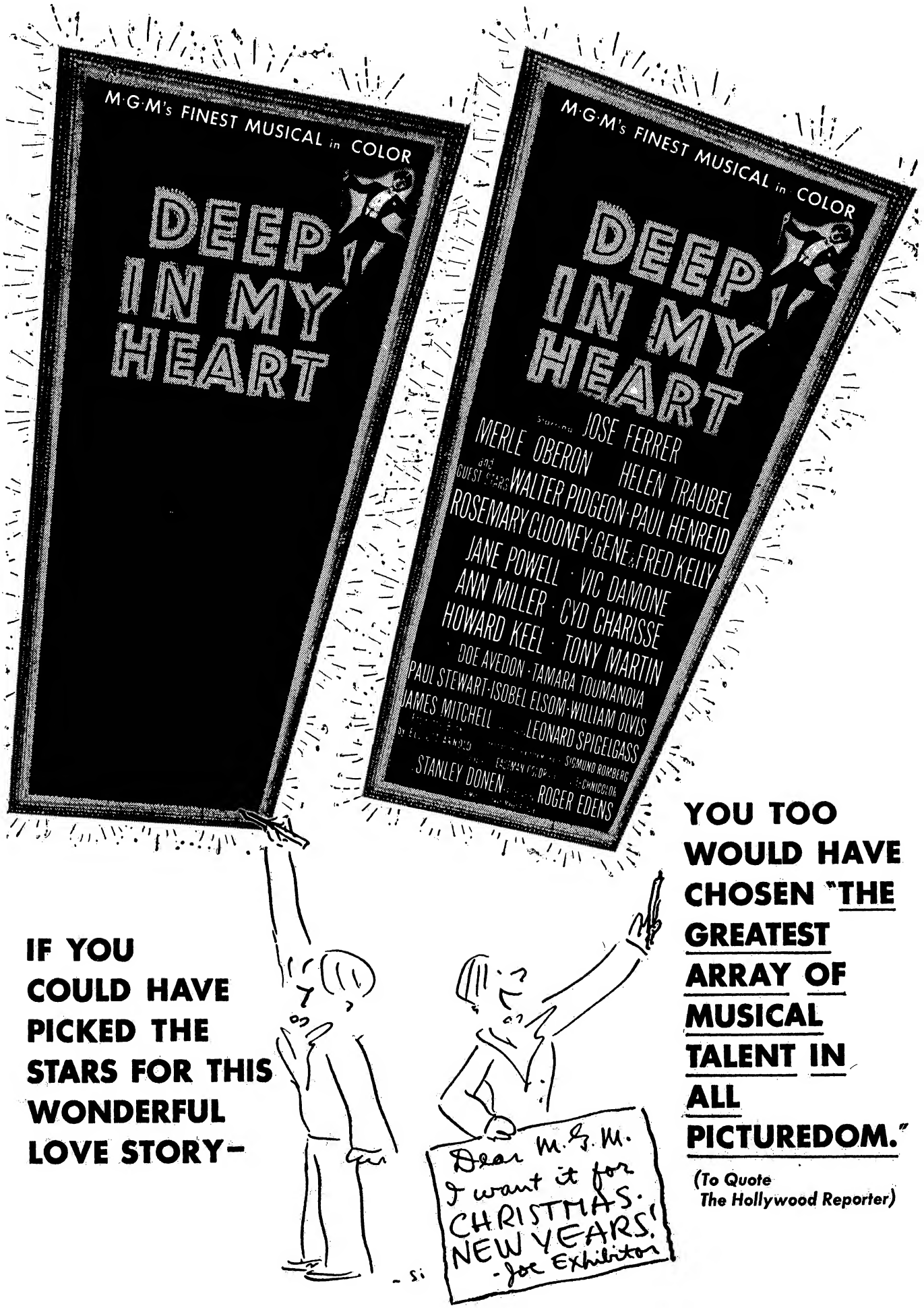
He expressed regret that i instances the optical sound version of pictures have become available before the full stereophonic sound prints were delivered by the laboratories. Commenting upon the number of houses being readied for CinemaScope, Harrison said there are 4,900 with the optical sound versions and about 3,500 equipped for full stereophonic sound, but the present ratio of new installations favors full stereophonic sound.

In 1955 there should be (fro all distribs) some 125 new CinemaScope pictures.

Herman Levy, general council of TOA, stated that there is nothing wrong with the industry which steady flow of reasonably good pix made available at reasonable rentals can't cure. He made a vigorous appeal for exhibs in this area to participate in the proposed new financing company that is to be formed to encourage picture production by indies. Each exhib was asked to invest one week's film rental in the new organization.

Levy deplored development of a sellers' market with a shortage of product, a shortage of prints and film rentals reaching a point impossible for most exhibs to meet and make a profit, or to even pay themselves a week's wages.

Others who addressed the meetings were Sgt. Hugh Nelson of U. S. Air Force, Edward Arthur, Tom Bailey, Albert Pickus, George Kerasotes, Louis Ansell, Mike Simons, William T. Powell, Paul Krueger, Kroger Babb, Alfred Starr, E. D. Marti



(AVAILABLE IN MAGNETIC STEREOPHONIC, PERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)

Amusement Shares Surge in Street's Glad-Election-Is-Over Activity

By MIKE WEAR

Amusement shares, particularly radio-tv shares, participated in the sharp climb in the stock market which followed the election of Nov. 2. Many felt that Wall Street would be back to normal as soon as the elections were out of the (most shares sloughed off for several days prior to actual voting), but few had anticipated the bullish upswing of Wednesday and Thursday. Many shares soared one to seven points in Wednesday's trading, attitude being that there was nothing bearish in the election returns.

While such radio stocks as CBS, RCA and Zenith advanced to their best prices of 1954, numerous film issues also made an excellent showing. More or less in this category was General Precision Equipment (with its link to films and tele) which climbed three points on Wednesday to 46¼. Talk of a year-end extra melon-cutting and the favorable earnings statement were the explanations given for the upbeat.

Both classes of CBS stock hit 79 on Thursday, this price representing a gain of nearly nine points since the middle of October. RCA soared two points to a new peak at 35¾. Zenith's new top for the year was 79, which represented an advance of better than eight points ince mid-October.

Paramount Pix, which had slipped down near 32 in recent week, came to life to push to 34½ on Thursday, and closed at 35½ for a gain of two points. At this level it was only fractionally away fr m the year's best quotation. Ear gs of better than $1 per share for the third quarter, published last week, was responsible as well as the grosses coming in from "White Christmas," the company's first-released Vista-Vision pic. Advance was tempered somewhat it was felt by some by the failure to boost the quarterly divvy from 50c.

Columbia Pi climbed easily to 27¼ on Thursday and gained 1½ points on the week. At recent levels around 29 and 30, the stock has meant $4 per share for stockholders as a result of the $1.25 cash divvy declared this fall plus two 5% stock dividends.

Another star performer was Universal common, which went from a Nov. 1 price of 26¾ to 28½ or nearly two points advance for the week. The company gradually has been buying in the common so that th actual number of shares in the hands of the public is limited. Naturally, on any swing, this gives the issue that much more leverage. Decca also pushed up around a point to 14⅞.

ABC-Paramount advance nearly two points to 20½ at the close. The up-beat was stimulated by a revival of reports that it was buying into DuMont. Nobody ever has confirmed such reports but they were trotted out again last session. Improved theatre earnings more likely contributed to the bullishness.

Dick Powell

Conti from page 4

picture is spectacle, the highlight being a clash between the Mongols and the Tartars. The story idea was originated by Powell and Oscar Millar was assigned to write the screenplay. Millard is employing his film research material to write a full-length paperback novel dealing with Genghis Khan.

While waiting for the reception of his first production effort, Powell is continuing his activiti the tv series, "Four Star Playhouse," in which he is partnered with Charles Boyer and David Niven. He disclosed that getting the proper material for the weekly filmed series "can drive ou out of your mind."

Powell plans to follow through n "The Conqueror" and will visit the various exchange areas "with the of film under my arm." He said the picture will have to gr about $10,000,000 to break even.

UFA Regrowth

Continued from page 2

territories, through what may be "secret alliances" with the Bonn government.

UFA, whose initials represent Universum Film A. G., rose under Hitler's help to where almost no foreign films were shown in pre-World War II Germany. When the Allies came in, they closed the UFA interests and planned postwar breakup of the enterprise.

Ever since the war, they have planned dismemberment of the three-headed monster, (1) UFA's chain of 44 theatres; (2) the studio called Munich-Bavaria; (3) and the UFA production centers in West Berlin and Wiesbaden. But with all the other problems under Allied control the UFA settlement never got off the planning boards. The Bonn government itself was permitted to set up its 12-man UFA Liquidation Board to dispose of the three interests separately by June, 1955. But any one of the three, if rebuilt to its postwar form, could endanger the German indies and the U. S. film producers, especially if it has the backing, official or unofficial, of the West German government.

An American industry spokesman, who asked not to be mentioned by name, said that the Allies' recent note to the UFA Liquidation Board was "unfortunately worded" in that it stressed that UFA production should not be reactivated, and that the old UFA emblem should not be used. The production is not, at the moment, a prime problem.

$4,500,000 Price

The Munich-Bavaria studio interests are up for sale at a price of about $4,500,000. In addition, the UFA Liquidation Board claims that the German government owes it another $2,000,000 for keeping the studios in good repair and supplying new equipment over the last nine years, since the studios have been rented out to the German indies while the Allies were deciding what to do. A large banking firm and a financial organization in Germany are said to be dickering for purchase of these properties, which will add to the already fat UFA purse.

The prime UFA problem to the U.S. is its current control of 44 theatres in Germany. This number, seemingly a small factor in the country's 5,000 theatres, is actually the major block for the other film roducers, for it includes a large portion of firstrun houses that could control the success or failure of a film in the nation. In Hannover, a key city, it has six of the town's eight houses.

The UFA theatre chai , it was formerly supposed, would be broken up into groups of 10 or 12 theatres, but since it is now being disposed of through stock sale, its power as an integrated unit is ominous. The Theatre Owners Assn. of Germany at first opposed its continued holdings, but since some of their members are now on the UFA Liquidation Board, the fight is less intense.

U's Opticals

Continued from page 7

to accommodate the CinemaScope-type pix so that a wide white space shows up on top of the image.

Daff said the U policy was adopted "so as not to prejudice our foreign business." He explained that the company had some 19,000 cream-of-the-crop possibilities abroad and that most of these houses could not show Cinemascope in its full ratio. By sticking to the 2 to 1 frame within the 2.55 to 1 overall picture, the telling of the story is preserved, he said.

At 20th-Fox, Earl I. Sponable, research director, said his spot survey of U. S. theatres showed that the majority could accommodate 2.55 to 1 screen ratios even though many are apparently unwilling to go through the trouble or expense of fitting in such wide screens.

The two CinemaScopers for which U lensed protective versions "Black Shield of Falworth" and "Sign of the Pagan." Combined cost of lensing the extra editions ran to about $600,000.

Dollars-Ideas

Continued from page 3

it appears that theatremen should find the cure for their feature-shortage migraine near at hand. Yet, some execs on the production-distribution end of the business say the road to more product is plenty uphill despite the necessary wherewithal.

Reasons—Why

These factors are underlined: Many major companies have been financing indies right along; United Artists for the past couple of years has been setting up lensing funds via the Walter Heller Co. of Chicago and N. Y. banks;

May Tip the Scales?

There's some feeling in TOA circles that the theatre organization's plan for formation of producti financing company may not eve have to be put to actual use. TOA has full intentions of establishing the operation, of course.

But, some feel, this might have the effect of spurring major studios to stepped-up production schedules. If such a situation materializes, the TOA setup might be held in abeyance.

financiers abroad have been on the prowl for tieups with Yankee dependents.

In other ords, anyone with a pic property or package that had apparent merit should not have had much difficulty in obtai ing the required money. It follows, says some industryites, that TOA, suming its financing operation will come to be an accomplished fact, will still face a major problem in finding the "right" properties.

The theatre org, in seeking to build the production capital, has asked all exhibitors, not alone its own members, to invest the equivalent of one week's film rentals for all their theatres. In Chicago last week, "several hundred" exhibs signed pledges to go along with the idea, according to TOA counsel Herman Levy. Exec committee chairman Alfred Starr said it looks like $5,000,000 will be raised although, he added, no specific amount is being sought.

The TOA board voted to place the project in the hands of five

Columbia Inventory

Columbia's annual report shows the company at last June 26 had inventories of $16,914,000 and advances to outside producers, less amortization, of $17,627,000. Completed productions not yet in release wer listed at $8,-657,000.

Col's current and working assets were $45,375,000 and current liabilities were $7,-679,000.

trustees, these four of whom already have been appointed: John Rowley, Dallas; L. S. Hamm, San Francisco; Sam Pinanski, Boston, and Myron Blank, Des Moines. These four are TOA reps; the fifth trustee, yet to be named, will not be a TOA member. The board further voted to provide the trustees with a loan of $5,000 to meet organization expenses in the formation of the financing company.

Re Col's $10,000,000 separate fund, Cohn stated: "We are aware that the so-called product shortage has been and will continue to be the industry's prime problem. I can think of no better way to alleviate the situation than to provide a large sum of money for the support of new film projects. Our own studio will continue to deliver its full program of company-made pictures. We are planning an even greater number of top-quality films than in the past. But we intend to supplement the studio's program with a lineup of the best independently-made films we can attract."

Columbia, of course, has been an active backer of indie pix for some time. Recent of its "outside" entries include "On the Waterfront," "Paratrooper" and "Hell Below Zero." And deals for future indie alignments have been in discussion right along.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (9)

1954 High	1954 Low		Weekly Vol: in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
21¼	14½	Am Br-Par Th	612	20¾	18⅝	20	+1⅜
79¾	41⅝	CBS, "A"	54	79¾	75	79¼	+5
79½	41½	CBS, "B"	31	79½	75	78¾	+4¼
33¾	19¾	Col. Pix.	52	28¾	26½	28¼	+2¼
15	9¼	Decca	564	15	14¼	14⅞	+ ⅞
63¼	46¾	Eastman Kdk.	112	60½	58	60¼	+2
19⅛	13¼	Loew's	461	17¾	16½	17⅜	+ ½
10½	6⅛	Nat. Thea.	162	9	8⅝	9	+ ¼
36	26⅛	Paramount	214	36	33⅛	35⅞	+2⅞
37½	28	Philco	226	37⅜	35½	37	+ ⅜
36½	22½	RCA	946	36½	33¾	36¼	+2⅛
7	2⅞	RKO Picts.	55	6⅜	6¼	6¼	—
9½	4½	RKO Thea.	151	9⅜	9	9⅜	+ ½
5⅞	3	Republic	225	5¾	5	5½	+ ½
12⅞	10½	Rep., pfd.	23	12⅞	12¼	12⅝	+ ½
20	11⅛	Stanley War.	302	20	17⅞	20	+2⅜
28⅞	18¾	20th-Fox	311	28½	25⅞	27⅝	+1⅞
29⅜	18½	Univ. Pix.	86	29¾	27	29¼	+2½
81	63¾	Univ., pfd.	*270	80½	80	80	—
21⅛	13⅝	Warner Bros.	68	19⅛	18½	19	+
79⅜	63⅞	Zenith	89	79¾	76¾	79	+2⅜

American Stock Exchange

6	3⅝	Allied Artists	35	4⅞	4½	4¾	+ ⅛
10¾	10	All'd Art., pfd.	15	10¼	10	10⅛	+ ⅛
15⅞	9⅛	Du Mont	706	15⅞	13¼	15	+2
14⅞	11⅜	Technicolor	671	14¾	14⅛	14½	+ ¼
3⅜	2⅜	Trans-Lux	16	3½	3¼	3¼	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	12¼	13	+
Chesapeake Industries	3⅝	4⅛	—
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4	4½	—
Official Films	1¼	1⅜	—
Polaroid	42½	44½	—
U. A. Theatres	14	15¼	+1¼
Walt Disney	16	17	+ ⅝

* Actual volume.

(Quotations furnished by Dreyfus & Co.)

With Hyman, Video Figures

Continued from page 3

the operation will be on a world-wide basis.

Hyman reported the program includes 24 features which were acquired from London Films on a "flat" deal involving a cash payment of over $500,000. All new to the U. S., these will be peddled to exhibitors via a distribution network which Hyman is now setting up and a couple of years hence will be made available to telecasters.

The plan clearly is one of the most ambitious projects intermingling the playoff of pic product in theatres and tv. The 24 British pix include on the player rosters some of England's top names and credits include productions by Herbert Wilcox and Lewis Milestone and properties based on works by Graham Greene, J. B. Priestley and Somerset Maugham.

Associated's lineup also includes theatrical reissue and tv rights to 14 films originally released by United Artists and, in the case of a couple of them, by 20th-Fox and RKO. Two, "The Second Face" and "The Scarf," were taken from the Bank of A . Titles of others in this group include "Syncopation," Alex Gottlieb's "The Fighter," "Lucky Nick Cain," "The Big Night," "Chicago Calling," "Once a Thief" and "Park Row."

Hyman said he bought outright from Emil Jensen, onetime partner of Joseph M. Schenck in the industry's early days, a package of oldies which he plans to book in repertory under the title, "Hall of Fame Classics." These include "Son of the Sheik," with Rudolph Valentino and Vilma Banky; "Reaching for the Moon," Douglas Fairbanks; "Be Yourself," with Fanny Brice and "The Swan" with Gloria Swanson. This series is set to open shortly at N. Y.'s Fifth Avenue Playhouse.

Associated, said Hyman, now has the following for tv for all countries: all Douglas Fairbanks entries completed and still to be produced; the "Candid Camera" series with Allen Funt, comprising 89 half-hour shows and 100 quarter-hour segments; 39 "Johnny Jupiter" half-hour episodes; 12 "Sherlock Holmes" features starring Basil Rathbone and Nigel Bruce, previously released theatrically by Universal; 199 Monogram features (for foreign tv territories); and 83 Spanish and 40 Western Germany features which will be dubbed into English.

The "Sherlock Holmes" pix, incidentally, were first acquired from U by James Mulvey, president of Samuel Goldwyn Productions. He sold them to Motion Pictures for Television, headed by Matty Fox, who in turn relinquished them to Hyman.

Associated's homeoffice has been opened in N. Y. and, said Hyman, negotiations are underway for the establishment of regional distribution offices in Chicago, Dallas, Boston, Philadelphia, Washington, L. A., San Francisco, Detroit, Pittsburgh and Charlotte.

Hyman is president. Others include Kenneth Hyman, v.p.; Samuel Haims, controller-treasurer; Jacques Kopfstein, domestic distribution chief; Norman Katz, foreign sales head, and Herbert Richek, head of booking department.

Exchange Union

Continued from page 7

mined the manner of negotiations, and under this arrangement every local group is bound by the national pact that Walsh makes and does not have the right of approval or disapproval. Last year the exchange groups conducted the talks on their own, holding individual negotiations with the film companies.

Since the exchange unions have long beefed at the pacts concluded by the IA international, the defection of the S. F. exchangeites is being observed carefully. The film companies' stake in the matter is evidenced by the fact that they're sending their top labor negotiators to the NLRB hearing, with Arthur Israel, for example, representing Paramount.

A similar disaffiliation move was contemplated last year by Local H-63, the New York white collar ion, but it withdrew its action after reportedly receiving assurances of closer cooperation from the IA International.

Belated Ban of 'Ecstasy'

Chicago, Nov. 9.

"Ecstasy," famous for Hedy Lamar nude scene and a perennial reissue in this town, has been nixed for exhibition here by Police Censor Board which took the pic up for re-review recently. Board decided on a second peek when an exhib, who purchased the pic, applied for the permit the pic has held for many years.

Recent French entry, "Le Plaisir," was also banned by the morals watchdogs.

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FROM RKO THE SHOWMANSHIP COMPANY

Theatre-TV Pulls 'Em In

Continued from page 1

Television presentation showed remarkable improvement over the experimental "Carmen" telecast two years ago. However, there's still room for updating the quality of the picture and the sound. This observation is based on what was seen at the Guild Theatre, N. Y., where a specially-invited aud viewed the telecast. Reports from VARIETY correspondents throughout the country indicated generally good, sharp pictures and sound with only occasional lapses of focus and fuzziness of sound.

The production apparently was geared for telecasting, and the special lighting of the Met stage made for better video viewing. The work by a DuMont television crew was excellent and Kirk Browning's direction of the camera shots was outstanding. The concentration was on closeups, and Br wning succeeded in composing excellent pictures that took in the necessary stage action. It displayed mastery of the televising technique in conquering a most difficult assignment. TNT employed a crew and production staff of 475 people, believed to be the largest number ever to b - volved single television producti

The large screen viewers were given something which the live New York audience did not have —intermission visits to the Opera Club Room in the Met, where celebrities were introduced and omen's gowns shown and described. These portions of the telecast were unintentionally funny and occasionally brought forth hysterical laughter from the theatre audiences. Edward Johnson, former general manager of the Met, roamed about the room chatting with the celebs. While Johnson appeared to know them by their first names, he frequently forgot to introduce them to the tv viewers. In addition, there seemed to be conflict between the off-screen introcs of Alan Prescott and Johnson and the camera kept co ing back to the same embarrassed celebs and society people over and ver again.

Patrice Munsel's fashion commentary and interviews were also laugh provoking. Every gown was ither "ravishing" or "beautiful" and there seemed to be a snobbish appeal in the fact that they came from either Paris or Rome designers. Some of the society folk appeared to be film and stage atires of high society.

From a performance viewpoint, as seen via television, Roberta Peters, Jerome Hines, and Mario Del Monaco came off best. Latter appears a good bet for films.

In many cities, the telecast was a gala occasion, with many of the stubholders showing up in evening clothes. The boxoffice result, although not fully tabulated, was sock to fair. In many cities, charity orgs placed their influence behind the event and seats went for as high as $7. Nate Halpern estimates that 60,000 persons saw the opera in theatres.

The RKO Fordham Theatre in the Bronx was filled to its 2,100 capacity and Fabian's Fox Theatre in Brooklyn sold 3,000 of its 4,000 seats. In Washington, a near capacity audience of 3,200 bought seats at the $3, $4, $5 scale at Loew's Capitol Theatre. House, which included a sprinkling of national celebrities and ranged from full evening dress to informal sports clothes, furnished enthusiastic proof that audiences will buy this kind of performance. Arias drew burst after burst of applause, completely drowning out th mitting from the New York audience.

The 2,200-seat Orpheum in Hollywood drew 90% of capacity for a gross of about $5,000. It was well received by the straight opera crowd, dressed for the occasion. Silks and minks gave the theatre a plush look it hasn't had in some time. Opinion favored the progr m's variety, but the 4:45 p.m. start was an awkward hour for the Coast. The Uptown in Chicago was 75% of capacity with a $2.50 admission. Audience was dressed for the occasion and responded to the show as if it were an actual live opera. The Paramount in San Francisco grossed $4,200 at a $3.85 to $6.80 scale, with day-long rain hurting the boxoffice.

The Stanley in Philadelphia drew near capacity at $5 scale under the sponsorship of Philadelphia Inquirer Charities. The Stanley, in nearby Camden, N.J., drew only a fair audience. Loew's State in St. Louis grossed $8,000 with a $4.25 to $5.25 scale.

In Buffalo, the Centre Theatre drew only 1,150 opera lovers, meeting hefty competition from Liberace at the Memorial Auditorium. Other turnouts were Richmond, Va., 1,200; Baltimore, 2,000; Houston, 1,000; Cleveland, 1,000, and Salt Lake City, 900.

Milton Cross, familiar to listeners of the Saturday afternoon radiocasts of the opera, handled the necessary commentary with his usual competence.

Accent on TV

Continued fro age 1

other healthy b.o. year. Certainly it has become big business.

It was a night of nights at the Broadway tonsil emporium, and a night of "firsts." The largest paying audience in opera history—estimated at 60,000 people in the 27 cities where the 32 theatres showed the event, plus the 3,800 in the N.Y. auditorium—watched the affair. It was the start of the Met's 70th season (actually the Met is 71 years old, but one season was burned out by a fire). And by common agreement, the audience was the most brilliant—in celebrities, society, business, show biz and diplomatic toppers; in ermine, chinchilla, tiara and lavaliere—in the Met's history before World War I.

It was also the most novel opening in Met history. Defying tradition, which dictates opening with a strong and certainly a complete, full-evening opera, the Met for the first time offered up excerpts fr m four operas. This was definitely in deference to tv and the b.o.—to make opera more palatable for tv audiences, and to show off as many of the Met stars as possible.

Accent was on tv instead of on anything else. The house looked different, with camaras, lights and other tv equipment scattered about. Eight cameras were used, four inside the auditoriu , others in Sherry's bar and the lobbies. Traditional lighting and staging was altered for tv's sake. Makeup of singers was different, due to tv. Leonard Warren led off the proceedings with the Prologue from "Pagliacci," dressed in evening tails—but the shirt and tie were blue instead of white, in deference to tele. Even the audience looked different with cameras, lights ans ing on tv during the evening.

An Admitted Stunt

Intermission features added to the glamor and circusy air of the proceedings, with celebs dawdling over drinks or food in Sherry's bar, with ex-manager Edward Johnson interviewing a gathering of names in the opera club room for tele, and soprano Patrice Munsel femceeing a fashion show of Met singers (and pro models) in gowns of leading couturiers.

Evening was admittedly, a stunt by the Met for cash and publicity purposes. Yet it was surprising h w well the artistic side stood up under these conditions, so that diehards among the purists who came to scoff, remained to thaw out and enjoy the spectacle for its musical values.

The Met put its best tonsils forward as it stepped into the electronics era. Using a three-platoon system of stars for its three-and-a-half-ring circus (the solo appearance of Warren in "Pagliacci" accounting for the "half"), the Met offered so grade-A operatics that shone out above all the frou-frou.

After the Warren solo, the Met presented the first act of "La Boheme," with Victoria de los Angeles, Richard Tucker, Frank Guarrera, Norman Scott and others. Then came the second act of "Barber of Seville," with Roberta Peters, Jean Madeira, Cesare Valletti, Robert Merrill, Fernando Corena and Jerome Hines. This was followed by Act I, Scene I, and Act II of "Aida," with Zinka Milanov, Blanche Thebom, Mario del Monaco, Leonard Warren and Jerome Hines.

Singing throughout was first-rate, with Tucker and Miss de los Angeles' work in "Boheme," Miss Peters and Corena's stint in "Barber," and Miss Milanov and del Monaco's work in "Aida" particularly standout. Well-chosen excerpts gave the operas' highlights, eliminating some dull stretches, to point up their appeal. And the lavish victory scene that closed the "Aida" segments gave the evening the fullscale splash, the visually as well as tonally magnificent windup that the unique occasion warranted.

Japs Like

Continued from page 2

to recoup its cost in the domestic Japanese market alone. This is particularly true of the Shochiku pix since the company is active in production, distribution and exhibition.

Nevertheless, Koide's mission is to see what can be done about exporting Japanese films to the U. S. and also to arrange for possible co-production with American producers. Shochiku is the distributor in Japan of United Artists product. There is a possibility that UA may eventually act as Shochiku's rep in the U. S.

Koide explained that the allocation of Japanese permits to UA was limited, and that Shochiku devoted its own import licenses to bringing in additional UA pix.

Japanese star salaries are very high, Koide said, due to the limited number of b.o. names. At first, the studios had only the old and popular players to call on. Later, studio competition extended to the upcoming talent. Koide said that while his company was the only one still engaged in tur ing out the traditional Kabuki theatre-and-dance pix, the general trend was towards the western approach of film-making. This, he indicated, was in line with the orientation towards the younger audience bracket which had adopted western ways.

Japanese audiences are different from their American counterparts, Koide observed, in that they like unhappy endings. "They like to cry in the theatre," he said. "If film isn't sad, many of our people just won't enjoy it!"

MARYLAND CENSOR LAW NOW 'ARCHAIC'

Baltimore, Nov. 9.

The fate of film censorship in Maryland would be determined by the public under a proposal advanced by Gerard M. Cahill, repping the Motion Picture Assn. of America. In a statement made today (Tues.) before the subcommittee of the Maryland legislative Council, he urged "prompt repeal by the 1955 Legislature of the archaic movie censorship law."

If the law-makers are unwilling to do this, he added, the blue-pencil issue should be decided by the people "in the privacy of the election booth." Cahill concluded: "If the people of Maryland voted, we are confident that they would overwhelmingly vote to make the Free State free of censorship.

Warners 'Silver Chalice' Yuletider at Par, Times Sq.

Robert Shapiro, managing director of the N. Y. Paramount Theatre, has set "Silver Chalice," a WB picture, as the Christmas film production for the Par flagship. This followed his return from a two-week trip to the Coast.

"Chalice" booking moves back the playdate for "Battle Cry," which originally had been set to follow "Star Is Born," current in its fifth and final week at the Paramount. "Drum Beat," another Warner production, goes in next, as the accompanying pic with the Jackie Gleason stageshow, opening Nov. 17.

Columbia's Chicago Meet

Columbia will open a sales convention in Chicago next Monday (15) and the company is billing the meet as one of its most important. Upper-bracket budgeters on the Col lineup will be given the spotlight while promotion and sales for the entire pic lineup are mapped.

Total of 18 sales and ad-pub exécs from the homeoffice will sit in with 38 domestic division and branch managers and the top seven sales execs in Canada. This marks the first time that the Canadians will be present at such a huddle. Abe Montague, Col's sales v.p., will preside.

Picture Grosses

DETROIT

(Continued from page 9)

(Par) (2d wk). Sturdy $32,000. Last week, wow $41,000.

Palms (UD) (2,961; 80-$1)—"Sitting Bull" (UA) and "Africa Adventure" (RKO). Good $18,000. Last week, "Human Desire" (Col) and "Bullet W iting" (Col), $17,000.

Madison (UD) (1,900; $1.25-$1.50)—"Star Is Born" (WB) (6th wk). Nice $12,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Shanghai Story" (Rep) and "Outcast" (Rep). Mild $10,000. Last week, "Jesse James' Women" (UA), $9,000.

United Artists (UA) (1,938; 80-$1)—"Beau Brummell" (M-G). Unexciting $11,000. Last week, "Woman's World" (20th) (3d wk), $8,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (86th wk). Good $15,800. Last week, $15,500.

'Baba' Stout $12,000, Denver; 'Xmas' 18G, 2d

Denver, Nov. 9.

"White Christmas" is still leading the city although now in its third session at the Denham. It is staying on. "Black Widow" looks good in second frame at the Centre, and holds again. "Hajji Baba" shapes okay at the Denver while "Passion" is rated mild at Orpheum.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Black Widow" (20th) (2d wk). Good $11,000. Holding. Last week, $18,000.

Denham (Cockrill) (1,750; 70-$1.25) — "White Christmas" (Par) (3d wk). Big $18,000. Stays on. Last week, $25,000.

Denver (Fox) (2,525; 50-85) — "Hajji Baba" (20th) and "Racing Blood" (20th). Okay $12,000. Last week, "Star Is Born" (WB) (3d wk), $12,000.

Orpheum (RKO) (2,600; 50-85)—"Passion" (RKO) and "River Beat" (Lip). Mild $7,500. Last week, "Brigadoon" (M-G) and "House of Blackmail" (Indie), $7,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Barefoot Contessa" (UA) (2d wk). Fair $9,000 or over. Last week, $16,000.

Tabor (Fox) (1,967; 50-65)—"Unholy Four" (Lip) and "Silent Raiders" (Lip). Good $3,500. Last week, on subsequent run.

BOSTON

(Continued from page 9)

Still sock at $11,000. Last week, record $15,000.

Memorial (RKO) (3,000; 50-$1)—"Bengal Brigade" (U) and "Turn Key Softly" (Astor). Fair $10,000. Last week, "Passion" (RKO) and "Queen Sheba" (Lip), $10,500.

Metropolitan (NET) (4,367; 80-$1.50)—"Star Is Born" (WB) (3d wk). Okay $22,000. Last week, $32,000.

Orpheum (Loew's) (3,000; (65-$1)—"Brigadoon" (M-G). Fancy $28,000. Last week, "Betrayed" (M-G) and "Yellow Tomahawk" (UA) (2d wk), $12,000.

Paramount (NET) (1,700; 70-$1.25)—"White Christmas" (Par) (2d wk). Wow $25,000 after new high of $35,000 opener.

Pilgrim (ATC) (1,800; 65-95)—"Black Knight" (Col) and "Convicted" (Indie) (reissue). Fast $15,000. Last week, "Four Guns Border" (U) and "City To Cross" (U), $10,500.

State (Loew's) (3,500; 65-$1)—"Brigadoon" (M-G). Big $15,000. Last week, "Betrayed" (M-G) and "Yellow Tomahawk" (UA) (2d wk), $6,500.

PORTLAND, ORE.

(Continued from page 8)

Brigade" (U) and "Ricochet Ro ance" (U), $5,900.

Fox (Evergreen) (1,536;) $1-$1.25)—"Hajji Baba" (20th) and "Neighbor's Wife" (Indie). Fine $8,000 or near. Last week, "Woman's World" (20th) (3rd wk), $8,500.

Guild (Indie) (400; $1)—"Vanishing Prairie" (Disney) (6th wk). Pushed up to fine $3,000. Last week, $2,600.

Liberty (Hamrick) (1,875; 75-$1)—"Barefoot Contessa" (UA) and "Man In Hiding" (UA) (2d wk), Torrid $7,500. Last week, $11,000.

Orpheum (Evergreen) (1,600; 65-90)—"Down 3 Dark Streets" (UA) and "Dragon's Gold" (Indie). Okay $6,500. Last week, "Star Is Born" (WB) (4th wk), $5,500.

Paramount (Port-Par) (3,400; 65-90)—"Her 12 Men" (M-G) and "Crest Of Wave" (M-G). Modest $6,000. Last week, "Rear Window" (Par) and "Hot News" (AA) (3d wk), $6,000.

'BULL' BRISK $13,000 IN L'VILLE; 'BEAU' 10G

Louisville, Nov. 9.

Town's two big seaters, the Rialto and State, are the only houses with fresh product this week. Rialto, with "Sitting Bull," shapes bangup but "Beau Brummell" at State looms fair. Holdovers of "Rear Window" at the Kentucky and "Star Is Born" at Mary Anderson are in third and fourth weeks respectively, and both are fine.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Rear Window" (Par) (3d wk). Solid $7,000 after last week's $8,000.

Mary Anderson (People's) (1,000; 75-$1)—"Star Is Born" (WB) (4th wk). A winner for this house, fine $6,000. Last week, same.

Rialto (Fourth Avenue) (3,000; 50-75)—"Sitting Bull" (UA) and "Khyber Patrol" (UA). Patrons like this Indian stuff, and responding with neat $13,000. Last week, "Pushover" (Col) and "Bullet Is Waiting" (Col), $11,000.

State (United Artists) (3,000; 50-75)—"Beau Brummell" (M-G) and "Diamond Wizard" (UA). Fair $10,000. Last week, "Brigadoon" (M-G), $7,000.

'Hajji' Smart $14,000, Cleve.; 'Xmas' 23G, 2d

Cleveland, Nov. 9.

Not much new product here this session, and none shapes as big as the holdover fare and extended-runs. "White Christmas," on second round at the Stillman, still is smash enough to easily pace the city again this week. "Sabrina" looms good in nine days at the State. "Hajji Baba" is rated smart at Hipp.

Estimates for This Week

Allen (S&W) (3,000; 90-$1.25)—"Star Is Born" (WB) (4th wk). Nice $10,500. Last week, $17,500.

Hipp (Telem't) (3,700; 60-90)—"Adventures Hajji Baba" (20th). Smart $14,000. Last week, "Bengal Brigade" (U), $10,500.

Ohio (Loew's) (1,200; 60-90)—"Rear Window" (Par) (m.o.). Neat $9,000 in 9 days. Last week, "Tarzan Escapes" (RKO) and "Tarzan and Apenian" (RKO) (reissues), $4,000 in 4 days.

Palace (RKO) (3,287; 60-90)—"This Is My Love" (RKO). Slight $9,000 or less. Last week, "Passion" (RKO), $8,500.

State (Loew's) (2,700; 60-90)—"Sabrina" (Par) (2d wk). Good $18,000 in 9 days. Last week, "Rear Window" (Par) (...wk-4 days), $7,000.

Stillman (Loew's) (2,700; 90-$1.25)—"White Christmas" (Par) (2d wk). Terrific $23,000. Last week, $25,000.

KANSAS CITY

(Continued from page 9)

(4th wk). Satisfactory $6,000. Holds. Last week, $7,000.

Paramount (United Par) (1,900; 75-$1)—"Star Is Born" (WB) (3d wk). Nifty $8,000 to wind up run. Last week, $12,000.

Roxy (Durwood) (879; 70-90)—"Brigadoon" (M-G) (3d-final wk). Good $4,000. Last week, $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Human Jungle" (AA) and "Casanova Brown" (Indie) (reissue). Good $14,000. Last week, "Bengal Brigade" (U) and "Trent's Last Cace" (Rep), same.

Vogue (Golden) (550; 75-$1)—"Madame De" (Indie). Mediu $1,800. Last week, "Man Between" (UA) (2d run), $1,500.

PHILADELPHIA

(Continued from page 8)

(2d wk). Neat $16,000. Last week, $26,000.

Randolph (Goldman) (2,500; 74-$1.49)—"White Christmas" (Par) (2d wk). Smash $34,000 or better. Last week, $40,000.

Stanley (SW) (2,900; 74-$1.30)—"Drum Beat" (WB). Nice $18,000. Last week, "Human Jungle" (AA), $15,000.

Stanton (SW) (1,473; 50-99)—"Westerner" (UA) and "Dead End" (UA) (reissues. Mild $6,500. Last week, "Shanghai" (Rep) and "Thunder Pass" (Lip), $8,500.

Trans-Lux (T-L) (500; 80-$1.50)—"Sabrina" (Par) (3d wk). Brisk $10,000. Last week, $11,500.

Viking (Sley) (1,000; 75-$1.30)—"Brigadoon" (M-G) (5th wk). Thin $6,000 or near. Last week, $6,500.

Trans-Lux World (T-L) (604; 99-$1.50—"Suddenly" (UA) (4th wk). Fast $8,000. Last week, $10,500.

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NATIONAL Screen SERVICE
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Who Loves Our Critics

Continued from page 5

the vocabulary, the less the critic's boxoffice influence.

It is interesting to discover that, in certain towns, film critics constantly get telephone calls requesting guidance as to the best films currently in firstrun. However, critic influence varies from community to community and critic to critic. It would probably take an exhaustively detailed Ph.D. thesis to correlate "quality" of reviews with boxoffice results. Every film man has a few classic examples of a turkey release that cleaned up. "Fabiola" in 1951 collected perhaps the worst set of pans in recent years. An Italian import landed on these shores for under $75,000, this "poor man's Quo Vadis" has something like $900,000 in the till far. Yet it rates as a stinker.

Babysitter Angle

Critics in some instances offer themselves as a conscience in the light of today's high admission prices. If it costs $5 for a couple to travel downtown to a picture, and maybe more with babysitter rates, then the choice of theatre becomes increasingly pertinent.

Operators of film exchanges and firstrun theatres profess not to esteem criticism as boxoffice influence. Still they tend to quote lavishly (Balaban & Katz in Chicago is unusual in systematically never doing so). There is little tendency nowadays to blast the blaster, to appeal to the business office in an effort at retaliation against a saucy reviewer. Still the boys burn. The biggest of the Hollywood bigshots burn easiest, and most, at the reviews of Bosley Crowther in the N. Y. Times. Crowther's own interpretation of why this is so (see separate story) is arresting.

Interestingly, considerable emphasis is put upon "Americanism." Critics are not too powerful, it is argued, because the average Joe exercises his American right to make up his own mind. But this theory is weakened by the companion idea that the average Joe's mind has been made up ahead of time by the advertising and exploitation campaigns, including national magazine copy.

There are about 350 film critics in the United States. Only one city, New York, has a Film Critics Circle and it manages to meet only once a year to bestow awards.

Personal devotion to his job over some 15 years, plus the great prestige of the N. Y. Times, undoubtedly explains the special status of Bosley Crowther as No. 1 film critic. Who else is held in respect? Such a list must necessarily run the risk of invidious omissions. Difficulty in getting a balanced estimate prompts VARIETY to duck this aspect.

As far as the New York film trade is sensitive to film criticism in England, two women, C. A. Lejeune of the London Observer and Dellys Powell of the London Times, are notably appreciated.

Detroit's Pros Bit Downbeat

By FRED TEW

Detroit, Nov. 9.

Detroit exhibs, distribs and film critics are about evenly divided on the question of whether criticism does or does not have an effect on boxoffice receipts. Some just throw up their hands and say: "I honestly don't know."

The four local film critics had some interesting things to say—in addition to agreeing their reviews had little influence on the boxoffice—regarding the standards they use in judging a feature and whether or not they are swayed by the known boxoffice pull of popular stars.

The film critics had this to say regarding their influence:

Helen Bower, Free Press: "I have no illusions that any review of mine can make or mar a picture at the boxoffice, especially in first run. But I know for a fact that readers and exhibitors (particularly in the neighborhoods and in smaller towns outstate) are guided by my judgment of a picture, though I have no way of knowing how exactly this influences the boxoffice of a given movie."

Al Weitschat, News, "I don't know what effect my reviews hav on business."

Walter Stevenson, Times, aid he feels his fil reviews have "very little influence on the boxoffice. I don't believe a fan will stop going just because he reads a bad review."

Dick Osgood, whose five-times a week, 15-minute "Show World" has been on WXYZ 16 years, said: "Film criticisms have almost no influence on the mass audience, although exhibitors have indicated they do. Discriminating people are influenced."

Sol Krim, who operates an arti thinks: "Reviews have a great influence on the boxoffice in my type of operation." Joseph J. Lee of 20th-Fox believes "Film criticism is very helpful, as a rule. Even if a critic pans and raps a picture too hard, people go to see it to see just how bad it is." Says Joseph B. Rosen of Universal, "Anything helps a good picture. I don't know whether a bad review hurts a picture."

Portland Phones In

from page 5

"In reviewing a film, I attempt to put myself in the position of the average filmgoer to determine if the picture will provide good entertainment for audiences. Of course, quality of story and playing must be taken into consideration. I am not swayed by the boxoffice pull of stars. Even the most popular stars can not carry a poor story. Just because a favorite is playing a stellar role it does not follow that the film will be a good one."

Grocery Angle

Herbert Royster, Publicity Director, J. J. Parker Theaters: "Deep 'panning' hurts boxoffice up to 30% whereas a polite tactful criticism will only hold a few away. Customers at a food market buy canned goods, sight unseen depending on the quality of product on label outside of can, ads, and merchandising campaign. Therefore why should a critic tear down the merchandising program of theatre, and display the merchandise concealed in the can?"

Russ Brown, Oregon District Manager for Evergreen Theaters: "A critic can distract from the boxoffice, if he does not use a technical approach to his review. He can also add to the boxoffice take. A critic who writes well and has a public approach rather than a technical one, can carry a great deal of weight."

Dick Newton, Manager Paramount Theater: "Generally, drama criticism has little effect on boxoffice."

Marty Foster, Manager, Guild Art Theater: "Beyond a doubt, local criticism could be of great value if it were an honest review. If the critic were able to praise the worthwhile pics and without any hesitancy disclaim the mediocre ones, without pressure from the newspaper executives, then in the long run the exhibitor, public and newspaper critic himself would benefit. The public would establish faith in the critic's reviews and could align their tastes with his. As the situation exists, the public forms an opinion of the picture before arriving i Word of mouth is a terrific assist. Critics should be given a free hand to make their criticism become important at the boxoffice."

At Today's Prices

Continued from 5

age person's money. In these days of $1 admissions, parking and transportation costs and th pense of baby sitting, moviegoing is a costly proposition, the night out running to as much, perhaps, as $5 for a couple, which is a considerable chunk out of the local entertainment budget."

Harry B. French, United Paramount circuit president, says: "I kn w of some people originally staying away from a picture after reading adverse comments but later influenced to see it by friends' word-of-mouth. In such cases, the critics or columnists are discredited and their vi ws thereafter carry less weight."

Any Reporter a Buffalo Critic on the Side But Reviews Hold Public Eye

By SID PFEIFER

Buffalo, Nov. 9.

That film criticism is featherweight in its impact on the boxoffice is the consensus in local industry well as critical circles.

Unequivocal thumbs-down notices are thought to have some effect on attendance. Word-of-mouth plugging from satisfied viewers is assigned as the chief reason for strong turnouts, and it is believed that the public forms its opinion beforehand via metropolitan newspapers, syndicated columnists and national magazines, so that what a local reviewer may say —either good or bad—is not taken too seriously.

Why then favor reviewing at all? They ought to be continued because "it shows the public we're still in business," and helps the industry stay in the public eye as an institution.

Much of the ineffectual quality of "provincial" critiques is attributed to haphazard assignments, the mere reportorial character of local reviews, and a general "what's the use" top-desk attitude. Local papers have first, second and third string reviewers, and with several pictures sometimes opening the same day much of the coverage is apt to be matter-of-fact and lackadaisical. Reviewer is frequently just a reporter without critical experience and, with the exception of the first stringers, none shows signs of taking their assignments too seriously.

With only one morning and one evening paper left in Buffalo, town has only two first string men—Ardis Smith of the (evening) News, who is also in charge of the drama desk, and W. E. J. Martin of the (morning) Courier-Express, who has held the berth, together with other general duties for over a quarter of a century. Neither believes that his work has much effect on the retail trade; Smith tries to be "readable, amusing, informative and honest." He feels that if he were less, he would be out.

Martin, the veteran, is convinced that newspaper reviews assert no influence on the box office. A bad one may just be "another nail in the coffin."

Two Shots, Same Pic

Continued from page 5

low a bad rap, but a good review doesn't spur biz proportionately.

Most managers feel there is a segment of the paying public that carefully reads the reviews, but there also is a large segment which pays no attention to them. Readers generally pick up a review to find out what the picture is about.

A good many papers in this area follow the policy of simply recounting in their reviews just "who is in it" and "what it is about," without expressing a reviewer's opinion. Springfield, Mo., and Kansas City, Mo., papers, however, go in for rating the films. The Kansas City Star follows policy of reviewing picture on opening day and recapping with its famed "little man" in the Sunday section.

This has raised objections from some film men on grounds it gives the paper two pot shots at a picture, but on good pictures it turns out to be two happy shots.

San Francisco

Continued from 5

comments in the press. And oddly enough, this was no news to the film critics themselves. The situation, apparently, is well known to both sides.

However, it applies only to the Hollywood product. In the art film field, the theatre operators were just as adamant that criticisi played a vital role in the success or failure of their pictures. "We even clip out and post the reviews on the lobby wall," one manager reported while another said that in the case of art films, criticism had built them into a profitable business.

One critic, Luther Nichols of the Chronicle, was cited by almost everyone in the art film biz as packing a powerful wallop in his reviews with a definite and discernable reaction in the boxoffice. (Nicholas has just left the Chronicle after some seven years).

Meant to Be Read

Continued from page 5

say a good send-off may help a bit but that if a majority of cases a bad one can't do much harm. To substantiate that, they point to the stinkers which never get off the floor on opening day before the reviewers have even had a chance to get their hooks into it. By the same token, films which take off big and then are rapped show no noticeable drop in attendance, below the norm, down the stretch.

Of course, despite their feelings, they all love good notices but don't scream to the high heavens at a bad one and go rushing to the advertising departments the way they used to do locally. Older reviewers can recall another generation of exhibs that, even though they didn't believe an unfavorable review was too damaging, were burnt to a crisp and raised the roof at a bad opinion. Present crop of exhibs, however, isn't so corny and knows long before a critic tells him when he has a turkey.

As for the local critics themselves, almost to a man they're aware of their minor influence on the box-office and subscribe to the old adage that "critics are meant to be read, not agreed with anyway." One of them, who has been covering pix for quarter of a century, said he tried to make his notices as entertaining as possible in order to at least get them read even if he had little hope that very many prospective customers were being swayed by them.

Most of critics here double as daily columnists.

Crowther Both Ways

Continued from page 5

ing on the phone from Nat C. Rosen, 20th-Fox branch manager. "What are you trying to be, Bosley Crowther?" was the snapper.

Asked what effect he thought his slam had on patronage, Roseberry (a columnist) quipped "Well, Rosen was awfully mad." "The Egyptian" grossed around $13,000, good but not great, at the 1,920-seat Strand here. However, as a generality, Roseberry did not feel reviews were a weighty boxoffice factor.

If the critics mean little at the boxoffice, why do distributors and circuits cultivate them, give them attention? One manager replied: "Because it's human nature to work on the assumption that a boost better than a knock."

Had an exhibitor ever cited an Albany or a Schenectady review to him, in bargaining for a picture? No, replied one branch manager, but Crowther's N. Y. Times critiques had been brought in. "If you are trying to sell a feature and mention Crowther's favorable comment," the manager explained, "the exhibitor is likely to sluff it off as of no account. On the other hand, if you are offering a picture that Crowther has panned, the exhibitor may mention it, to prove you are wrong. The exhibitor uses Crowther both ways, for his own advantage."

Industryites feel that Bradt, in his reviewing days, and Roseberry, when he had the beat regularly, were strongly influenced by Crowther. At present Harold Henderson is still newish on the News and Edgar Van Olida of the Times-Union seldom writes "critically."

Popcorn & Art

Continued from page 5

people would rather be persuaded to see a picture than dissuaded.

Lesner feels newspaper reviews at least help on the opinion-forming level, fomenting talk among the literate minority who generally express and extend their influence to the masses. Word-of-mouth then builds a picture."

Importance of Popcorn

In general, the four daily critics here tend to be more lenient than severe with pix in order to keep the industry buoyant. All show an awareness for the vital part the popcorn trade plays in film business, and they rate pictures flexibly by what they purport to be. E nor Kean, who pens for the Sun-Times under the name of Doris Arden, believes a critic owes her readers a report on "the picture's purpose and how well it is accomplished." Therefore, westerns are treated on their own terms and corn comedies by how they satisfy the " " tastes.

Quote Me Not, Say Exhibs Who Pan Panners

By JERRY GAGHAN

Philadelphia, Nov. 9.

Majority reaction of the first-run theatremen here is that the critics do not matter, but "For God sakes don't quote me!"

Consensus gives critics an impact only on "art" films. "Salome" got poor notices and did big business. "Betrayed" got bad reviews and did fine. "Sabrina's" mixed reception had no effect on boxoffice. Lone dissenter among film men was Joseph Cullinan, manager of the 625-seat Arcadia Theatre. "Good reviews help. They're the backbone of the industry. You can quote me."

Critics here are not influenced by known boxoffice popularity of stars. "Who would admit they were influenced?" asked Laura Lee, of the Evening Bulletin. "I'm a rugged individualist and follow my own standards," declared Mildred Martin, of the Philadelphia Inquirer.

Miss Martin stated, "I feel that more people read reviews nowadays due to the high prices. I realize that an audience goes for corn; and I judge any Martin & Lewis picture simply as good or bad Martin & Lewis, as the case may be. I make less allowance, however, for the pretentious type of film."

Chuck Melven, of the Daily News, said he didn't think the critics have too much influence. "My primary purpose is to inform the public of the general idea of a film, its story and acting. I try not to get too far away from the audience. I praise an art show, but won't kick another film in the teeth because it isn't arty."

Wayne Robinson, Sunday film editor of the Bulleti , said, "A rave never hurts. The trade tells you the critics have no effect; but if a picture gets good reviews they promptly put them in the ads and in front of the houses. The reader soon learns the likes and dislikes of a critic, and if a critic hates slapstick he makes allowance for it and follows his own tastes. The specialized house and the special film have an audience that follows the critics."

More Artistic the Film, More Weight the Critic

By SAM X. HURST

St. Louis, Nov. 9.

Critics don't carry much weight at the b.o. of flicker houses in the St. Louis area, according to film exchange heads and exhibs. And the two local critics themselves agree, in a measure, that this is about correct.

Clarence Hill, manager of the Columbia Pictures exchange, cited "From Here to Eternity" as a recent example. One critic couldn't see it and even after it had played Loew's State for eight weeks at an upped scale, which is a rarity here, and had copped an Academy award, this critic would not budge from his initial stand.

"People in this area have come to the conclusion that the critics in their reviews, are expressing only individual opinion. What they may like the public doesn't and vice versa," Hill said. "St. Louisans are canny shoppers for their entertainment whether it be films, legit or anything else."

Myles Standish of the Post Dispatch, the p.m. Pulitzer rag, and Herb Monk of the Globe-Democrat, the a.m. rag, each alone in his respective field, agree that it requires fine reviews to put British, French and Italian films in the black at the three small art theatres, but for American made films it's a different matter. Even a mild review of a foreign-made picture kills the b.o. appeal as such houses cater to special trade. Monk believes "the more artistic the picture the greater the influence of the critic." Natives who like Abbott and Costello and Martin and Lewis will not be swayed by any review. And Monk added that the same yardstick applies to Wester

Footnotes, TOA, Chicago

(VARIETY's *issue of last week went to press unusually early, Tuesday (2) having been Election Day.—Editor*)

Fabian's Hospital Collection

S. H. (Si) Fabian told the meeting he intended a one-day audience collection in behalf of the Will Rogers Memorial Hospital and encouraged other theatremen to do the same. Fabian's announcement followed an address made by Abe Montague, president of the hospital, who pitched for financial support.

NBC's Spec Gesture To Exhibs

Robert J. O'Donnell related that Fred Wile, NBC-TV v.p. the Coast, has proposed a one-shot "spectacular" sometime in January which would be "in dedication to exhibitors." Program, which would be sold to an outside sponsor, if it goes through, will have as its format the use of clips from new pix and "live" appearances of screen personalities. It's now O'Donnell's job to put the show in shape via studios' cooperation.

Columbia News Wasn't News

Some theatremen wondered what was new about the Columbia "announcement" of setting $10,000,000 aside to finance indie production. They pointed out that Col has had heavy investments in "outside" pix for some time and there hadn't been any doubt that this policy would be continued.

Serious-Minded Convention

Observers were impressed with the active and serious participation of nearly all TOA-ers in the various business sessions. Little time was given to hi-jinks.

Gesture To St. Sophia

TOA membership voted to furnish a Sunday school classroom at the Greek Orthodox St. Sophia Cathedral, L.A., as a memorial to Charles P. Skouras.

Sentiment widely expressed for holding next year's convention in L.A. This will be decided formally at the mid-winter board meeting next February in Washington.

TOA reportedly wound up the year with a surplus of over $80,000, a neat achievement in view of previous years' deficit operations.

'Gives Away What It Sells'

On receiving his "Star of the Year" award at the convention's windup banquet Thursday (4), Danny Kaye discoursed on his pride in his profession which he called "the greatest self-sustaining democracy in the world."

"Some may have the notion that we're all a bunch of eccentrics," Kaye said, "but perhaps we have something to give them that may be lacking. Only show business knows how to organize charity benefits in times of need. It's probably the only business that gives away free what it has to sell."

Jurisdictional Crossfire, Much Legalism Beset Herman Stern's House

The N. Y. State Labor Relations Board has thrown out the complaint of Local 306, Projectionist Union, charging Herman Stern, operator of the Fair Theatre, Jackson Heights, N. Y., with "discrimination and unfair labor practice."

Stern's attorney will use the labor board's decision to reargue the denial of a temporary injunction against Local 36 picketing. The union, affiliated with the International Alliance of Theatrical Stage Employees, threw a picket line around Stern's theatre when the veteran theatreman, who recently took over the house after it had been closed for a long time, installed boothmen belonging to the rival Independent Motion Picture Machine Operators.

The pickets were withdrawn when a temporary injunction was obtained and were reinstated when Queens Supreme Court Judge Stoddard set aside the temporary injunction after a hearing. Before the labor board decision, Stern's attorney planned to continue the case by seeking a hearing on a permanent injunction. Point made is that the indie union is legal labor group and the Local 306 picketing constitutes a jurisdictional suit.

When the dispute on jurisdiction first broke out, with the indie men manning the booths, the theatre suffered several waves of vandalism, with screen and projection equipment being destroyed. Stern charged that the job was done by men who knew their way around theatre equipment.

TEXTILE SLUMP CAUSES FIRSTRUN SHUTTERING

Burlington, Vt., Nov. 9.

After 42 years of operation, the Majestic Theatre has closed here, the victim of a declining economy in the area, plus growing competition from television and drive-in establishments.

Raymond J. Burns, manager, said the first-run house had been adversely affected by the shutdown of big textile mills in nearby Winooski and layoffs at the Burlington plant of the General Electric Co.

"Then there's the competition of television and drive-in theatres," he said. "It's a national trend that has finally reached Burlington."

In Both TOA, Allied

Chicago, Nov. 9.

E. D. Martin, new TOA prez, and Alfred Starr, continuing executive committee chairman, are also members "in good standing" of the rival Allied States Assn.

They have theatres in some areas where only Allied exists and both being exhibitor organization-minded, they've continued their association with Allied despite their key roles in TOA.

Important, But Not Too, Says Cincy of Critics

By JOE KOLLING

Cincinnati, Nov. 9.

Everybody is a critic, and the one who gets paid for it are fair in their opinions and helpful to the picture industry. That sums up the thinking of Cincy exhibitors, distributors and film reviewers.

Rube Shor, who operates downtown Keith's and a chain of nabes and admits to verbal clashes with critics is quick to say that they have a place in the trade and do a good job of it by and large. Yet he feels that film fans are not too critic-minded and that most pictures are presold.

Ed Carberry, Cincy Post reviewer for 20 years, said he aims to tell what a picture is about, how he liked it or didn't, and why, keeping in mind what the picture people are trying to do. He puts patrons two classes—regulars and shoppers. And believes that honest criticism does have an effect on the small and growing group of picture shoppers.

E. B. Radcliffe, who has been calling 'em for the Enquirer since 1937, and grading them alphabetically all that while, says he has checked up himself via VARIETY's listings of boxoffice winners from time to time and found his opinions to be 83-85% tested with the top grossers.

Both of these reviewers, and the Times-Star's Henry Humphreys, testify that they receive complaints from readers who disagree with their opinions, but very rarely "hear about the good ones."

"Dream No More," Israel-made film about a young Polish immigrant adjusting to the new Jewish state, opens Nov. 18 under auspices of Temple Sinai Brotherhood, Toronto.

Stop Asbury Park Tax; Theatres, Bars, Hotels Unite Under Reade

Led by circuit operator and tv station owner Walter Reade Jr., Asbury Park's show business element and reps of allied fields ganged up on the New Jersey resort town's City Administration and killed a proposed tax of 3c on a dollar on gross income at theatres, hotels, barroom trade, etc.

Responding to editorial urging by the Asbury Park Press, the city fathers, just 10 days in advance of the Nov. 2 elections, passed an ordinance placing the tax matter up to a referendum vote. With Reade as prime mover, an anti-tax committee was formed comprising members of the theatrical industry, the Tavern Owners Assn., hotel division of the Chamber of Commerce, Rooming House Assn., Package Liquor Dealers Assn., Tobacco Dealers Assn. and the musicians, bartenders and waiters union.

Forums were conducted on Reade's WRTV (channel 58), trailers were shown at theatres, lobby signs went up, letters were sent to the public and a door to door canvassing was engaged in. All designed to influence the balloting against the tax.

The tax was killed by a vote of 4,000 against 1,200 approving. Which proves, state Reade and his associates, that team work pays off when there's a fight to be fought by varied groups commonly affected.

Arties Dig Up Old Releases

Many of the N.Y. arties, and particularly the sub-runs, are suffering from a product shortage. Result is that a number of these situations are trying their luck with "revival" shows.

Series of one-a-day classics from France, Italy and Britain is current at the Normandie Trans-Lux pending the incoming British pic, "The Heart of the Matter." The 5th Ave. Playhouse also is prepping a string of revivals on a "see 'em again" note.

And Thomas Brandon has put together a repertory "package" of Continental vintage faves under the title of "The Grand Repertory of the World Cinema." Part one, consisting of 12 films, launches later this month at the 55th St. Playhouse in N.Y. Brandon is currently in Paris in connection with this project.

The Normandie festival, pitched to New York's "discriminating and sophisticated motion picture audiences," includes such past critical foreign successes as "Paisan," "Open City," "Justice Is Done," "The Little World of Don Camillo," "Forbidden Games," "Devil in the Flesh," etc.

Artie ops say the plight of the sub-runs is largely the result of a scarcity of top product and a tendency towards long runs in the first-runs. The 5th Ave. Theatre, for instance, has been having trouble finding the proper French film fare. Theatres like the Little Carnegie and the Paris, on the other hand, are set for many months to come, the former having slotted "Aida" and the latter likely following up "Bread, Love and Dreams" with "Wages of Fear."

Still another factor has been the decline in American off-beat pix that used to channel into the arties. Britain has in part filled this gap.

Meanwhile, sure-seater operators are showing interest in Third Avenue in N.Y. where, within a couple of years, the elevated structure will come down. It's expected that this will transform that area into a giant shopping center with room for several new showcases. At least two exhibits have already scouted possibilities for acquiring the necessary properties.

2 Texas Ozoners Sold

San Antonio, Nov. 9.

Sale of two local ozoners announced by Thurman Barrett, Jr., owner. Buyer is Lone Star Theatres, Inc., of Dallas, owned by the Pack-Murchison interests.

The ozoners are the Lackland and the Kelly. The two are reported to have been sold for $275,000.

What This Country Needs Is More Moveover Theatres, Says Jacon

Write Legislators!

Columbus, Nov. 9.

Continuing its pressure to keep admissions taxes down or out, the Independent Theatre Owners of Ohio exhorted its members to use a little political diplomacy to keep on friendly terms with legislators. Members are urged to send a letter of congratulation to their newly elected Senator or Congressman, "no matter what your personal politics

You will remember how useful your acquaintance with Congressmen was the tax fight."

Lack of moveover houses in the grass-roots was deplored in N. Y. last week by Bernard Jacon, sales v.p. of Italian Films Export, on his return from a midwestern swing. This, plus the lack of distrib concentration on suburban ru hurting the industry, he said.

Jacon observed that last year, when the industry found itself in a crisis, too many exhibs shuttered too many houses in too much of a hurry. Today, he said, they regret it. "There is less of turnover of profits now than there would be were more houses operating," he declared.

The IFE sales topper said the good films were enjoying long runs, but that the second, lesser, group of films was not exploited nearly as well. He knew of many instances, he reported, where a picture had done very well in the first run but had to be held over in the same house for lack of adequate moveover outlets. "There just aren't enough theatres on the Mainstreets today," he said.

As Jacon sees it, distribs ar missing an important bet in overlooking the importance of the suburbs. "That's the center now," he said. "That's where people ar moving to. More of our money is coming from those runs than ever before. It's time we paid some attention to them." He urged circuits and indies to reopen houses "so that product can be played off properly." IFE is studying an experiment under which one of its pix may be opened in a suburban situation to study the results.

Jacon plans to go to the Coast Dec. 13 for huddles with indie producers. IFE is still in the market for from four to six U. S. indie films a year "provided we can find the quality product we want," Jacon reported.

Wolfson 'Shivers' At Gov't Ideas Of Abram Myers

Allied States Assn.'s plan to seek government regulation of the industry sharply blasted by Mitchell Wolfson, Wometco Theatres topper and influential leader of Theatre Owners of America. In statement issued both by Wometco and TOA headquarters in New York, Wolfson said Allied general counsel Abram F. Myers' proposed bill "gives me the shivers."

The Florida theatre operator said the Allied plan "speaks of regulation but invites regimentation." He said he was strongly opposed "to the loss of the American concept of a free market which this bill proposes by substituting control by the Federal Government."

Wolfson said that exhibitors should continue a united fight for fair prices and policies, "but we should not seek the help of professional politicians who owe no allegiance of heart and may well become guests who will eat more than we can place on the table.

"The making of more pictures must be encouraged by exhibitors," he declared. "For this reason, there must remain hope of gain if we are to hope that there will remain those willing to risk making pictures of unusual boxoffice value. Limit the hope and you limit the hazard men are willing to face; predetermine his potential and you will preemept his performance."

Wolfson emphasized that "we want more pictures—not more policies. We should work to that end in unity and not force prices up by trying to outbid each other."

ART HOUSES CURTSY TO HUB REVIEWERS

By RUDY ELIE

Boston, Nov. 9.

Although there are a few local exhibs who feel that the film critic has very little or no effect on the boxoffice, the majority believe they wield influence ranging from "some" to a great deal." One exhib expressed the opinion that a poor review can hurt but on the other hand doesn't believe a good notice helps appreciably. Another pointed out that a critic's notice, no matter how unfavorable, will not hurt a "mugg" pic but definitely figures in when playing a class product. Still another feels film shoppers, at today's scales, are rapidly becoming more choosey and inclined to bypass a pic if their favorite reviewer gives it the thumbs down treatment. Art houses gladly acknowledge their debt to critics.

The lone tribe who practically ignore notices are the distributors, who rely on hefty tubthumping campaigns to sell a pic and couldn't admit publicly the pic was a clunker although they best of all know it.

Concessions To Fore at TOA Meet

Chicago, Nov. 9.

Last week's Theatre Owners of America convention, in keeping with retiring prexy Walter Reade Jr.' advice to "keep abreast of changes" if future investments are to be economically sound, showed an increase in equipment and concessions exhibits, with 208 trade show booths engaged in gladhanding and giveaways.

The International Popcorn Assn. joined for the first time the combined displays of the Theatre Equipment Suppliers and Manufacturers Assn. and the Theatre Equipment Dealers Assn. in wooing exhibs with 44 popcorn booths. Exhibitor interest in the "mutual benefit" trade show was at a peak, as improvements in concessions and updating of equipment continued to be stressed as vital to the film industry today.

New York Theatres

WARNER BROS. PRESENT A STAR IS BORN
STARRING JUDY GARLAND JAMES MASON
CINEMASCOPE
TECHNICOLOR and STEREOPHONIC SOUND
ALSO STARRING JACK CARSON CHARLES BICKFORD
SCREEN PLAY BY MOSS HART PRODUCED BY IDNEY LUFT
DIRECTED BY GEORGE CUKOR MUSICAL DIRECTION BY RAY HEINDORF
TOM NOONAN A TRANSCONA ENT ISES PROD
PRESENTED BY WARNER BROS. ORIGINAL MUSIC BY HAROLD ARLEN and IRA GERSHWIN

CONTINUOUS AT TWO THEATRES!
PARAMOUNT B'way & 43rd St.
VICTORIA B'way & 46th St.

RADIO CITY MUSIC HALL
Rockefeller Center
IRVING BERLIN'S "WHITE CHRISTMAS"
in VistaVision starring
BING CROSBY • DANNY KAYE
ROSEMARY CLOONEY • VERA ELLEN
Color by Technicolor • A Paramount Picture
and SPECTACULAR STAGE PRESENTATION

Report Decks Cleared for ABC Takeover of DuMont; Westinghouse Seen Buying WDTV in Pittsburgh

Although the principals concerned remain silent in the matter, it's understood the decks have practically been cleared for ABC's absorption of the DuMont network. Finalization of such a deal would not come as too much of a surprise to the industry in view of owner Allan B. DuMont's testimony before the Potter Committee in Washington that the network was losing more than the individual stations were earning.

The deal involves a flock of checkerboard maneuvers. DuMont's prize property, WDTV in Pittsburgh, which has just about reached the end of its monopoly status, would, it's understood, be sold to Westinghouse, which has long cherished the desire for an owned-and-operated tv property at its home base. Sale would probably fetch DuMont in excess of $10,000,000 (he was once offered $14,000,000 for the station). With Westinghouse grabbing off an NBC affiliation i Pittsburgh, it all ties neatly into the reports that, return, Westinghouse would maneuver a swap with NBC on their Cleveland and Philadelphia properties, with Westinghouse's WPTZ in Philly going to NBC and the network's Cleveland o&o operation going to Westinghouse.

DuMont acquisition by ABC would be beneficial to the latter from a variety of standpoints, but primarily because it would eliminate a sore spot of competition which too often has resulted in ABC being obliged to make deals with clients in order to meet the below-cost "come-on" propositions from DuMont. It would in all probability pave the way for ABC's inheritance of the choice DuM properties and clients, such as the enviable pro football schedules, the Admiral-sponsored Bishop Sheen series, etc. It would give ABC an excess of studio space, some of which it could sell.

It's understood that DuMont would hold on to hi New York WABD operation to use as a "showcase" for his manufacturing division, but obviously not in competition with ABC or any other network.

As for DuMont's WTTG o&o station in Washington, it's reported that ABC would grab off the more favorable Channel 5 facilities and call its quits with the WMAL Washington Star outfit. (Since ABC already enjoys a maximum of five V stations, it is in no position to add the DuMont stations to its o&o lineup).

Lending credence to the reports is the fact that ABC stock has taken a spurt.

Canada TV Goofs

Ottawa, Nov. 9.

Opener of Canadian Broadacting Corp.'s television series for schools was properly goofed. Schools in Ontario and Quebec were primed for the opener (2) but classrooms in Ottawa, Montreal and Quebec saw and heard only five of the scheduled 20 minutes. First leased lines snapped, then the Bell offfice snafued cues on the emergency carrier setup.

Embarrassment was heightened by the presence in an Ottawa classroom of CBC's top man, A. D. Dunton, watching the show with the pupils. After phoning CBOT's transmitter, Dunton announced line troubles were causing the blackout. The teacher raged, "This is maddening!"

Caesar Foots Tab On Pre-Show Kine To Iron Out Bugs

Sid Caesar has inaugurated his own tv version of an "out of town" tryout on his NBC Monday night show, but with the difference that far from being a boxoffice payoff (unlike the legiters where the ticket windows are open for pre-Broadway performances), the budget is upped. Caesar, known as one of the prime perfectionists in the business, ordered a weekend kinnie showcasing the full hour of his show immediately preceding his last week's stanza, thus being enabled to trouble-shoot the sketches, etc.

It's figured the one kine reported so far was brought in at an outlay of between $10,000 and $12,000. Regular (nonrehearsal) kines cost up to $20,000. Understood that Caesar footed the bill himself. Incidentally, his sponsors, Speidel and RCA, have okayed "Caesar's Hour" for display over the full Canadian web of 17 outlets. Last week, another NBC show, "Medic," went CBC Wednesdays under the same Dow Chemical auspices which fronts the vidpix series on Mondays.

ABC's Hot Disney

ABC-TV's "Disneyland" continued to take the Wednesday night nine-city Trendex play away from the other webs in its second go-round last week. Th "Alice in Wonderland" presentation got a full-hour Trendex of 30.3, with a 49.2% share, compared with CBS-TV's full-hour 17.2 and NBC's 9.8. In the half-hour breakdowns, Arthur Godfrey showed up best among the competition, with a 21.7 compared with the second-half "Disneyland" 29.8.

Show also boosted sets-i -use for the Wednesday 7:30-8:30 period.

Borden TV Show On Tap for NBC

Young & Rubicam is working up a new type of 15-minute daytime tv show for Borden's. It's a dramatic series fitting into the cross-the-board soapopera groove but with the stories to be concluded in two weeks. Y&R figures that daytime audiences will go for the "quick solution" setup with new followup story material instead of the orthodox "hearts and flowers" route strung out indefinitely. Of prime interest also is the fact that playouts limited to 10 chapters lend themselves to consistent changes in cast, with legit and tv talent much more available, since actors otherwise committed cannot take on longterm dual assignments.

Borden's would back the show Monday-Wednesday-Friday basis under a 26-week pact with NBC. It'll probably go into the 10:30 morning segment.

JANE KALMUS QUIZZER BOWS

"Where Have You Been?" travel quiz packaged by Jane Kalmus, will be launched by NBC Radio tomorrow (Thurs.) in the 9:30 to 10 p. m. slot.

Moderator is Horace Sutton and panel consists of Merrill Mueller, Harriet Van Horne and Peggy McCay.



Norman Brokenshire

Represented by

GRACE LYONS JU 6-8330

NBC Chi-Berthed TV'ers Getting Axe

Chicago, Nov. 9.

Unless there's some last minute switches, the Chi NBC-TV production plant is losing two of its contributions to the cross-country cables. "Out On the Farm," the Sunday afternoon remote from an Illinois farmstead, is due to be shelved after the Nov. 21 show. Sustainer, which first tried out last summer and was reprised in September, is being dropped from its 3 p. m. berth to make way for "Juvenile Jury," coming back for Pharmaceutical Inc.'s Geritol.

Also scheduled to be axed the first of the year is the morning soaper "A Time to Live." Its 9:30 a.m. strip has been ordered by Borden's for a serial being put together by Young & Rubicam.

Despite the pending cancellations, it's understood the NBC'ers here are prepping a concrete dollars and cents pitch to the home-office brass for more network activity out of the central division operation. Argument, it's figured, will be based on the economic justification of getting the maximum programming mileage out of the Windy City shop.

12 EXECS AT MCA GIVEN V.P. STRIPES

Music Corp. of America raised 12 execs to v.p.'s within five of its corporate subdivisions and named a current veep to the board of directors of one of the subsids. Chief emphasis was in MCA-TV Ltd., the telefilm syndication operation, where David Sutton was made a member of the board and Alexander (Sandy) Stronach Jr., James L. Stirton, Pat Kelley and Jennings B. Lang were named veepees. Stronach and Stirton joined MCA only a couple of weeks ago, Stronach in N. Y. after his longtime stint as v.p. in charge of ABC-TV and Stirton as central division chief of the same web.

Other promotions to vicepresidencies were Freddie Fields, Dick Rubin and Jay Kanter in Management Corp. of America, the live tv packaging subsid; Kay Brown and Audrey Wood in MCA Management Ltd., which among other things handles literary representation; Edd Henry and Ned Brown in MCA Ltd., and Jack Bolton in the parent MCA.

20-Going-on-21 People

Names make the news. Come next Wednesday (17), it just to all calendars, these 21 names:

William C. Gittinger (v.p.), Howard Meighan (v.p.), James Kane (trade press), Lester Merrick, Bertrand Olton, William H. Berry, Helen Brattrud, William R. Busch, Ed Hall, Marie Dehler, W. S. Hendrickson, Robert Heuberger, James Keebin, Anthony Kizis, Charles McCarthy, Robert Monroe, Victor Rubei, Robert Sammon, A. B. Treat Jr., Paul Wittlig, Arthur Godfrey, will make this news:

They're this year's additions to CBS' 20-Year Club of longevity staffers who'll be partied and parchmented (not to mention those $100 Defense Bonds and 20-year gold pins). Joining them will be those who qualified for the "20" tiara before this year. Last year, 22 employees joined the list, which now totals 133. On the N. Y. side of operations, among others in the elite society (excluding "Mr. CBS" himself, board chairman William S. Paley) are Herbert Akerberg (station relations), J. L. Van Volkenburg (tv prexy), John J. Karol (radio web sales veep) and such other execs as Jim Seward, Larry Lowman and J. Kelly Smith, plus director Jean Hight. The biggest quota from the engineering and accounting sectors.

TvB's 'Full Speed Ahead' On Promotion With Treyz at Helm

Have Python, Will Travel

Marlin Perkins, ringmaster of NC-TV's "Zoo Parade" out of Chicago, quickied in New York last week in a reptilian mood. He ordered gray-cheeked mangabey (monkey) and two ball pythons from a local animal dealer, for preliminary use on a couple of the web's Gotham-based shows. Monkey and pythons are earmarked for Chi's Lincoln Park Zoo. Pythons are five-footers delivered in cases (it should be hoped they were!) and the simian was wearing a diaper, probably for easier recognition by J. Fred Muggs of the "Today" show.

Centralized in the animal deal were exploitation values for Perkins' "Zoo Parade" book being issued by Rand McNally.

Tap Norm Knight Vice Travers As GT's N.E. Chief

Norman Knight is the new topper in the General Teleradio Boston-New England setup. Announcement of his takeover as veepee of GT and exec veepee and general manager of Yankee network and WNAC and WNAC-TV is the answer to the wide trade speculation that began early last month when Knight, quitting DuMont's N. Y. flag, WABD, would only say that he'd signed on with an "out of town station."

Deal was engineered by GT topper Tom O'Neil, with Knight replacing Linus Travers. The Knight disclosure came on the heels of Travers' announced intention of opening his own consultancy firm for radio-tv promotion and advertising.

Knight appointment looks to tradesters like "a fresh blood" angle, what with the imminence of competition from third Boston tv station, and, coincidentally, that WNAC-TV will probably be limited to a DuMont-ABC affiliation. (WBZ-TV is an NBC wrapup and the new video operation shapes strongly as a CBS affiliate. O'Neil is apparently hanging his decision to a great degree on Knight's Gotham record.

Wilson—That's All! B'casting Won't See Likes of L. B. Again

By ROBERT J. LANDRY

L. B. Wilson's death at 63 closed out a unique force in broadcasting. During the late 1930's, L. B. was a big influence upon the thinking of his fellow-station operators attending N. A. B. conventions. Brought up among Kentucky state politicians, he was a born dealmaker, a match any time for a network vice president in charge of gobblygook clauses. Station relations reps both liked him as a jovial companion with a rich fund of anecdota and feared his surgeon's eye on the terms of their contracts. His suite at any convention, or at the Plaza when he was visiting Manhattan, was always a rallying point. Shop talk went on into the wee hours.

A great host, Wilson did not himself drink. He was a big eater of sweets but not otherwise a big eater. His move to Florida over a decade ago was partly for health reasons. He picked up a fabulous depression-lemon palace which cost around $375,000 to build for a very nominal sum. Always a canny guy for a bargain. This same canniness brought WCKY up from a station across the Ohio River to the leading mailorder operator in the industry. Along the way Wilson had warm romances with, and cool divorces from, both NBC and CBS. He was too much the inde-

(Continued on page 48)

Television Bureau of Advertising, the all-industry promotional organization, will go into full operation on Dec. 1, following the selection of Oliver Treyz as president and the final resolution of intra-industry problems that slowed its development. Treyz, who will remain at his post as director of the ABC Radio network until the end of the month, is starting to select his staff, but hasn't made any appointments yet.

Immediate project occupying Treyz's attention is the filling of five top spots in the organization, which will carry a first-year budget of $400,000. They are a researcher, a station relations chief and sales promotion experts in the network, national spot and local sales fields. Treyz said this week that he's got several people in mind for the posts, but hasn't approached them yet. He said most of them would come out of N. Y. agencies.

Overall approach of TvB, Treyz said, will be to sell television as a medium, without favoring any particular level of tv sales and regardless of whether the networks or the stations are the beneficiaries of particular purchases resulting from TvB promotion. He said TvB will offer advertisers advice on all alternatives of timebuying, but would not pitch network over spot or spot over local, etc.

One of the primary sales jobs Treyz envisions is selling the top advertisers on television as a sales medium. He points out that of the top 255 advertisers spending $1,000,000 or more annually, only 146 of them used tele last year. On the other hand, many of them used print, and Treyz believes it's up to TvB to demonstrate to these bankrollers that tele can move their products faster and more economically than print ads. On the detailed level, he plans to do individual research jobs in several fields, such as insurance, banking, foods, etc.

Another immediate task is membership, and TvB board chairman Dick Moore said last week that he expects 100 stations to join by the end of the month. Organization is charging monthly dues equal to the highest quarter-hour local rate of the stations, and dues for networks will be the sum total of their o&o membership rates plus a small overcharge for the webs themselves. Station reps will be invited to join as associate members, and TvB is mulling a similar invitation to telefilm distributors, although that hasn't been entirely decided yet.

Treyz was picked as president at a quickly-called meeting of the TvB board and selection committee last week. Director of the ABC web since early this year, he previously headed radio and tv research for ABC and prior to that was an agency researcher. It hasn't been decided at ABC whether he'll be replaced at the web.

$29,000,000 NL&B Biz; Invade N.Y.

Chicago, Nov. 9.

With its billings topping $29,000,000 this year, nearly a 100% crease in the past three years, Needham,–Louis & Brorby is setting up a full scale Manhattan operation. Veep Fred Mitchell has been shifted to New York to head up the new shop.

Richard Eastland will continue in charge of the N. Y. radio-tv activities. Agency's 1954 radio-tv bi will run close to $12,000,000.

WCBS Casualties: Joan Edwards, Bill Leonard

With Joan Edwards in a sudden nervous breakdown, her morning five-a-weeker on WCBS, N. Y., will be taken over as of today (Wed.) by Lanny Ross. Latter singer already has two other cross-the-board stanzas on the CBS radio flagship.

Another WCBS casualty is Bill Leonard, hospitalized for emergency appendectomy, with Martin Weldon subbing on "This Is New York."

NBC IN MURROW'S TOMORROW?

The Murrow Scorecard

Here's the lineup on NBC-vs.-CBS personalities with the former far outnumbering the latter, in getting the "Person to Person" profile treatment:

NBC

David Sarnoff
Dean Martin & Jerry Lewis
Groucho Marx
Eddie Fisher
Imogene Coca
Wally Cox
Sid Caesar
Martha Raye
Bob Smith
Ezio Pinza (While on the "Bonino" show)
Guy Lombardo (WRCA)

PENCILLED IN

Red Buttons
Dinah Shore
Vaughn Monroe
Maurice Evans (Star of the Hallmark Shakespearean productions)

CBS

Arthur Godfrey
Ed Sullivan
Bil & Cora Baird

PENCILLED IN

Robert Q. Lewis
Lowell Thomas
Garry Moore

The Cry Is for the Hue

Automakers Pluggin' Away on Color as Sparkplug For Sales in Race to Showcase '55 Models

To go by an RCA estimate, there are about 10,000 television sets in the U. S. that are geared to receive color; exaggerated, maybe, but even so, a mere drop in the bucket against some 32,000,000 of the monochrome machines. Yet the biggest current enthusiasts when it comes to "tinting up" their shows are the auto manufacturers. With November as the key month when all the major auto outfits are kicking off displays of their 1955 models, there's a great big "cry" for the hue as the four-wheeled sponsors present their regular video fare.

Ford Motor Co., for instance, has been on a "tinting tonight" push since mid-October on its Thursday "Ford Theatre" vidpix dramatics and comes through tomorrow with "The Road Ahead," Robert Basing's adaptation of a story by

(Continued on page 44)

The Star & the Car

Next week's (18) "Shower of Stars" will be a direct plug in part for Chrysler Corp. models in an "Entertainment on Wheels" hoopla. Such corporation talent as William Bishop, James Dunn and Michael O'Shea (Chrysler' "It's a Great Life"), Eddie Mayehoff, Rochelle Hudson and Gil Stratton Jr. (Plymouth's "That's My Boy") and Danny Thomas (Dodge's "Make Room for Daddy") will be i the sketches; along with Betty Grable, Harry James and Ed Wynn.

Second part of show will be built around the various makes, also including De Soto and Imperial.

NBC-TV's Wrong Nest Feathered

Those NBC-TV daytime problems apparently are far from solved. The "what do you have to do to get a rating" poser, for one thing, finds the late afternoon Pinky Lee show virtually rebuffed on the agency-sponsor marts, despite the fact that it boasts one of the network's highest daytime ratings, second only to "Howdy Doody." NBC is frankly puzzled by the client brushoffs, which has necessitated making it a co-op venture.

On the other hand there's a lot of Colgate coin riding on the post-noon "Feather Your Nest" cross-the-board half-hour show (an Esty agency-built package, but apparently it's been going nowhere either on the rating front or in

(Continued on page 44)

Vincent Price Quizzer

Vincent Price has a new roll—that of quizmaster on a tv series by Bernard Schubert. A kine was cut last week called "Key Witness" during which emcee Price queries audience re filmed dramatic vignettes. Show also has actor Don Morrow.

DuMont, which cut the kine for Schubert, is reported seeking a bankroller for same. And, incidentally, also on the DuMont scene, Paul Dixon returns to his casing, coming regularly from N.Y. on Monday (15) after a month's illness.

Murrow's Champ Status as Femme Draw, Tops 'Life'

Not known whether it's Ed Murrow's furrowed brow, Ralph Edwards' dapper dan deportment or the "human interest" subjects examined by the respective shows, but "Person to Person" (CBS-TV) now has a larger femme audience than "This Is Your Life" (NBC-TV). And that, according to the latest American Research Bureau figures, gives "P to P" the "lady looker" title nationally, with a distaffer score of 56% to Edwards' 52%. Latter figure drops "Life" to third in the weaker sex sweepstakes, edged out by CBS' "Studio One" with 53%. ABC's newly acquired "Masquerade Party" sneaks into fourth place via its 51%, in a Mexican standoff with NBC's "Robert Montgomery Presents."

Incidentally, this Friday's (12) "Person" will include Rabbi Abba Hillel Silver of Cleveland (others, from the Coast, will be Tony Curtis & Janet Leigh). It's figured femme-viewership will be specially hypoed because in Chicago the congregation of Temple Beth Torah will remain after Friday night's services to watch the show. Rabbi Silver's son, Daniel Jeremy Silver, is the leader of the Chi congregation who "arranged" the mass viewing.

Mike Dann Upped

Mike Dann has been upped in the NBC-TV echelon, from manager of network programs to director of web program sales, a berth created under program v.p. Tom McAvity. Dann will rep the web in house-produced shows and serve as officer liaison for clients and agencies sponsoring NBC properties.

Within the web itself Dann will supervise and coordinate the spectaculars in various areas, embracing talent, press promotion and client-agency contacting.

'HE CAN WRITE HIS OWN TICKET'

By GEORGE ROSEN

The scheduled appearance of two more NBC personalities—Red Buttons and Dinah Shore—on the Ed Murrow "Person to Person" show on CBS-TV cues speculation anew as to whether Murrow might not sever relations with William S. Paley's Columbia operation, despite the fact that he enjoys the dual status of performer and member of the board of directors, to pledge allegiance to David Sarnoff and NBC.

Once before Sarnoff had made overtures to woo Murrow over, but nothing happened. Whatever Murrow's wishes in the matter at the moment, he's bound to CBS by a contract, reportedly a longtermer. Murrow and Sarnoff are friends, but the close bond that has existed through the years between Murrow and Paley is well known to those familiar with the CBS picture. Nonetheless, it's no secret that Sarnoff envisions the day when the transfer can be successfully maneuvered. When and if it does, the stakes will be high, not only clinching him an NBC-RCA directorate status, from all accounts, but permitting Murrow to write his own ticket coin-wise.

Whether by accident or design, the intramural kickaround of top broadcasting personalities on "Person to Person" has gone way overboard on the showcasing of NBC stars on the Friday night show (more than a dozen, including the upcoming Buttons, Shore stints), whereas thus far only Arthur Godfrey and Ed Sullivan among the top CBS personalities (with Robert Q. Lewis coming up) have been exposed to the "Person" treatment.

Question of Prestige

That Paley and CBS would regard any such Murrow defection as a vital blow goes without saying. Not so much for the sponsorship coin entailed in his "See It Now"-"Person to Person" brace of tv shows, plus his radio bankrollers, but because of the enormous prestige redounding to the network. So much so that today Murrow is regarded as somewhat of a symbol and a pattern setter, with practically the whole school of Columbia commentators cut of the same Murrow cloth.

Of all the CBS personalities on the , Murrow alone enjoys unique privileges for which he's answerable to no one. The fact that he did a "Person" profile on NBC board chairman Sarnoff last March may have created some uneasiness among the CBS hierarchy, but Murrow's decisions on these matters are unchallengeable. It's known, too, that the CBS management and Murrow's sponsors have long sought to bring the non-interconnected affiliated stations into the "See It Now"-"Person to Person" picture via the delayed use of kinescopes, but Murrow has nixed any such overtures, insisting on "all live" pickups of the shows.

It's reported that a new "situation" has developed at the network. This purportedly involves Murrow's desire to move his two late night shows, with their limited station lineups, into so-called prime

(Continued on page 44)

PACKARD PACKS UP ON MARTHA WRIGHT

Packard Motors is dropping its quarter-hour Sunday night musical starring Martha Wright on ABC-TV after Dec. 5. Move, occasioned by its purchase with Studebaker of the Chester Erskine "Reader's Digest" series on the web Monday nights, once again opens the 9:15 post-Walter Winchell period for sponsorship.

Web is currently pitching sale of the time, but it's not going to retain the show, which features the Bobby Hackett orch in addition to Miss Wright. There's an option out on the period which expires tomorrow (Thurs.).

Things Are Looking Up at NBC On Hitting TV Production Break-Even Status, Despite Cost Rap on Specs

Live & Learn Dept.

Very much in evidence these days in walking through the wardrobe dept. at the NBC-TV Brooklyn studios (major home of the color specs) are the gowns ordered for Ginger Rogers for her recent "Tonight at 8:30" apearance. Nobody knows just what to do with them, and it's been the cause of a lot of wincing as NBC execs have occasion to visit the studios.

Miss Rogers' gowns ate up an appropriation of $7,500. The whole thing, some say, could have been wrapped up for a few hundred dollars.

By the first of the year NBC hopes to achieve a break-even status on tv production in licking the "runaway cost" problem. It hasn't exactly been a secret that the network has been laying plenty "out of pocket" coin on the line to give the sponsor a financial assist in combating the "high cost of tv living." The month of September, it's reported, has been the best yet for the network toward closing the gap on outgoing-incoming coin on top-budgeted entries and the keynote for the balance of the year is " wherever you can."

Not that this takes NBC off the spec expenditure hook, with such items as "Satins and Spurs," "Lady in the Dark," "Tonight at 8:30" going way above the sponsor-committed coin for the 90-minute extravaganzas. But it appears that NBC is salvaging good chunk of this coin from savings in other program directions.

The web, it's understood, now ready to embark on an unprecedented "incentive plan" to expedite additional savings, which is expected to be put into effect shortly, after months of study. The network's 40 or so tv unit managers have already been tipped to the "incentive" scheme whereby they'll share new production savings.

One of the major raps, of course, stems from union contracts, notably NABET and IATSE, both of which drain off a considerable amount of the coin. The web realizes its hands are pretty well tied on these fronts. Nonetheless, NABET'S contract with the network is up in a couple of months and some close to the scene say the fur will fly in anticipation of forthcoming NABET demands.

Sunbeam Cancels 'Ethel & Albert,' Stays With Specs

Chicago, Nov. 9.

Sunbeam has handed NBC-TV its resignation from the Saturday night "Ethel & Albert" show, effective at year's end. With something like $1,500,000 going into the Sunday night monthly Max Liebman specials which it shares with Hazel Bishop, Sunbeam decided to do some retrenching at the end of the holiday buying season.

The cancellation of "Ethel & Albert" may well represent sort of a reverse English victory for NBC prexy Sylvester (Pat) Weaver who came out for a hand holding visit with Sunbeam execs a couple weeks back. While the Sunbeam people, unlike HB's Raymond Spector, have kept their disappointment over the 90-minute hooperdoopers to themselves, they're known to have expressed concern. However, the appliance firm decided to stay with the big ship, casting off the half-hour comedy instead.

Meanwhile the network expects no trouble finding a new client for the Saturday night period. One hot prospect is Swift which, through the J. Walter Thompson agency, has been shopping around for a time slot in which to berth a Horace Heidt package it has optioned. The Heidt project would be a roadshow affair built around the homecoming of big name stars.

80G 'Hunchback' Load

Two-parter of "Hunchback of Notre Dame" (Nov. 8 and 15) is being brought in for $80,000 in talent and production, good 10G above the usual budget of the "Robert Montgomery Presents" show on NBC-TV. Also at peak for the Neptune Productions package is the cast of 80, plus the biggest sets ever handled by the web, with vet legit-tv designer Syrjala having worked on his drawing board for eight weeks and supervised the execution over a three-week period. Under the two-part setup, the cost will be divided since show has a pair of alternating sponsors in Johnson's Wax and American Tobacco.

("Hunchback" will be reviewed in full in the Nov. 17 issue.)

JACK CARSON'S REVAMP

Hollywood, Nov. 9.

Jack Carson has reshuffled the writing staff of his once-a-monther for Pontiac on NBC-TV, dropping one writer and adding four. Leo Solomon remains as one of the two original scripters, while Cy Rose out, and Hal Goldman, Al Gordon, James Allardice and Harry Winkler have been added.

Plymouth Axes Mayehoff TV'er

Eddie Mayehoff has become the first major tv casualty of the season with Plymouth checking out on "That's My Boy" in January coincident with the 39-week playout spilling over from the previous semester. CBS-TV is in the midst of attempting to sell Plymouth house show but nothing finalized as yet.

"Boy" had a rough road from the start, and with NBC installing "meteoric" comic George Gobel opposite the Mayehoff Saturday night stanza, that marked a coup d'grace. It's Mayehoff's second bumping since he had only a few weeks of exposure on his "Doc Corkle."

SINATRA BLOWS UP A HURRICANE HAZEL

Chicago, Nov. 9.

Toni brass and their agencies are simmering over Frank Sinatra's appearance on the Hazel Bishop portion of Sunday ight's NBC-TV spectacular. Toni, which recently introduced its own Viv lipstick, sponsors the singer twice weekly on NBC radio for its home permanents.

What is especially rankling is that Sinatra's name was used during the Hazel Bishop blurb, as a tacit endorsement of its own lipstick.

Heflin's 15G Nix

Hollywood, Nov. 9.

Van Heflin turned down a $15,000 offer for a lead role in "The Philadelphia Story," on "Best of Broadway" Dec. 8 on CBS-TV. Heflin was paged to recreate the role he had opposite Katharine Hepburn in the Broadway presentation of "Story."

Heflin said he nixed it because he doesn't want to do live tv now,

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Crosby sings and talks in radio's most winning new show—five nights a week, fifteen minutes a night. And whatever he talks *about*, there'll be guests to fit every subject: show business, sports, philosophy, or a word or two on the ponies. Coming at 9:15 (EST) it fits right in the middle of a fabulous CBS Radio line-up that's exactly right for informal nighttime listening. Just *before* Bing, on various nights, there's Perry Como, Stop the Music, Rosemary Clooney. Right *after* him, every night, the Amos 'n' Andy Music Hall. This is the crowd that *draws* the crowd, and the sponsor who sells here is wise. For with The Bing Crosby Show the advertiser will find himself pleasing all the people who'll buy his product... (as well as the people who sell it). And when so many enthusiasts get together, *costs come out next-to-nothing!*

FANFARE
With Frank Sinatra, Judy Holliday, Jacques Tati, Steve Allen, Dick Shawn, others
Producer-Director: Max Liebman
Director: (Sinatra Insert) Bob Banner
Musical Director: Charles Sanford (Ray Sinatra on Coast)
Writers: Billy Friedberg, Fred Saidy, Bill Jacobson, Neal Simon, Will Glickman
90 Mins., Sun. (7), 7:30 p.m.
SUNBEAM HAZEL BISHOP
NBC-TV, from New York, Hollywood
(Perrin Paus, Raymond Spector)

Frank Sinatra literally stole the spec show on Sunday night (7) when Max Liebman presented "Fanfare" as the third in the series of Sabbath evening 90-minute big sh ws. Working practically single-handed, without benefit of the color treatment, with only a moppet as added company, and with a mi imum of props and scenery, Sinatra delivered a half-hour "next to closing" turn as a cut-in from the Coast that may have run counter to the whole Pat Weaver concept of spectaculars, but certainly packed a one-man surefire wallop. All of which invites the cliche that all the trimmings and sumptuous display of folderol can't replace talent and aterial. And it doesn't only apply to Sinatra for this time Liebman really hit his stride and all the components seemed to jell.

Sinatra "insert" was a concession to Raymond Spector, who as Hazel Bishop factotum and sponsor of the Sunday night extravaganzas, now wants his specs in 60-minute form. But to tie "Fanfare" into a cohesive whole Liebman got th last word, seguing back to the New York-origination for a rousing Judy Holliday-Steve Allen-Dick Shawn "Alexander's Ragtime Band" to serve as a spirited "Fanfare" finale. As such it was a worthy sequel to the trio's "Mississippi Mud" roundelay of a month back in their initial collaboration.

Overall "Fanfar was a diverting, pleasant outing. It had its peaks and its plateaus with but a few dull spots when one might have hankered for a desire to see what the "Toast of the Town" competition was up to. If anything, it was a far cry from "Operation Spectacular" as originally spelled out. It played like a vaude layout that could have come out of "Colgate Comedy Hour" or "Toast" or, in the case of the wonderful French pantomimist, Jacques Tati, making his tv bow in America, out of "Omnibus." Saving Sinatra for the "next to closing" to fit in with the Spector appeasement proved the piece-de-resistence. For it not only reestablishes the singer in the video firmament, after several previous bad starts, but will probably clinch him a regular series.

Show made no attempt to go verboard on super production values, which was all to the good since informality (with accent on personalities) was the keynote. However, a French-tempoed "Mambo" number as the No. 2 turn created a stunning tint picture and proved a zingy entertainment component. Show's opener (following emcee Steve Allen's convention intros) spotted Allen and Miss Holliday gobbling a meal in a restaurant before going to the movies because she hates to "come in the middle." It was geared strictly for the Holliday delivery but was overlong. Except for the "Alexander" closer, Dick Shawn had but one major spotting, again displaying his uni ue comedic touch (with overtones of Danny Kaye), but this time up it was too closely patterned to his "Civil War" bit of a month ago. Another Holliday turn unfortunately relied for comedy relief on the falling trousers routine. She more than redeemed, however, in a jury room sketch (that might hav been tabbed "11 angr men and a hungry woman") that was high humor and one of the most rewarding sequences of the show.

Jacques Tati, whose "Hulot's Holiday" pic is current in U. S. houses (he was brought over especially for this show), proved a major delight as he romped through several sports panto specialties, (boxing, tennis, etc.). Considering his weight and build, he's a remarkably agile person, with sparkling humor in his every movement.

Strictly as a one-hour New York-originating showcase, "Fanfare" was uppercase this time up. With the added Sinatra insert and the "Alexander" closer it was even better. *Rose.*

LIFE IS WORTH LIVING
With Bishop Fulton J. Sheen
Director: Frank Bunetta
30 Mins., Tues., 8 p.m.
ADMIRAL CORP.
DuMont, from New York
(Erwin, Wasey)

Only the very staunch in heart, of whom Bishop Fulton J. Sheen certainly is one, would have the courage to pit an inspirational talk against the combined laugh appeal of funnymen Milton Berle and Red Skelton. That's what's happening all over again on WABD, DuMont, Tuesday nights, when the Bishop's "Life Is Worth Living" show faces v ewers with the uneasy choice of probing their conscience or turning in to the comedians on competing channels.

The .k. Catholic clergyman, who has commanded a surprisingly wide audience with his talks on DuMont for the past three years, brings to the new season the same format, backed by the same vigor and the same uncanny ability to pinpoint a problem and discuss and analyze it in expert—and surprisingly dramatic—fashion.

Bishop Sheen's topic on the opening show last week (2) was "The Psychological Effects of the Hydrogen Bomb," which he narrowed down to the reactions of various types of people. His approach, to this reviewer at least, seemed to oversimplify a very complicated question that deserved a more searching discussion. However, there is no question that the Bishop is a spellbinder who can hold an audience as few other men can, standing alone and unaided before the tv cameras.

The library set used for "Life is Worth Living" has been slightly changed, even though the blackboard is still there and the prelate uses it with apparent relish. A "Lady of Television" figure has been added. It's just the right background, and camera handling of the speaker was skillful in creating a certain amount of movement.

The Bishop is a man of considerable histrionic talents, and uncanny sense of timing. Although he speaks for 25 minutes uninterruptedly, there is no sense of lag. And he manages to introduce a becoming note of humor which, on the opening program, seemed to clash oddly with the seriousness of his subject. He's completely at ease and more prone to smile than he was in the past.

"Life is Worth Living" is aimed at no particular creed, and Bishop Sheen to a very considerable extent manages to make it a program of wide and general appeal. His show could, if he so chose, become a powerful influence for decency and tolerance among men. *Hift.*

HY GARDNER
With Marilyn Boshnick, Margaret Truman, Carmine DeSapio, Masked Model
Director: Ted Estabrook
15 Mins., Sun., 6:30 p.m.
Sustaining
WPIX, N.Y.

Hy Gardner, columnist of the N. Y. Herald Tribune who has served an apprenticeship for tele on various radio shows, is essaying a format he has been using for some time in his daily columns. Briefly, he gets a tip on any subject and then checks its authenticity. It's an interesting format in that it illustrates what a newspaperman will go through before accepting any rumor as fact, and as an example of the kind of rumors that filter through to a working newspaperman.

Modus operandi calls for two-way telephone conversation, via use of a split screen, and then there is the usual dispensing of news and gossip.

In a situation of this kind, the bulk of the color and newsworthiness of this sh w depends on the calibre of the guests. In Margaret Truman, Gardner displayed a personable lady. He checked with her whether she's going to run for Congress. The lady said no, but so the phone call shouldn't be a total loss, he asked her about any romantic attachments, which have been the subject of a lot of speculation by columnists and very few oth

Gardner also queried Tammany leader Carmine DeSapio on various phases of the political scene, and he queried a masked femme on some aspects of what he termed the model's racket.

The setting gives the impression of a busy newspaper office. Gardner has a secretary, Marilyn, who seems like a perfect amanuensis, and the show attains a bustling atbecause that's what she is—his real-life secretary—and the show attains a bustling atmosphere that suits the columnist. *Jose.*

FRED WARING SHOW
With Ronald Reagan, others
Producer: Mort Abrahams
Director: Don Medford
30 Mins.; Sunday (7), 9 p.m.
GEN. ELECTRIC
CBS-TV, from N. Y.
(BBD&O)

Fred Waring, who is doing four shows on the "General Electric Theatre" series spaced over the next few months, fronted one of his typical musical sessions Sunday (7). These shows are not particularly exciting, but they are consistently tasteful and pleasant to take in a low-pressure entertainment atmosphere.

As usual the Waring stanza featured lush choral and instrumental arrangements with ballet accompaniments. The opening number, "Fanny," was static visually, but the pace stepped up with Waring's autumnal medley of Halloween, football, election day, etc., themes. These were handled imaginatively as was the Armistice Day motif around which a number of patriotic tunes were played.

Best thing on the show was the finale special production, "Grandma's Thanksgiving." This was a warm musical anticipation of the holiday in an ideal family setting. Waring handled the intros to each number in a neighborly style while Ronald Reagan, who's program supervisor of the GE series, was limited to a couple of brief lines at the show's outset.

The GE trademark was plugged vi a straight institutional pitch. *Herm.*

FACE THE NATION
With Sen. Joseph R. McCarthy, Ted Koop, William H. Lawrence, William Hines, Jep Cadoo, Frank Gibney
Producer-director: Ted Ayers
30 Mins., Sun., 2:30 p.m.
CBS-TV, from Washington

"Face The Nation" is CBS' answer to NBC's "Meet The Press." In fact it's more of an echo than an answer. Format of getting a "hot" political subject and a couple of bright newsmen on the panel to needle him is carboned on "FTN." Show differs only in that some of the inquisitors e picked up by remote from scattered points around the country otherwise it's a duplicate except for the panelists.

Similarity between the two shows was pointed up on "FTN's" preem show Sunday (7) with its initial guest Sen. Joseph R. McCarthy. The junior senator from Wisconsin is always a coup for this type of layout and it was especially so for "FTN" since the issue of McCarthy's censure was to come up before the Senate the following day (Mon.). But "MTP" had McCarthy a couple of months ago when the Watkins' Committee first handed dow its report. Hence, the parrying on "FTN" was very much like that on "MTP." The queries again gave McCarthy an opportunity to sound off on the Committee's prejudice, the Democrats' prejudice, etc.

Ted Koop was the moderator for the CBS show and William H. Lawrence, N. Y. Times, and William Hines, Washington Star, tackled McCarthy from the home base in Washington and Jep Cadoo, International News Service, and Frank Gibney, Newsweek, were picked up from Indianapolis and New York, respectively.

Show is rebroadcast at 10:30 p.m. the same evening by CBS Radio.

The McCarthy soundoff gave the dailies some good copy the following day and most of the stories threw in a plug for CBS-TV. Maybe that's the point of the whole series. *Gros.*

SURPRISE PARTY
With Bailey Goss, Phyllis Leftwich
Producer: Brent Gunts
Director: Ed Sarrow
30 Mins.; Sat. 7 p.m.
NATIONAL BOHEMIAN BEER
WAAM, Baltimore

WAAM's "Surprise Party" is an indication of how network programming ideas can be adapted into creative channels on a local level. Without being uncomfortably imitative, this locally packaged format parallels some features of Ralph Edward's "This Is Your Life."

Each half-hour presents three birthday, anniversary or special event celebrants who were nominated by friends or relatives. Though the surprise element seems implausible when the celebrants are shown arriving at the studio in a taxi, they are purportedly not tipped on what is to happen. Once on camera, host Bailey Goss entertains them with vintage photos and anecdotes in the vein of the Edwards package. Subsequently, the couple who nominates the cele-

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Tele Follow-Up Comment

Lucille Fletcher, who wrote "Sorry, Wrong Number" for the radio version of "Suspense" some years back and has since adapted it for picture and stage presentations, finally molded the thriller for an hour-long tv adaptation via CBS-TV's "Climax" last Thursday (4). In doing so, she created a new characterization for the bedridden victim, changing her from a middle-aged neurotic to an attractive but dumb blonde with a penchant for men younger and more attractive than her rich hubby.

While the changeover provided a good motive for the husband, it left little in the way of a chance for real emoting for the intended victim, played on "Climax" by Shelley Winters. Latter's interpretation was spotty and muddled, and this, together with an altogether humdrum production, took all the suspense and most of the interest out of the play. Miss Fletcher might have done well to let well enough alone.

There's little room for mishaps in a thriller. The one important object to build suspense, and any diversions distract from this object. But under Allen Reisner's direction, there were plenty of distractions—a mixup in lines by Miss Winters, which she managed to cover to some extent, off-screen sounds from the set, and poor camera switching that reduced the suspense to a mi imum. Result was more of a routine hack job than the thriller "Sorry" might have been.

It all Miss Winters' show, but by virtue of the characterization provided her, she was unable to do much with it. Supporting cast showed only briefly, and Paul Guilfoyle was properly menacing as one of the conspirators, Nesta Paiva okay as the husband who orders the murder and Lillian Bronson good as the housekeeper. Reisner's direction was ill-conceived and poorly executed. Bretaigne Windust's production failed to get the varied elements in their proper places. *Chan.*

Imogene Coca, after a series of false starts with her own NBC-TV session, on Saturday (6) finally had a vehicle in which she showed her potential. The major part of this display was a satire of "Rear Window" which gave her a chance to show her virtuosity in a show that had good comedy direction and a sense of logic in displaying the various facets in Miss Coca's comedic abilities.

Much of the pickup in the display was due mainly to the helming by Ernest D. Glucksman, who came in from the Coast to do this session, Glucksman endowed the display with a lively pace and a sense of cohesion which had been missing in many of her previous installments since she went into business for herself.

Miss Coca played the various characters as viewed through the telescopic lens by the immobilized photographer, in this instance essayed by Wally Cox. She had a chance to be a nagging wife, a ballerina, and a Miss Lonelyheart. She had a wide range and she did well in each segment. *Jose.*

There are few pair-ups in tv who work as well as Milton Berle does with Martha Raye. Considering they're not an official team, their harmony is all the more remarkable. It's rare also that bigleague comedy singles can merge their talents so strikingly, thus suggesting a professional warmth between them on which great two-acts are built. Let the hamolas vie for the lines and the cameras—not this twai. What made last Tuesday's (2) NBC-TV consolidation come through with finer precision than might otherwise have been the case is the fact that Berle is ever willing to play self-effacing straightman on his own show; he did for Miss Raye, at any rate, and has done it before with Bigmo and others as his guests (in a slot that is half as much Raye's as Berle's in view of her 10 shows this season for Hazel Bishop against his 20 for Buick).

It was a show some pegs away from being slick and smart, but nevertheless maintained good pace and interest via the storyline plus some laughmeter cracks and situations appropriately of the non sequitur variety. Framework for the hour, romp was a throwback to the history books, a kind of "Berkeley Square" with a clown alley built in. Idea stemmed from Berle's "manager," Fred Clark, who challenged Miltie & Martha to tool up for the flashbacks to prove that, whatever the age, they'd still be wedded to greasepaint. So the two stars and the troupe consisting of Arnold Stang, Nancy Walker, Charlie Applewhite and even Miss Raye's alde-de-mugg, Rocky Graziano, got involved in the ancient history with the accent more on costumes and decor—and very fitting, too—than on the material. There were a few clever admixtures, however, such as a "Ballin' the Jack" musical menu in French idiom as part of the carryout latching on to the Court of King Louis XVI, with Miss Raye as Marie Antoinette and Berle as you-know-who. Here, as elsewhere, the text was alive to the fact that this was Election Night, with Stang's Robespierre rigged to the ballot theme.

Berle & Co.'s Columbus-discovered-America skit had its fun moments, though too few of them, but the stanza sparkled again as Berle played Pharaoh in 4000 B.C., with Miss Raye and the supports. Pyramiding the sketch into a neat closer on the way-back-when route. For the finish proper, the two mainmost masts appeared as their regular contemporary characters in "That's Entertai ment" chirping.

Ruth Gilbert, the Max of the series, was involved in a running gag which she telecast elections returns offbeat, with her delicate condition being hidden behind props as per custom in recent weeks. (The jury is probably still deliberating re one fast exchange on the show. The dialog went like this: "Radio is the mother of television." "Who's th father?" Berle: "Television never had a father.") *Trau.*

Ed Sullivan presented a very enjoyable hour on his "Toast of the Town" on CBS-TV last Sunday (7), in a show well up to par. Columnist-emcee dedicated the program to the disk jockeys of the country, but it was as much a toast to Broadway as anything else. Eddie Fisher roamed through a make-believe Shubert Alley, gandering the billboards of the new legit shows, and singing "Fanny" from the new hit of that name, and "Hey There" from "Pajama Game." He also included "Swanee" as bouquet to Judy Garland and "Star Is Born."

Dane Clark and Don Taylor, assisted by other cast-members, did several scenes from their current war-drama, "Fragile Fox," the telescoping of the various sequences making for a taut, highly dramatic offering.

For added variety, there was gracious Kitty Kallen to sing a couple of attractive hits, and the Mills Bros. to reprise snatches from their bests of long ago. This auditor would have preferred one full song to the bits from several, but the turn made for pleasant nostalgia. Fisher was also back at the program's close to score with "Count Your Blessings."

Evening's spotlight, however, was stolen by a comic unfamiliar to U. S. audiences, the Britisher Richard Hearne, in two offbeat, amusing bits. First, a shot of an old gent dancing the British Lancers with a phantom set of partners, was funny enough. Second sequence, called "Passing Out Ceremony," with Hearne playing a collegian toasting his graduation i champagne, not only had the audience hysterical, but Sullivan, spieler Julia Meade and all the other pros doubled up with laughter. A brilliant acrobat as well as comic, Hearne was priceless.

Commercials for Lincoln-Mercury didn't seem to monopolize the program, as on other occasions, while getting in their effective "sell" just as potently. *Bron.*

Ed Murrow managed to do a lot for the fishing industry during his "Person to Person" conversation pieces on CBS-TV last Friday (5) with Benny Goodman and Supreme Court Justice William O. Douglas. It could easily have been called "Sea It Now" except that most of the Izaak Walton chitchat seemed to turn on the babbling brooks as reservoir of the varities of delectable trout. Quite apparent, too, that Murrow himself is an aficionado of finnyland, to judge from hi back-and-forth "angling" with the contrasting eminents who were picture-windowed — BG from hi Stamford, Conn., home and the high courtsman from his Washington, D. C., bachelor cubbyhole.

The clarinetist, surrounded by his wife and two daughters, was also prodded into a couple of quickies on the music biz, particularly jazz vs. longhair audiences, with no surprise in the statement that the jazzophiles are much more enthusiastic in their reaction. Couple of okay fillips, too, in BG's clary to older daughter's 88 as

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WEBS LOVE BRICKER BLACKOUT

TV's Vexing Studio Space Problem

NBC-TV has a serious studio space problem on its hands these days—about as serious as it has ever been—particularly as it relates to daytime programming. Things are so bad that the web is contemplating originating two separate cross-the-board shows from the same studio (8G, which also houses the Sunday night Philco-Goodyear Television Playhouse). Studio 8G now houses the Colgate-sponsored "Modern Romances," and it now looks like it'll be necessary to strike off another set in the same studio for the "First Love" cross-the-border which was brought up from Philadelphia.

NBC meanwhile has been sending out some scouting expeditions to explore theatre availabilities in Manhattan, but apparently no one wants to yield any properties. (Ironic aspect of situation is that NBC, as with all the tv networks, found themselves relinquishing some valuable legit houses and turning them back to their owners a couple seasons back when the initial live-to-film scare indicated that the webs might be stuck with them.)

Present serious shortage items from new daytime live entri and the flock of Saturday morning shows on tap, including the Paul Winchell-Jerry Mahoney half-hour, the new Dunninger and Happy Felton shows and the possibility of NBC-TV acquiring "Space Cadets" for Kraft. Moving "First Love" up from Philly, coupled with the Colgate brace of "Feather Your Nest" and "Modern Romances" as added starters, have all contributed toward the daytime squeeze.

There has been talk, too, that "Lux Video Theatre" may move east because of a need for tv scripters, but where NBC would house the show is anything but settled business.

Pitt's Deejay Civil War

Jill Corey, Applewhite Bookings Cue Charges Of Agreement Violation

Pittsburgh, Nov. 9.

Civil war among three of the town's leading disk jockeys, and along with it boycotts of records by certain vocalists, was narrowly averted here last week as a result of a tv show on which Jay Michael, WCAE; Barry Kaye, WJAS, and Art Pallan, WWSW, re featured as the rotating emcees.

Program is called "Lullaby in Rhythm," over WDTV Thursday nights at 11:15 for half an hour, and it recently changed its format whereby Bob Parks, m.c. for th last year, had to pull out on account of his production chores at KDKA and the Thrift Drug Co., sponsors through its agency Friedman & Rich, signed Michael, Kaye and Pallan to take over, each every third week.

Understanding was that the three platter-spinners were to use as paid guest talent whatever ingers were in town working in clubs at the moment or here on record promotions. Michael was the opener in the new series and last week it was Kaye's turn and when he announced that Charlie Applewhite, of the Milton Berle program, and Jill Corey were flying in from New York as his first guests, the next thing to hell broke loose. Both Michael and

(Continued on page 42)

Politz Pre-Test Starts This Week

Washington, Nov. 9.

Active pre-testing of the new video circulating audit and measurement plan is to begin this week by the Alfred Politz Research organization of New York. It's expected that the test in the first community will be completed and data compiled by mid-December.

The study was initiated and developed by the National Assn. of Radio and TV Broadcasters. However, Robert D. Swezey, chairman of NARTB's Circulation Implementation Committee, said last week he expects that a separate all-industry tv audit authority will be formed. Such an authority would be financed by the industry an independent basis and perform measurement work on a permanent periodic schedule.

The new methodology, developed by Dr. Franklin Cawl of New York, will be checked against viewing meters attached to tv receivers in mple homes. These meters, devised by the electronics industry, record n tape the exact time a set is in use and the channels which are tuned in.

Set 'Face It' Faces

Joan Blondell and Betty Furness have been pacted for "Let's Face It" on NBC-TV's "Colgate Comedy Hour" Nov. 21, with male lead not yet set. "Face" was Danny Kaye's Broadway starrer and Bob Hope's Par pic.

This would mark Miss Furness' telemusical debut.

White Collarites In Pix Move Into TV Via ABC-Par

Pushing the door ajar via ABC-Paramount, with its dual tv and theatre allegiance, Local H-63, the New York white collar film union, is making its first effort to unionize office workers in the television field. An organizing campaign got underway at ABC-Par 10 days ago and, according to Russel Moss, biz agent of the IATSE affiliate, "it's a little too early to prophesy the outcome but the results so far are encouraging."

Local H-63 represents the N. Y. white collarites of all the film companies, the exchanges, the labs, and most of the large theatre chains. The United Paramount Theatres homeoffice has been one of the main holdouts so far, and the new drive is aimed to corral the theatre employees as well as the tv staffers.

This is the first move to organize the office employees in the television field. Local H-63's efforts, therefore, will be watched with more than passing interest by the networks and the vidpix producers.

Meanwhile, the IA white collar union has completed an rganizing campaign at National Screen Serv-

(Continued on page 44)

COL'S OKAY TO LUX ON PIX PROPERTIES

Hollywood, Nov. 9.

Columbia Pictures has agreed to permit its pix properties to be adapted "Lux Video Theatr," third major filmery to sanction such teletranslations.

Cornwell Jackson, v.p. of J. Walter Thompson agency here, is currently clearing property rights of Columbia product following studio's okay. Previously, Paramount and Warner Bros. had okayed Lux adaptations of their pix on the hour-long NBC-TV show.

SEE DEM WIN AS B'CAST BREATHER

By JACK LEVY

Washington, Nov. 9.

Change in party control over the next Congress is almost certain to affect the broadcasting industry. Chances are with Sen. John W. Bricker (R.-O.) going out in January as chairman of the Senate Interstate Commerce Committee the networks will breathe easier.

Bricker will be succeeded by Sen. Warren G. Magnuson (D-Wash), who is likely to call for an evaluation of the current network probe pushed through by Bricker. Magnuson may decide that a study of network operation is needed but for different reasons than those believed to have motivated Bricker. Latter blamed web commentators for defating his amendment to limit the President's treaty powers.

Whether former Comr. Robert F. Jones, who was appointed by Bricker as majority counsel for the network investigation, will continue on the study is to be determined. Jones, also an Ohio Republican, has been openly hostile to the networks in proceedings before th FCC. It is unlikely that if he stays with the inquiry he will play a dominant role. Harry Plotkin, former FCC assistant general counsel, would doubtless become majority counsel for the inquiry if it is continued under Magnuson. His approach to a study of the networks would be more objective than Jones'.

Democratic control of the Committee is also likely to affect FCC operations, particularly in handling of UHF problems. Although Sen. Charles E. Potter (R-Mich) was ready to attack the UHF problem, after hearings by his subcommittee, he was never permitted to issue a report on the subject. Magnuson may resurrect the UHF inquiry. Sen. John O. Pastore (D-R.I.) is slated to succeed Potter as chairman of the subcommittee on communications.

McConnaughey Opposition?

It's possible the Democrats may oppose confirmation of George C. McConnaughey as chairman of the FCC. McConnaughey received a recess appointment as commissioner a month ago. It was not expected that the Senate would act on confirmation until it meets in January. But Bricker has already called a hearing for today (Tues.) to consider the nomination although the Senate did not convene for the special session on McCarthy censure until yesterday. (In fact, Bricker issued his statement on the hearing before the nomination was submitted. But he had called on the President beforehand).

In explanation of the short notice of the hearing, Bricker said he has to leave for Australia tomorrow (Wed.) with a Congressional group studying atomic energy. He said McConnaughey, whom he had appointed as chairman of the Ohio Public Utilities Commission when he was Gevornor

(Continued on page 42)

AFTRA Strikes WMAL in D.C.

Washington, Nov. 9.

Radio and television stations WMAL and WMAL-TV were struck today (Tues.) by the American Federation of Television & Radio artists. Stations, which are owned by the Evening Star and are ABC affiliates, continued to operate by using network programs i place of the shut-down local shows.

An AFTRA spokesman said the union's New York office had been notified and would take steps to shut off the flow of live net shows in excess of th normally carried by WMAL.

P&G Moves In On 'Lucy', 'Topper', 'Husband' In Co-Sponsor Deals

Jackie's New Career

Jackie Cooper has been doubling from his current "King of Hearts" legiter into the control rooms of tv shows, where he can be found these days making copious notes. The extra-curricular activity strictly on his own.

He wants to be a tv director.

Hollywood, Nov. 9.

Growing trend toward sharing sponsorship on high budgeted tv shows took a startling turn this week when it was learned that "I Love Lucy" and two other highly-rated CBS comedy shows will give up half their time to Procter & Gamble starting first of the year. Others are "Favorite Husband" and "Topper."

It is considered significant that two of the clients are cigaret makers: Phillip Morris for "Lucy" and Camels for "Topper." International Silver and Simmons mattress co-soponsor "Husband." This touched off speculation that the cancer scare may have cut into P. Morris sales and forced a tightening of the tv budget. It is not known whether International Simmons is dropping out.

P & G sharing will take Morris off the hook for around half of the time and talent costs of $2,500,000 for the 39-week season; Camel around $2,000,000, and either Simmons or International around $1,000,000 for its half-share.

P. Morris has sponsored "Lucy" since its inception four years ago and it comes as a surprising move that it will share half of the sponsorship of a show that has topped every rating list almost from the outset. Despite the vast audience attracted by "Lucy," P. Morris sales have never risen above fourth place. At one time, Alfred Lyons, topper of Morris, made an appeal to televiewers to buy more of its cigarets to support the expensive "Lucy."

William S. Paley, CBS board chairman, now in Hollywood for program discussions with Harry Ackerman and Guy della Cioppa, program veepees for tv and radio, respectively, declined to comment on the significance of P & G's sharing arrangement on the three shows because it came as news to him and he wanted more time to study the reasons behind it.

AFTRA Steps Up Network Talks; No Strike Prospect

Although AFTRA's radio-tv contracts with the networks end next Monday (15), there's no immediate prospect of a strike against the webs, George Heller, the union's exec secretary, said this week. Negotiati , which have been going on sporadically for the past three weeks, will be stepped up this week, and if what Heller called "signs of progress" continue, the union will allow the negotiations to spill over the contract period without any strike action.

Heller said that while there hasn't been any actual progress in the talks, there were signs that they would go smoothly. He wouldn't elaborate, but his comment indicated that both the union and the webs were in more conciliatory frames of mind than in the past. Union is seeking, among other things, a non-contributing pension and welfare plan to which employers would contribute 10% of the actor's gross payments, and a 20% cross-the-board increase in network radio and tv shows.

While th union-management talks have been going on, the industry itself has been meeting to present a united front on the pension plan, with wide areas of disagreement reported among the webs as to a suitable proposal to the union i the let's-get-down-to-work last-minute negotiations.

STRIKE-BOUND MUSIC STATION IN PERIL

San Francisco, Nov. 9.

KEAR, the strike-bound "good music tation" in nearby San Mateo, will suspend operations unless its listeners join the "Friends of Good Music," a "non-profit society" formed to operate the station for the duration of the joint NABET-IBEW-AFTRA strike against it.

Steve Cisler, president of the station, made the announcement in a special broadcast last night (Mon.). He said union pressure forced over 30 accounts to drop from the station, leaving only 10. A previous appeal for funds from listeners in the course of the six-week strike brought in $11,272 from 1,420 listeners. If the new appeal is successful, KEAR will operate as a non-profit station for the duration of the strike and then return to normalcy. If it's unsuccessful, it will suspend operations to reorganize later along different program lines.

Finer for Dinah

Dinah Shore's Chevrolet show will add 15 minutes on Nov. 23 (Tues.) for one-shotter dramatizing the 50,000,000 car to come off the General Motors line that morning. Curtsy from J. C. Swayze's "Camel Caravan" will be the two-a-week singer the 7:30 to 8 ride on NBC-TV.

"Magic figure" car will be a Chevvy (natch), with event to be filmed for inclusion on sh w, and special guests planned as additional hypo.

TV Spec to Salute O'Seas Press Club

NBC-TV's Dec. 13 (Monday night) spectacular will be a trailer-salute to the Overseas Press Club coinciding with latter's dedication of its new clubhouse in New York. Apparently the sky's the limit on this third "Producers' Showcase" under the Fred Coe banner, with name members of the fourth estate group, regardless of their network identification, brought into focus. For instance, Bob Hope (NBC) will split the emcee chores with Edward R. Murrow (CBS), and among other scribe-and-describe principals will be John Daly (ABC), Bob Considine (INS, et al.) and top byliners of the wire services. Already booked is Sid Caesar, with additional star value in the making.

There'll be half a dozen writers involved, with Carl Sandburg working on a piece for the dedication ceremonies and Robert E. Sherwood to do a vignette. Richard Rodgers will contribute his own music and is skedded for an appearance. Included in the entertainment phase of the format will be ballet briefie, an original pas de deux enacting "copy boy" and "copy girl" in a newspaper's city room peopled by journalistic names playing themselves.

Chas. Powers to McC-E

Vet tv director Charles Powers joins McCann-Erickson next week (15) as chief of live commercial production. Powers, currently directing NBC-TV's "First Love" soap strip, produced "Welcome Travelers" last year in Chicago for Procter & Gamble.

Pri to freelancing, he was an exec producer at Dancer-Fitzgerald-Sample.

"...finest election

"...



upper left: *John Cameron Swayze, from Los Angeles*
upper right: *Jim Fleming, from Chicago*
lower left: *Richard Harkness, from Washington, D.C.*
lower right: *Bill Henry, from New York City*

coverage I've ever seen..."

VICE PRESIDENT RICHARD NIXON

a model of fairness..."

SENATOR PAUL DOUGLAS

NBC-TV planned its election-night coverage to provide the fastest, the fairest and the most dependable news of last week's exciting balloting.

Part of the reward came in the form of two messages. The first was a telephone call during the telecast from Vice President Richard Nixon. *"The finest election coverage I have ever seen. You are to be complimented. It is particularly excellent coverage because of the objective reporting,"* said Vice President Nixon.

Then from the other side of the political fence another message came in, this one from Senator Paul Douglas. *"No one could have been more fair than NBC. It was a model of fairness,"* said Senator Douglas.

So much for fairness. Vice President Nixon also said: *"It is the finest technical job I have seen...the split-screen method of reporting is tops."*

You saw the four-way split-screen, didn't you? It brought into your living room for the first time a continent-wide editorial conference. This engineering miracle made it possible to see and hear on one screen four top NBC news editors, in New York, Washington, Chicago and Los Angeles. You sat in as they met around an electronic round-table and pieced together their inside regional information to give you a detailed and informed national picture. You *knew* what was happening, all across the nation.

The press echoed the Vice President's words. *"Technical legerdemain that had engineers holding their breath,"* wrote Harriet Van Horne in her Radio-TV column in the New York World-Telegram and Sun.

THE FINEST...MODEL OF FAIRNESS...TECHNICAL LEGERDEMAIN...words we are proud to hear. Put them together and they testify to the leadership and the distinction that NBC brings to television, accomplishments that have won NBC-TV an average evening audience 25% greater than that of the next network, or nearly 1½ million more homes.

NBC television

a service of RCA

BABIES C.O.D.
With Ned Calmer, others
Producer: Jay McMullen
Reporters: Don Kellerman, others
45 Mins., Mon. (8), 10:15 p.m.
CBS, from New York

There's a school of thought which takes the position that a dramatic treatment of a real-life situation has more impact than a straight documentary on the topic. 'Tain't so. Not, at any rate, if the documentary goes straight to the heart of the matter and deals with the people involved. On "Babies C.O.D." CBS' expose of the baby market, the sobbing voice of an unwed mother who can't get her baby back, the consciously-restrained voice of a woman who had one illegally-purchased baby become blind and another taken away—no actors could simulate them, no script could possibly pack the emotion they exhibit.

"Babies C.O.D." was another in the series of continuing documentaries produced by CBS' featured projects unit (no longer named that now that radio-tv news are combined) and presented on an intermittent basis. This was probably the most powerful the web has ever done. Story of the black market babies is not new—there's been newspaper and magazine coverage a'plenty. But it's ver been presented in such striking, human terms. Producer Jay McMullen and reporter Don Kellerman could retire after this one and still merit the lasting gratitude of the listening public.

There were the usual statistics, of course, via interviews of welfare service officials. But these were secondary to the stories of people. There was a taped interview with a childless couple who, turned down by legal adoption agencies for no apparent reason, turned to the black market, only to have one baby turn out blind and a second returned to its natural mother. There was a short talk with a convicted black - marketeer, who turned the blame on the apparent heartlessness of the legal agencies. And there was a hidden-microphone interview by a pregnant CBS staffer with a black-market doctor, who told her all the techniques for getting rid of an illegitimate child without expense or embarrassment to herself.

The real heartwringer, though, was the in-person story of an unwed mother, who, turned away by legitimate welfare and unable to support herself, went to the black market. She had the baby and had it taken away, but after many sleepless nights, tried to get it back and was presented with phony death certificate. No dramatic approach could have rivalled the obvious heartbreak of the mother, and, incidentally, t e l e v i s i o n couldn't have done the job that radio did on this program. This was something that only radio can do, and CBS did it in spades. It's about time that the network threw its full promotion facilities behind these documentaries, and that includes television spots to get the widest audience possible. "Babies C. O. D." is worth at least a few well-promoted repeat exposures.

Ned Calmer did a fine job as narrator; Alfredo Antonini's execution of Ben Ludlow's music was good and the entire show had the aura of bigtime professionalism about it that alone can retain network radio's position as an important entertainment-communications media. *Chan.*

AT HOME
With Mary Dorr,
30 Mins., Mon.-Fri. 2:30 p.m.,
Participating
WFIL, Philadelphia

There's nothing wrong with "At Home" that a new blueprint couldn't fix. The hostess Mary Dorr is gracious and charming, but the plans for entertai ing need a shakeup. The session opens with closeup of Mrs. Dorr asking viewers to come in and join her in her living roo . The three visitors sit about the large set, evenly and widely separated; three strangers who only mix with the hostess are introduced to the audience, but not to each other. They sit and bide their time until spoken to.

Mrs. Dorr has the knack of coming through strongly, without seeming to try. Not depending on glamor or brashness, with none of the prickly quality of most femme interviewers, she nev takes the play away from her guests.

On frame caught, a representative of the Sun Life Assurance of Canada spoke on value of talking things over with an agent when planning financial future; veterinarian expounded about four of the 92 diseases communicable from animals to man, and an architect showed slides of the "House of the Week," a regular feature. If there were a crying need for another interview show for free pitches, then the three-a-day format would be justified. *Gagh.*

Radio Followup

Topical problem of juvenile delinquency is getting a going over by the New York Times' radio outlet, WQXR. A seven-part weekly series covering that subject was inaugurated by the station Monday (8). Series is being aired over Alma Dettinger's cross-the-board stanza, "Other People's Business." Her usual half-hour stint has been expanded to 40 minutes for the Monday sessions.

Show's format has Miss Dettinger interviewing authorities on juvenile delinquency. Her guests on i itialer were Dr. Adele E. Streeseman, a practicing psychiatrist and consultant for the Youth Consultation Service and the Women's Prison Assn., and Mrs. C. Frank Naumburg, vice chairman of the Women's City Club Youth and Law Committee. Latter reported on the work done by her group, while former gave an interesting analysis of the psychological aspects behind juve waywardness.

Dr. Streeseman cited poor parental care as the major cause of juvenile delinquency. She also tagged alcohol and the availability of transportation as other important factors. Another view expressed by her was that the punishment should fit the personality and not the crime. Opening show, incidentally, was subtitled "Youth and Crime in New York City."

Future lineup includes "Resources For Prevention," "The Child in Juvenile Court," "The Youth in Criminal Court," "Treatment and Rehabilitati ," "Institutional Care" and "As I See Delinquency in New York City," a summation of the series by Kenneth Johnson, dean of the N. Y. School of Social Work, and Mrs. Thomas Philips, chairman of the WCC Youth and Law Committee. *Jess.*

'Closer' Closes

ABC-TV is dropping "Come Closer," the Jimmy Nelson panel segment, after its first 13-week cycle is completed Dec. 13. Show would have had to make way for "Reader's Digest" come Jan. 10 when "Digest" preems for Packard-Studebaker, but the network will fill the intervening three weeks with film.

"Closer" was placed on the web this fall as a "must" sustainer by virtue of a deal set with Nelson last spring. Web couldn't sell the show in the time it's been on the air and consequently is letting it go altogether rather than switching it to a different time period.

IT'S A WOMAN'S WORLD
With Dick De Freitas, Aime Gauvin
Producer-Director: Sam Dann
60 Mins., Mon.-thru-Sat., 11 a.m.
Participating
WMGM, N. Y.

There's little to distinguish "It's a Woman's World" from the average deejay stanza. Whether the N. Y. hausfrau is going to buy sugar substituted for substance is highly questionable. Dick De Freitas and Aime Gauvin, who didn't come across in the launcher (8) as distinctive personalities (from each other as well as from competing d.j.'s), depended on lazy delivery and sticky pipes in pseudo romantic motif.

De Freitas and Gauvi were adept at clipping off a series of words that had continuity but no particular meaning — and that throughout the entire half-hour heard. The new casing's (the second so far under the Art Tolchin aegis) major contribution was the standard but listenable collection of disks. Some of those easily recalled were "Valencia," "Auf Weidersehn," "Count Your Blessings," etc.

Continuing as an objection is utilization of two gabbers when there isn't enough of interest for one to say. Tonally, these particular voices bear too much similarity as well. *Art.*

OUTLOOK
With Wayne Collins
10 Mins.; Mon.-thru-Fri., 9:30 .m.
KGMB, Honolulu

What Wayne Collins, top newscaster on a top bracket station, is attempting to prove with his nightly "Outlook" is an eyebrow-raiser. It's a commentary show debunking—or at least skirting around the edges of—the local scene.

Accepting that premise, some of his programs seem sure to set up reactions that stamp the top drawer scripting and voicing as "controversial." Program seems sure to win listeners, though goodwill is another matter.

There's an unfortunate chip-on-the-shoulder tone to Colli ' choice of words. He either is a shrewd student of word semantics or he needs an elementary course in that subject. Even though he never quite draws a bead on the crux or each problem or situation he discusses, his comments are stimulating and add up as interesting listening.

Could be Collins is simply trying to encourage John Public to think for himself and not blindly swallow propaganda. It's an admirable aim but isn't it equally true that a crusader unconsciously becomes a propagandist for his own opinions? *Walt.*

Add Rating Confusion

Last week American Research Bureau made its top tv program ratings available as per first-week-in-October measurement. This week, the Nielsens covering the fortnight to Oct. 9 are ready for the "look and see what we did" crowd. Strangely enough (or is it?), of the six on the Nielsen Top 10 which didn't make it on the ARBs, all of them are NBC shows, with only the Martha Raye show not applicable to weekly exposure (although Milton Berle is not "regular" either, with 20 shows for season). The only point at which the two services happen to coincide is the down-the-middle fifth with Jackie Gleason unanimous in that spot and with scores only about four points apart. Differing in positions but with figures fairly close in both measurements are "I Love Lucy" and "Dragnet." CBS made it 8-for-10 on ARB, with NBC 7-for-10 in Nielsen's reckoning.

Coincidentally, and on the theory that the No. 1 market of the country, New York, with perhaps 10% of the nation's telesets, is strategic in the national ratings, the Gleason show was posted No. 1 on ARB's Gotham scoreboard, with a 56.2 that ran past "Lucy" for the first time since February, 1952. (Period is for second week in October.) "Lucy" racked up 53.1, had never been topped in N.Y. on the ARBs, and before the latest rating had never fallen below a 60. ARB points out, by the way, that the October study indicates a higher percentage of total tv sets in use in the area, but that individual programs are rating lower than they have the past. Current N.Y. scores range from the 56.2 Gleason high to the 31.3 "This Is Your Life" low in the Top 10, while last year's rresponding period ranged from 66.7 to 40, ith latter figure the ii imu needed heretofore for inclusion in the charmed circle.

Of considerable interest is the half-hour "GE Theatre," which for Oct. 10 posted a national ARB of 35.4 to swamp the 19.2 of hourlong "TV Playhouse" in the competing 30 minutes. It the GE telepixer's third show of the season, with Ronald Reagan starring (he's usually the host) and opposite him was his wife, Nancy Davis. In mid-October of last year, "Playhouse" nabbed 41.9 to GE's 21.5, but latter's format was altered this season, with dramatics holding sway.

Here's how the previously printed ARBs and the latest Nielsens compare:

ARB		NIELSEN	
1. Toast of Town (CBS)	52.3	1. I Love Lucy	52.9
2. I Love Lucy (CBS)	52.1	2. Martha Raye (NBC)	51.3
3. Bob Hope (NBC)	47.7	3. Milton Berle (NBC)	49.7
4. Dragnet (NBC)	44.0	4. Toast of Town	45.2
5. Jackie Gleason (CBS)	41.0	5. Jackie Gleason	45.1
6. Godfrey, Friends (CBS)	36.9	6. Dragnet	43.1
7. I've Got Secret (CBS)	35.5	7. Groucho Mar. (NBC)	42.0
8. G. E. Theatre (CBS)	35.4	8. Comedy Hour (NBC)	37.9
9. Godfrey Scouts (CBS)	35.3	9. This Is Your Life (NBC)	37.8
10. What's My Line (CBS)	34.8	10. Caesar's Hour (NBC)	37.5

From the Production Centres

IN NEW YORK CITY

CBS prexy **Adrian Murphy** addressed luncheon meet of Texas Assn. of B'casters in Houston Monday (8) . . . **Lanny Ross'** 6:30 p.m. show on WCBS gets crossboard sponsor in Auto Mfg. Specialties . **Elizabeth Lawrence** ("Road of Life," etc.) on "Aunt Jenny" through Nov. 22 and currently understudying **Geraldine Page** in "The Rainmaker" on B'way . . **Peter Storer** tapped as CBS spot sales account exec, while **Edward G. O'Berst** has been named asst. research director . . . Industrialist-painter **John Myers** and thrush **Mary Ann Cohan** guesting on Mutual's "Manhattan Crossroads" . . Ex-baseball catcher **Joe Garagiola,** who's quitting the game for sportscasting, getting some hints watching **Vince Scully** in action on CBS' "Football Roundup."

James Rubessa to WMGM as scribbler-director . **Dr. Lee De Forest** feted last week at Fraunces Tavern by members of the De Forest Pioneers . **Paul Godofsky,** topper at WHLI, to assume a gab role on a special stanza observing National Radio and Television Week . **William J. Murray** to sales at H-R reps . . . WAAT now up to three stanzas weekly on "Hayloft Hoedown" with thrush **Tennessee Dawn** and **Lou Camis' Singing Riders** . . . "Music Magazine" returns to WQXR tonight (Wed.). Show scribbled by **Arnold Michaelis** . . First place in Broadcast Advertising's current "Best Salesman of the Month" contest is **Bill Dalton,** KOTA, Rapid City, S.D. . **Nancy Ranson** winner of Grumbacher Award in casein at Brooklyn Society of Artists' annual exhibit. She's wife of **Jo Ranson,** WMGM publicity chief.

Terpsichore Traffic. Or Harder's Harem: **Earl Harder,** traffic mgr., of WRCA-plus-tv, puts in the claim that surrounding him in the dept. are six unparalleled beauts in an eight-member sector. One of them, **Barbara Klopp,** was Queen of this year's Mike-Press-Screen dinner, and the others are knocking at the door for Miss and Mr. America titles. One trouble, though, across the hall from Harder is the administrative asst. to Peter Tintle, mgr. of NBC's guest relations dept. She's Mrs. Earl Harder.

"Caravan of WCBS Stars" opened Greater N.Y. Fund campaign at Macy's emporium yesterday (Tues.) via rallies on seven floors, with a station personality assigned to level. Included in the talent parade were **Lanny Ross, Bob Haymes, Joan Edwards, Martin Weldon, John Henry Faulk, Galen Drake** and **Jack Sterling.**

Mindy Carson featured at ABC's Plaza Hotel shindig for advertisers yesterday (Tues.) and oddly enough, she's not contracted to that or any other web, so the affair may have been an "audition" for the chantoosie . **Ed Kobak** installed last week as president of the National Society for Crippled Children and Adults . **Terry Van Tell** pacted by Musterole for 13 weeks on the ABC "Weekend News" package . . **Pegeen Fitzgerald** prepping a pre-Christmas one-woman showing of 35 of her oil paintings.

American Home Products Corp. has inked as bankroller of the Mutual Friday night session of the **Gabriel Heatter** 7:30 p.m. strip . . WOR's merchandising boss **Art Dawson** collected the Mennen Co. media merchandising award for '54 **Art Rust Jr.** has joined the WWRL merchandising staff.

IN CHICAGO

WBBM salesman **Jack Boswell** transferred to Radio Sales, New York, as eastern rep for the station . Indie WAIT now ensconced in its new Daily News Bldg. studios . . **Judith Waller,** Chi NBC's education and public affairs topper, awarded an honorary membership in the National Assn. of Educational Broadcasters . . **Virgil Reiter,** Mutual's midwest sales manager, into Gotham for homeoffice conferences . . . **Maynard Bertsch** airing his WLS "Dinner Bell" show from the Wisconsin Farm Bureau convention in Madison Tuesday (16) . **John Keown** producing two daily WMAQ strips featuring the Art Van Damm Quintet and hosted by **Henry Cook** . Keystone Broadcasting keeps adding to its transcribed affiliation string with 12 new outlets signed, bringing the total to 783 . WGN farm director **Norman Kraeft** named to the American Farm Bureau committee to pick winners of the bureau's distinguished service and citizenship awards . **Don Anderson** hosting a new disk session at 7 p.m. on WMAQ . . Evans Fur bought a trio of weekly segments of **Bill Evans'** eye-opener on WGN . . Actor **John Barclay** joined J. Walter Thompson's London office . . . Late switch has **Richard Orr,** ex-farm columnist, rather than **John Fink** taking over as the Chicago Tribune's No. 2 radio-tv writer, vice **Tony Remenih** who ankled the sheet to move to the Coast.

IN PHILADELPHIA

Gabe Millerand celebrating first anni on his late night KYW radio show . American Red Cross has cited WIP for outstanding support of organization's blood donor program . **Boake Carter, Jr.,** son of the late broadcaster, has started with WPEN as a news commentator . . "Marian Kemp's Kitchen" celebrates its sixth anni on WCAU-TV Nov. 16, under the continuous sponsorship of American Stores Co. Show started with two programs a week and was expanded across the board, Dec. 26, 1949 . **Charles Vanda,** v.p. in charge of tv for WCAU-TV, has accepted invite to speak at 10th anni of U. of Georgia's Radio and Television Institute, Jan. 26-28 . . **Bobby Shantz,** Athletics pitcher, will debut his own sports program on WPTZ, Nov. 20 . **Bob Horn's** "Bandstand" celebrates its second year on WFIL-TV, Nov. 13 . **Michael Ellis,** Bucks County Playhouse impressario, starts a nightly 10-minute tv show on WPTZ (8) tabbed "Tonight in Philadelphia."

IN MINNEAPOLIS

KEYD-TV, Twin Cities' fifth video station, going on the air Jan. 9, 1955, announced it has worked out deal with DuMont network so that latter, while furnishing many programs, will have no control over station's time. Among other things, station will run the same movie three nights a week, Tuesdays through Thursdays at 9 p.m. A new tv studio is now under construction by the radio station . . Changes in sales department of KSTP tv and radio find **Marvin L. Rosene** advanced from radio regional sales manager to general sales manager for both tv and radio; **Karl A. Plain,** formerly national sales manager, named radio sales development manager, and **William R. Brazzil** resigning as Minnesota tv sales manager to join WJIM-TV, Lansing, Mich., as general sales manager . . **Bill Lansing,** formerly of General Mills, joined WCCO to handle merchandising and special services . . . **Walter Cronkite,** CBS network personality, visited Bill Stevens, Minneapolis Star executive editor, here . . . Northwestern Federal Savings & Loan association inked for sponsorship of WCCO radio's Minneapolis Lakers' basketball games play by play broadcasts

IN PITTSBURGH

Bill Kelley, WDTV salesman, is the new commander of the Variety Club's American Legion Post . . . "Faith That Works," new Sunday night series at 10:30 over KDKA, has just been launched by Dr. Samuel M. Shoemaker, rector of the Cavalry Episcopal Church . . . **Kathy Senior,** tv model, starts her own radio show over WAKU in Latrobe next week. It'll run for an hour at 3:30 Monday through Friday afternoon, a combination phone quiz and platter session origi-

(Continued on page 44)

THE RESULTS ARE SPECTACULAR

1949.....average 28.3
1950.. ..average 33.9
1951.....average 29.7
1952..... ..average 26.4 against DANGER
1953.....average 23.2 against GLEASON
1954.....average 22.2 against GLEASON

6 YEAR AVERAGE 27.1 POINTS

THE PRICE IS SPECTACULAR

1/2 the price of most TV shows
1/20 the price of a super duper!

IDENTIFICATION AND SALES ARE SPECTACULAR

Ask OLD GOLD CIGARETTES!
Ask PET MILK!

THE ORIGINAL AMATEUR HOUR
Suite 902 — 1270 Sixth Ave., New York City

WILLIAM MORRIS AGENCY
1740 Broadway

Estimated Weekly Network TV Program Costs

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Set Construction, Commercial Announcements, Agency Directors, But Not Time Charges. Figures Are Gross, Including Agency Commission.

(Agencies listed by Initials are Batten, Barton, Durstine & Osborn; Dancer, Fitzgerald & Sample; Foote, Cone & Belding; J. Walter Thompson; Sullivan, Stauffer, Colwell & Bayles.)

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
All About Baby	DuM	$1,800	Swift & Co.	McCann-Erickson	Jules Power Prods.	Chi.
Gene Autry	CBS	22,000	Wrigley	Ruthrauff & Ryan	Armand Schaefer	H'wood
Morgan Beatty News	DuM	12,500	Miles Labs.	Geoffrey Wade	Scudder Boyd	Wash.
Beat the Clock	CBS	17,500	Sylvania	JWT	Bud Collyer Jean Hollander	N. Y.
Jack Benny	CBS	42,500	Lucky Strike	BBD&O	Hilliard Marks	H'wood
Milton Berle Show	NBC	90,000	Buick	Kudner	Milton Berle	N. Y.
Best of Broadway (Every 4th Week)	CBS	100,000	Westinghouse	McCann-Erickson	Martin Manulis	N. Y.
Big Payoff	CBS	15,000	Colgate-Palmolive	Esty	Walt Framer	N. Y.
Big Story	NBC	23,000	American Tobacco	SSC&B	Everett Rosenthal	N. Y.
			Simoniz	SSC&B		
Big Top	CBS	10,000	National Dairy	N. W. Ayer	Charles Vanda	Phila
Big Town	NBC	25,000	A.C. Spark Plug Div Lever Br	D. P. Brother SSC&B Mc-Cann-Erickson Ogilvy, Benson & Mather	Gross-Krasne	H'wood
Ray Bolger Show	ABC	42,500	Lehn & Fink	Lennen & Newell	Stanley Shapir Paul Henning	N. Y.
Boxing Bouts	CBS	22,500	Pabst	Warwick & Legler	Bill Warick	Var.
Break the Bank	ABC	23,000	Dodge Div. Chrysler Corp.	Grant	Herbert Wolf Jack Rubi	N. Y.
Breakfast Club	ABC	2,500 (¼ hour)	Philco Quaker Oats	Hutchi JWT	Cliff Petersen	Chi
Brighter Day	CBS	14,000	Procter & Gamble	Compton	Mary Harris	N. Y.
Burns & Allen	CBS	32,500	Carnation B. F. Goodrich	Erwin, Wasey BBD&O	Frederick de Cordova	H'wood
Red Buttons Show	NBC	40,000	Pontiac	MacManus, John & Adams	Ben Brady	N. Y.
Caesar's Hour	NBC	90,000	American Chicle Speidel Corp. RCA	D-F-S SSC&B Kenyon & Eckhardt	Leo Morgan	N. Y.
Camel News Caravan	NBC	6,000 (¼ hour)	R. J. Reynolds	William Esty	Francis McCall	N. Y.
Captain Midnight	CBS	7,500	Wander Co. General Mills	Tatham-Laird	Screen Gem	N. Y.
Captain Video	DuM	2,500 (½ hour)	W. H. Johnson Candy	Franklin Bruck	Frank Telford	N. Y.
Jack Carson Show (Once a Month)	NBC	37,000	Pontiac	MacManus, John & Adams	Mann Holiner	H'wood
Cavalcade of America	ABC	35,000	DuPont	BBD&O	Jack Denove Jack Chertok	N. Y.
Cavalcade of Sports	NBC	25,000	Gillette	Maxon	Ed Wilhelm	N. Y.
Chance of a Lifetime	DuM	10,500	P. Lorillard Lentheric	Lennen & Newell Cunningham & Walsh	Robert Jennings	N. Y.
Chronoscope	CBS	20,000	Longines-Wittnauer	Victor A. Bennett	Larry Le Sueur	N. Y.
Circle Theatre	NBC	25,000	Armstrong Cork	FC&B	Talent Assoc.	H'wood
Climax	CBS	40,000	Chrysler Corp.	McCann-Erickson	Bretaigne Windust	H'wood
Imogene Coca Show	NBC	42,500	Lewis Howe Co. Griffin Mfg. Johnson & Johnson S.O.S. Co.	D-F-S Bermingham, Castlei & Pierce Young & Rubicam McCann-Erickson	Ernest D. Glucksman	N. Y.
Coke Time	NBC	15,000 (Per day)	Coca-Cola	D'Arcy	MCA	N. Y.
Comedy Hour	NBC	60,000	Colgate-Palmolive	Ted Bates	Various	N. Y. & H'wood
Perry Como Show	CBS	50,000	Liggett & Myers	Cunningham & Walsh	Lee Cooley	N. Y.
Concerning Miss Marlowe	NBC	2,600 (Per 15 mins.)	Miles Labs. Procter & Gamble	Geoffrey Wade Benton & Bowles	Tom McDermott	N. Y.
Contest Carnival	CBS	6,500	Quaker Oats	Sherman & Marquette	Charles Vanda	Phila
Bob Crosby Show	CBS	40,000	American Dairy Englander Co. General Foods General Mills S.O.S. Co. C. A. Swanson Toni Co.	Campbell-Mithun Leo Burnett Young & Rubicam Knox-Reeves McCann-Erickson Tatham-Laird Weiss & Geller	Herb Allen	H'wood
John Daly News	ABC	3,300	Tidewater Oil	Buchanan	John Daly & ABC News Dept.	N. Y.
Danger	CBS	16,000	Block Drug Nash Kelvinator	Harry B. Cohen Geyer Adv.	David Heilweil	N. Y.
Dear Phoebe	NBC	34,500	Campbell Soup	BBD&O	Alex Gottlieb	H'wood
December Bride	CBS	27,000	General Foods	Benton & Bowles	Frederick de Cordova	H'wood
Ding Dong School	NBC	1,400 (Per 15 mins.)	General Mills Gerber Prods. International Shoe Wander Co.	Tatham-Laird D'Arcy D'Arcy Tatham-Laird	Frances Horwich	Chi
Disn yland	ABC	65,000	American Motors American Dairy Derby Foods	Geyer Campbell-Mithu McCann-Erickson	Walt Disney	H'wood
Paul Dixon Show	DuM	400 (Per 10 mins.)	Vitami Corp.	BBD&O	Roger Gerry	N. Y.
Dollar a Second	ABC	23,000	Mogen David Wi	Weiss & Geller	Jess Kimmel	N. Y.
Dragnet	NBC	30,000	Liggett & Myers	Cunningham & Walsh	Jack Webb	H'wood
Douglas Edwards News	CBS	30,000	American Home Prods. American Tobacco Avco Mfg. Corp. Pharmaceuticals, Inc.	Biow SSC&B Earle Ludgin Edward Kletter	Douglas Edwards Don Hewitt	N. Y.
Elgin Hour	ABC	42,500	Elgin Watch	Young & Rubicam	Herbert Brodki	N. Y.
Stu Erwin Show	ABC	28,000	Liggett & Myers	Cunningham & Walsh	Hal Roach, Jr. Roland Reed TV Prods	N. Y.
Ethel & Albert	NBC	18,000	Sunbeam Corp.	Perri -Paus	Thomas Loeb	N. Y.
Faith for Today	ABC	2,500	Seventh-Day Adventist Church of N. America	Rockhill	Faith for Today	N. Y.
Father Knows Best	CBS	32,000	P. Lorillard	Young & Rubicam	Eugene B. Rodney	H'wood
Feather Your Nest	NBC	2,500 (Per 15 mi	Colgate-Palmolive	William Esty	Jack Selden	N. Y.
Fireside Theatre	NBC	23,000	Procter & Gamble	Compton	Frank Wisbar	H'wood
First Love	NBC	2,400 (Per 15 mins.)	Andrew Jergens	Robert Orr	Al Morrison	N. Y.
Ford Theatre	NBC	29,000	Ford Motor	JWT	Screen Gems	H'wood
Four Star Playhouse	CBS	30,000	Parker Pen Singer	JWT Young & Rubicam	Don Sharpe	N. Y.
Jane Froman Show	CBS	11,500	General Electric	BBD&O	Byron Paul	N. Y.
General Electric Theatre	CBS	37,500	General Electric	BBD&O	Mort Abraham	N. Y. & H'wood
Jackie Gleason Show	CBS	72,500	Nestle Schick Schaeffer Pen	Sherman & Marquette Kudner Russel Seeds	Jack Hurdle	N. Y.

(Continued on page 35)

Twin Cities Dailies To Divvy Up WCCO In Bowout of CBS

Minneapolis, Nov. 9.

Twin Cities' daily newspapers all down the line now are very much in the tv and radio swim.

It's the result of the purchase by the Minneapolis Star and Tribune Company for $3,950,000 of CBS' 47% minority interest in local WCCO-TV and WCCO radio. The company publishes the city's only two dailies, the Morning Tribune and Evening Star.

This marks the Minneapolis newspapers' entry in the video and audio fields.

The WCCO-TV and WCCO radio's 53% controlling interest have been and will continue to be owned by Mid-Continent Radio-TV, Inc. One-half of the latter is owned by Northwest Publications, Inc., publisher of St. Paul's only two daili the Pioneer Press and Dispatch, in turn owned by the Ridder family which also has newspaper interests in other cities.

The other half of Mid-Continent is owned by the Minneapolis Tribune Co., a holding company of which W. J. McNally, former local newspaperman, is president.

It was explained that the present Star and Tribune Co. has no ownership in the Minneapolis Tribune Co., owner of half of th WCCO's 53% majority interest. However, the latter is a minority stockholder in the present Star and Tribune Co. stemming from the local newspapers' realignment in 1941.

The Cowles' Minneapolis newspapers do not accept liquor or beer advertising; the Ridders' St. Paul dailies do. WCCO tv and radio both carry considerable beer and wine advertising and, it's made clear, will continue to do so.

CBS-TV Plays Palsy With Parr as Bairds Get Lopoff Treatment

Dropping of the Bil & Cora Baird Puppets as a feature of CBS-TV's "Morning Show" was the web's way of palsy-walsying Jack Paar, who ringmasters the 7 to 9 ayemer. Paar was able to cut the puppeteers out from under via an updated pact with the network. He took over the reins in August after the show had been floundering since its preem last March. Although many reviewers figured the figurines as one of the stanza's top ingredients, Paar was anxious to people the crossboarder with his own talent components that worked with him prior to "Morning."

Armed with a newly created business manager, Paar apparently is in full charge of the show's destiny from here in, come low or high rating. The Bairds had six weeks to go on their CBS contract and won't lose any coin, but with only those few weeks to go, it was felt by many in the trade that the "dismissal" was "brutal."

As of this week (8), Paar added a French singer, Michel Allard, to regular troupe consisting of Charles Collingwood (news), Betty Clooney, Jose Melis and Pupi Campo. Elsa Maxwell goes in "social editor" on Tuesdays.

Clipp Clips TV Ads

Philadelphia, Nov. 9.

Consumption of beer or wine on tv commercials for showing on WFIL-TV will not be accepted after Jan. 1, General Manager Roger W. Clipp set the year's end as a deadline to permit agencies enough time to prepare new commercials.

"WFIL-TV is proud to number many beer and wine advertisers among our accounts," Clipp said. "This step cannot be regarded a a criticism of their commercial messages. This development stems from the growing feeling on th part of viewers that drinking beer and wine can, and should, be removed from the commercials." Two years ago WFIL-TV barred staffers from sipping wine or beer as part of the commercials.

High Price of Tint Creates Boom In Black & White Sets

Washington, Nov. 9.

High prices of color tv sets, while discouraging tint purchases, apparently are causing a boom in black and white sales. A report issued by the Radio-Electronics-TV Manufacturers Assn. last week shows that the industry is now producing at the rate of nearly 10,000,000 sets a year. September output hit a new record of 947,796 sets, based on a five-week work month.

Turnout for the first nine months of 1954 totaled 4,733,000 sets, of which only 14,538 were color units. Approximately 20% of receivers produced were equipped with UHF tuning.

Until recently, tv set production has been running substantially below last year despite the opening of new markets as a result of the lifting of the tv freeze. Even if the current high rate of output is maintained for the balance of the year, total trunout for 1954 will still fall short of 1953 when the industry produced 7,214,000 sets. This was only slightly below the record year of 1950 when the Korean war caused a buying rush.

Black and white set sales began falling a year ago when it became evident that the FCC would approve the current system of color video. Production during December, usually the best month, was less than half that of December of 1952. It was in December that FCC authorized NTSC color.

Production this year continued to reflect consumer waiting-for-color resistance until June when production for the first time exceeded the comparable month of 1952. Output has been pointing upward since.

Pitt's WDTV Goes Into Wrestling Biz on Own With Studio-Built Groans

Pittsburgh, Nov. 9.

The day in the future that's been visualized when heavyweight title fights might be staged in a tv center for an audience of several hundred million is going to be realized in a somewhat abridged fashion with the launching of wrestling on WDTV right from its studio. Channel 2 recently moved into the new Gateway Center and can accommodate an audience of more than 300, and they'll sit in—at regular admission—on the bouts.

Anchor Sanitary Co., which sponsors a late night movie on WDTV every Wednesday at 11:15, is bankrolling the idea on an experimental basis. For the present, wrestling will be a once-a-month attraction, with pix continuing for the other three Wednesdays.

Alex Bentley, well-known impresario in the grunt-and-groan business, will be the matchmaker and Wayne Griffin has sighed to come on from Chicago as the announcer and commentator. If wrestling works up the expected interest, Anchor may drop the movies altogether and stick to the mastodon-murdering on a regular weekly basis.

WGN-TV CLEARED IN RTDG CLAIMS

Chicago, Nov. 9.

National Labor Relations Board has rejected charges of unfair labor practices filed against WGN-TV by the Radio-Television Directors Guild. Chi regional board refused to issue a complaint against the station on the grounds of "insufficient evidence" to support the Guild's claims that several directors were discharged for union activities.

Station has refused to bargain with the Guild on an initial directors' pact, arguing that the cuemen are supervisory employees and therefore not subject to ization.

San Antonio—Wayne Kearl has been named new national sales manager here for KGBS-TV, according to Frank G. Huntress, Jr., prez of the Express Publishing Co., new owners of the outlet.

Estimated Weekly Network TV Program Costs

Continued from page 34

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
George Gobel Show	NBC	35,000	Armour	FC&B	Bud Yorkin	H'wood
			Pet Milk	Gardner	Ed Sobel	
Golden Windows	NBC	2,500 (Per 15 mins.)	Procter & Gamble	Young & Rubicam	Thomas Riley	N. Y.
Godfrey & Friends	CBS	60,000	Frigidaire	FC&B	Larry Puck	N. Y.
			Pillsbury Mills	Leo Burnett		
			Toni	Weiss & Geller		
Arthur Godfrey Time	CBS	2,250 (Per 15 mins.)	Bristol Myers	Young & Rubicam	Will Roland	N. Y.
			Frigidaire	FC&B		
			Kellogg	Leo Burnett		
			Lever Bros.	McCann-Erickso		
			Minnesota Mining	BBD&O		
			Pillsbury Mills	Leo Burnett		
			Toni	Weiss & Geller		
Greatest Moments in Sports	NBC	4,500	Mutual of Omaha	Bozell & Jacobs	Jerry Franken	N. Y.
Guiding Light	CBS	12,500	Procter & Gamble	Compton	Lucy Ferri	N. Y.
Hall of Fame	NBC	25,000	Hallmark Cards	FC&B	Albert McCleery	H'wood
Halls of Ivy	CBS	45,000	Intl. Harvester	Leo Burnett	William Frye	N. Y.
			National Biscuit	McCann-Erickson		
Hawkins Falls	NBC	2,588 (Per 15 mins.)	Wesson Oil	Fitzgerald	Ben Park	Chi
Home	NBC	2,450 (Per Participation)	Aluminum Co. of America	Fuller, Smith & Ros	Dick Linkroum	N. Y.
			American Greetings	Fuller, Smith & Ross		
			AVCO Mfg.	Benton & Boles & Earle Ludgin		
			Cameo Curtains	Friend-Reiss-McGlone		
			Glidden Co.	Meldrum & Fewsmith		
			Oneida, Ltd.	BBD&O		
			Peerless Electric	Hicks & Greist		
			Pepperell Mfg.	Benton & Bowles		
			Sawyers	Carvell, Nelson & Powell		
			Speidel	SSC&B		
			Sunbeam	Perrin-Paus		
			U. S. Shoe	Stockton, West, Burkhart		
			U. S. Tobacco	Kudner		
			Wesson Oil	Fitzgerald		
Honestly, Celeste	CBS	26,000	Bristol-Myers	Young & Rubicam	Joseph Scibetta	N. Y.
Bob Hope Show	NBC	90,000	General Foods	Young & Rubicam	Jack Hope	H'wood
Howdy Doody	NBC	2,085 (Per 15 Mins.)	Campbell Soup	Leo Burnett	Roger Muir	N. Y.
			Colgate-Palmolive	Ted Bates		
			Continental Baking	Ted Bates		
			Intl. Shoe	Henri, Hurst & MacD		
			Kellogg	Leo Burnett		
			Ludens	J. M. Mathers		
			Standard Brands	Ted Bates		
			Welch Grape Juice	Kenyon & Eckhardt		
The Hunter	NBC	30,000	R. J. Reynolds	Wm. Esty	Edw. J. Montagne	H'wood
I Love Lucy	CBS	40,000	Philip Morris	Biow	Jess Oppenheimer	H'wood
I Married Joan	NBC	30,500	General Electric	Young & Rubicam	P. J. Wolfson	H'wood
It's a Great Life	NBC	35,000	Chrysler-Plymouth	McCann-Erickson	Ray Singer Dick Chevillat	H'wood
I've Got a Secret	CBS	22,500	R. J. Reynolds	Wm. Esty	Gil Fates	N. Y.
Justice	NBC	28,000	Borden	Young & Rubicam	John Rust-Talent Assoc	N. Y.
Rocky King	DuM	10,000	American Chicle	D-F-S	Stark-Layton	N. Y.
			Pharmaceuticals, Inc.	Harry B. Cohen		
Kraft Theatre	ABC	25,000	Kraft Foods	JWT	Stanley Quinn Fred Carney Fielder Cook	N. Y.
Kraft Theatre	NBC	25,000	Kraft Foods	JWT	Dick Dunlap Maury Holland	N. Y.
Lassie	CBS	25,000	Campbell Soup	BBD&O	Robert Maxwell Assoc	H'wood
Pinky Lee Show	NBC	1,833 (Per part)	Intl. Shoe	Henri, Hurst & McD	Lee Wainer	H'wood
			Ludens	J. M. Mathers		
			Sweets Co.	(no agency)		
Robert Q. Lewis	CBS	18,000	Best Foods	D-F-S	Rai Purdy	N. Y.
			Doeskin	Grey		
			General Mills	BBD&O		
			Helene Curtis	Ludgin		
			S. C. Johnson	Needham, Louis & Brorby		
			Miles Labs.	Geoffrey Wade		
			C. A. Swanson	Tatham-Laird		
Max Liebman Presents (Saturday Series)	NBC	200,000	Oldsmobile	D. P. Brother	Max Liebm	N. Y.
Max Liebman Presents (Sunday Series)	NBC	200,000	Hazel Bishop	Raymond Spector	Max Liebm	N. Y.
			Sunbeam	Perrin-Paus		
			Reynolds M	Buchanan		
Life Begins at 80	DuM	4,500	Serutan	Edw. Kletter	Barry, Enright & Friendly	N. Y.
Life Is Worth Living (Bishop Sheen)	DuM	15,000	Admiral Corp.	Erwin, Wasey	Frank Bunetta	N. Y.
Life of Riley	NBC	34,000	Gulf Oil	Young & Rubicam	Tom McKnight	H'wood
The Lineup	CBS	25,000	Brown & Williamson	Ted Bates	Jaime del Valle	H'wood
Linkletter's House Party	CBS	31,000	Hawaiian Pineapple	N. W. Ayer	John Guedel	H'wood
			Kellogg	Leo Burnett		
			Lever Bros.	BBD&O		
			Pillsbury	Leo Burnett		
The Lone Ranger	ABC	25,000	General Mills	Knox-Reeves	Jack Chertok	H'wood
The Lone Ranger	CBS	17,500	General Mills	D-F-S	Jack Chertok	H'wood
Love of Life	CBS	12,500	American Home	Biow	Richard Dunn	N. Y.
Lux Video Theatre	NBC	36,000	Lever Bros.	JWT	Cal Kuhl	H'wood
Make Room for Daddy (Danny Thomas)	ABC	40,000	Dodge	Grant	Louis F. Edelman	N. Y.
			American Tobacco (Alt. wks.)	BBD&O		
Mama	CBS	26,000	General Foods	Benton & Bowles	Carol Irwi	N. Y.
Tony Martin Show	NBC	12,000	Toni	Tatham-Laird	Alan Yorki	H'wood
Masquerade Party	ABC	20,000	Remington Rand	Young & Rubicam	Herb Wolf	N. Y.
			Knomark Mfg. (Alt. Wks.)	Emil Mogul		
Medic	NBC	31,000	Dow Chemical	MacNanus, John & Adams	Frank LaTourette	H'wood
Meet Millie	CBS	21,000	Carter Prods.	SSC&B	Frank Galen	H'wood
			O'Cedar Corp.	Turner		
Meet the Press	NBC	9,000	Pan American	JWT	Lawrence Spivak	Wash
			Revere	St. Georges & Keyes		
Ray Milland Show	CBS	37,500	General Electric	Maxon	Harry Tugend	H'wood
			Small Appliance	Young & Rubicam		
Garry Moore Show	CBS	40,000	Best Foods	DCS&S	Herb Sanford	N. Y.
			Borden Milk	JWT		
			Chun King	Leo Burnett		
			Comstock Foods	Leo Burnett		
			Converted Rice	Leo Burnett		
			Hoover	Leo Burnett		
			Kellogg	Leo Burnett		
			C. H. Maslond	Anderson & Cairns		
			Miles Labs.	Geoffrey Wade		
			Simoniz	Tatham-Laird		
			Soilax	Scheideler, Beck & Werner		
			Swift	JWT		
			Toni	Leo Burnett		
			Yardley	N. W. Ayer		

(Continued on page 38)



This is as

close as you can come to knowing you have a

sure-fire TV success in advance—

"Eddy Arnold time"



A new half-hour musical film series to be announced soon!

For advance information, wire or phone

WALTER SCHWIMMER CO., 75 E. Wacker Drive, Chicago 1, Ill. FRanklin 2-4392

Estimated Weekly Network TV Program Costs

Continued from page 35

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Modern Romances	NBC	2,400 (Per 15 mins.)	Colgate-Palmol.ve	Bryan Houston	Wilbur Stark Jerry Layton	N. Y.
Robert Montgomery Pres.n's	NBC	40,000	American Tobac. Johnson's Wax	BBD&O Needhai , Louis & Brorby	Robert Montgoi	N. Y.
Mr. Peepers	NBC	20,000	Reynolds Metals	Buchanan & Clinton E. Frank	Hal Keith	N. Y.
My Favorite Husband	CBS	27,500	Intl. Silver Simmons Mattrc	Young & Rubicam Young & Rubicam	Norman Tokar	H'wood
My Little Margie	NBC	30,000	Scott Paper	JWT	Hal Roach, Jr.	H'wood
Name That Tune	CBS	25,000	American Home Carter	SSC&B SSC&B	Art Stark	N. Y.
Name's the Same	ABC	19,000	Ralston-Purina	Guild, Bascom & Bo	Goodson-Todman	N. Y.
Omnibus	CBS	71,000	Aluminum, Ltd. Norcross Scott	JWT Abbott Kimball JWT	Robert Saudek	N. Y.
On Your Account	CBS	13,500	Procter & Gamb	Benton & Bowles	Bob Quigley	N. Y.
One Man's Family	NBC	3,447 (Per 15 mins.)	Serutan	Edw. Kletter	Carlton E. Morse	H'wood
Our Miss Brooks	CBS	29,000	General Foods	Young & Rubic	Larry Berns	H'wood
Ozzie & Harriet	ABC	34,000	Hotpoint Lambert	Maxon Lambert & Feasley	Ozzie Nelson	H'wood
People Are Funny	NBC	23,000	Toni Frawley	Leo Burnett FC&B	John Guedel	H'wood
Pepsi-Cola Playhouse	ABC	22,000	Pepsi-Cola	Biow	Revue Prods.	N. Y.
Person to Person	CBS	24,000	American Oil Hamm Brewing	Katz Campbell-Mithu	John Aaron Jesse Zou	Var.
Place the Face	NBC	15,000	Toni	Leo Burnett	Joe Landis	H'wood
Playhouse of Stars	CBS	32,500	Schlitz	Lennen & Newell	Willam Self	H'wood
Portia Faces Life	CBS	14,000	General Foods	Young & Rubicam	Hollis Prods. Beverly Smith	N. Y.
Private Secretary	CBS	35,000	American Tobac.	BBD&O	Jack Chertok	H'wood
Producers' Showcase (Once-a-Month)	NBC	240,000	Ford RCA	Kenyon & Eckhardt Kenyon & Eckhardt	Fred Coe	N. Y.
Martha Raye Show	NBC	100,000	Hazel Bishop	Raymond Spector	Carl Hoffenberg	N. Y.
Rin Tin Tin	ABC	25,000	National Biscuit	Kenyon & Eckhardt	Herbert B. Leonard	N. Y.
Roy Rogers Show	NBC	28,000	General Foods	Benton & Bowles	Jack C. Lacy	H'wood
Mickey Rooney Show	NBC	33,000	Green Giant Pillsbury	Leo Burnett Leo Burnett	Joseph Santley	H'wood
Saturday Night Fights	ABC	14,000	Bayuk Cigars	Ellington	A. Burke Crotty	Var.
Search for Tomorrow	CBS	13,500	Procter & Gamb	Biow	Myron Goldman	N. Y.
Secret Storm	CBS	13,500	American Home Boyle-Midway Whitehall Pharm	Biow Geyer Biow	Roy Winsor	N. Y.
See It Now	CBS	22,500	Aluminum Co.	Fuller, Smith & Ro s	Fred Friendly	N. Y.
Seeking Heart	CBS	13,500	Procter & Gamt	Compton	Minerva Ellis	N. Y.
Dinah Shore Show	NBC	25,000	Chevrolet	Campbell-Eward	Robert Banner	H'wood
Shower of Stars (Every 4th Week)	CBS	100,000	Chrysler	McCann-Erickson	Nat Perri	H'wood
Smilin' Ed's Gang	ABC	21,000	Brown Shoe	Leo Burnett	Frank Ferrin	N. Y.
So You Want to Lead a Band	ABC	12,500	Brillo	JWT	Jim Lichtman	N. Y.
Space Patrol	ABC	10,000	Ralston-Purina Nestle	Gardner Cecil & Presbrey	Helen Moser	Chi
Sports Showcase	DuM	1,776	Boyle-Midwa	Geyer	WGN-TV	Chi
Jo Stafford Show	CBS	11,500	Gold Seal	Campbell-Mithu	Paul Harris Berni Gould	H'wood
Stop the Music	ABC	20,000	Exquisite Form Quality Goods N (Alt. weeks)	Grey Grey	Joe Cates	N. Y.
The Stranger	DuM	10,000	Pharmaceuticals	Edw. Kletter	Frank Telford	N. Y.
Strike It Rich	CBS	15,000	Colgate-Palmoliv	Wm. Esty	Walt Framer	N. Y.
Studio 57	DuM	20,000	H. J. Heinz	Maxon	Revue Prods.	N. Y.
Studio One	CBS	35,000	Westinghouse	McCann-Erickson	Felix Jackson	N. Y.
Sunday News Special	CBS	8,000	Norwich Pharm.	Benton & Bowles	CBS News Film	N. Y.
Super Circus	ABC	5,000 (Half-Hour)	Kellogg Mars	Leo Burnett Leo Burnett	Phil Patton	Chi
Talent Scouts	CBS	30,000	Lipton	Young & Rubicam	Larry Puck	N. Y.
Television Playhouse	NBC	40,000	Goodyear Philco	Young & Rubicam Hutchins	Gordon Duff	N. Y.
Texaco Star Theatre	NBC	50,000	Texas Co.	Kudner	Wi Harmon (Durante Show) Donald O'Connor	H'wood
That's My Boy	CBS	27,000	Chrysler Corp. Plymouth Div.	N. W. Ayer	Cy Howard	H'wood
They Stand Accused	DuM	5,000	Consolidated C	Frank E. Duggan	Richard Von Albrecht	Chi
This Is Your Life	NBC	35,000	Hazel Bishop Procter & Gam	Raymond Spector Compton	Axel Gruenberg	H'wood
Three Steps to Heaven	NBC	2,588 (Per 15 mins.)	Miles Labs. Procter & Gam	Geoffrey Wade Compton	Caroline Burke	N. Y.
Toast of the Tow	CBS	40,000	Lincoln-Mercury	Kenyon & Eckhardt	Marlo Lewis Ed Sullivan	Var.
Today	NBC	5,000 (Per Part)	Armour Atlantis Sale. Brown & Ha'ey Coast Fisheries Curtis Publishi Dow Chemical Empire Pencil Fedders-Quiga Florida Citrus General Electric Grocery Store P. G. Washington Malt-O-Meal Maytag Morton Packing Nebraska Conso John Oster Mfg Owens-Corning Polaroid Reardon Royal Typewriter Telechron Wembley U. S. Tobacco	John W. Shaw Richard A. Foley Honig-Cooper Lynn Baker BBD&O MacManus, John & Adams Bo Bernstein BBD&O JWT Maxon Ted Bates Charles W. Hoyt Campbell-Mithu McCann-Ericks Ted Bates Gardner Henri, Hurst, McD McCann-Erickson BBD&O Krupnick & Asso. Young & Rubicai N. W. Ayer Fitzgerald Kudner	Robert Bendick	N. Y.
Tonight	NBC	1,500 (Per part)	Chevrolet Motor Curtis Publishing Dow Chemical Helene Curtis Peerless Electric Westclox	Campbell-Ewald BBD&O MacManus, John & Adams Earle Ludgin Hicks & Greist BBD&O	William Harbach	N. Y.
Topper	CBS	35,000	R. J. Reynolds	Wm. Esty	John W. Loveton	H'wood
Treasury Men in Action	ABC	26,500	Chevrolet	Campbell-Ewald	Robert Sloane	N. Y.
Truth Or Consequences	NBC	21,000	P. Lorillard	Lennen & Newell	Ed Bailey	H'wood
Twenty Questions	ABC	11,000	Florida Citrus	JWT	George Elber	N. Y.
Two for the Money	CBS	25,000	P. Lorillard	Lennen & Newell	Gil Fates	N. Y.

(Continued on page 40)

WBNS Sez Columbus Discovered America's Ding Dong Kid Pattern

Columbus.

Editor, VARIETY:

Your recent story with a Chicago Oct. 12 dateline stated that "It all started back in 1952 when Chicago NBC education director Judith Waller and program manager George Heinemann launched 'Ding Dong School' as an experiment on WNBQ." You also say this "set the patter ."

Well, Sir, with all due respect to Miss Waller, Mr. Heinemann, Dr. Horwich and all their little dings and dongs, if any pattern was set it was in Columbus in 1950 and not in Chicago in 1952.

I well know the futility of claiming first because someone will now come forth with documents proving that in 1922 the first tv children's program was actually broadcast for the Indians in a hut in Jack Rabbit, New Mexico.

However, as far as we know, when we started "Aunt Fran" over WBNS-TV, Columbus, four years ago, we had the first successful tv program built on sound and proper teaching principles and aimed at stimulating children, not creating hysteria among them.

We're not alone in our high opinion of this show, which is on daily. It has a very high rating, having been consistently in the "top 10" multi-weekly shows for this area, and is frequently sold out. Some of its sponsors are: Bosco, Pickerington Creamery, Gerber's, F. & R. Lazarus Dept. Store, and Mystic Tape.

So—for the record, we were first. But more important, there's room for many more enlightened children's programs and we're never happier than when we see a new one on the air.

Jerome R. Reeves,
Program Manager.

'GARROWAY AT LARGE' DUE FOR TV REVIVAL

"Garroway At Large" is being blueprinted for revival by NBC-TV under the same Ted Mills production banner that masterminded the show during its pioneering Chicago originations which were halted some three years ago. Mills is a producer for the web, his current big identification being via "Background."

Dave Garroway's ex-variety format will be dropped such, but not his "wanderings" around the set. It's being mapped by Mills as a half-hour "profile" of famous persons merging live and film sequences in semi-daramtic form and utilizing th "catch-all" camera employed for "Background," the films of which don't come from the celluloid studio but from an electronic camera photographing the rear projection screen (thus closeups, etc., are worked up after the shooting).

Also out of the Mills production beltline is a film series that's been worked on for three months and nearly ready for auditioning as a transatlantic tv stanza involving persons and places in widely separated areas.

Wash. State Defeats Move To Censor TV Liquor Ads

Seattle, Nov. 9.

Washingtonians spoke out definitely against "censorship" of television in the Nov.-2 state election by more than 3 to 1.

Move would have banned liquor advertising on television in the state between the hours of 8 a. m. and 10 p. m. Committee that worked against the move was spearheaded by the Washington State Broadcasters Assn.

SHIRLEY GODLEY TO DuM

Shirley Stone Godley is DuMont's new manager of advertising, promotion and merchandising. She replaces Norman Ginsburg, who ankled the outfit last week.

Mrs. Godley is the third femme in the web hierarchy, the other two being biz manager in sales Lynn Cleary, and account exec Marge Kerr. The new appointee joins DuMont after a stint at ABC.

Lone Ranger thunders across the ABC-TV channels . . . sponsored by General Mills

RIDES AGAIN

In its five fabulous years on television, this program has won award after award, and has an udience in the millions. The fiery horse, the faithful Indian friend Tonto, and the Masked Man himself have been renewed again and again by their pleased sponsor, General Mills.

You're in smart company on ABC-TV *American Broadcasting Company*



Made-in-Britain thriller, "The Vise," makes hit on ABC

Gripping Drama

The welcome mat is out for an old sponsor nd a new show. The show i "The Vise"... an intriguing series which introduces some fresh British talent. Sponsor: Sterling Drug Company for Bayer Aspirin and Phillips Milk of Magnesia, old friends again demonstrating confidence in ABC.

You're in smart company on ABC-TV *American Broadcasting Company*



Estimated Weekly Network TV Program Costs

Continued from page 38

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Uncle Johnny Coons	CBS	7,500	Lever Bros.	McCann-Erickson	James Green	Chi
United States Steel Hour	ABC	35,000	U. S. Steel (Alt. Tues.)	BBD&O	ABC Theatre Guild	N. Y.
Valiant Lady	CBS	14,000	Toni	Leo Burnett	Carl Green	N. Y.
			General Mills	D-F-S		
The Vise	ABC	25,000	Sterling Drug	D-F-S	Edward J. & Harry Lee Danziger	N. Y.
Voice of Firestone	ABC	25,000	Firestone Tire	Sweeney & James	Fred Heider	N. Y.
Welcome Travelers	CBS	35,000	Procter & Gamble	D-F-S	Charles Powers	Chi
What's My Line	CBS	27,500	Jules Montenier	Earle Ludgin	Gil Fates	N. Y.
			Remington Rand	Young & Rubicam		
What's the Story	DuM	3,500	Allen B. DuMont Labs		David Lowe	N. Y.
Betty White Show	NBC	2,500 (Per 15 mins.)	Serutan	Edw. Kletter	Fred Henry	H'wood
Willy	CBS	31,000	General Mills		William Spier	H'wood
			Gold Medal Flour	D-F-S		
			O-Cel-O Div.	Wm. Esty		
Walter Winchell	ABC	18,000	Gruen Watch	McCann-Erickson	ABC News Dept.	N. Y.
			American Safety Razor (Alt. wks.)	McCann-Erickson		
Martha Wright	ABC	7,200	Packard Motor	Maxon	Matt Harlib	N. Y.
You Are There	CBS	22,500	Electric Cos.	N. W. Ayer	Chas. W. Russell	N. Y.
			Prudential Life	Calkins & Holden		
You Asked for It	ABC	17,000	Rosefield Packing	Guild, Bascom & Bonfigli		LA
You Bet Your Life	NBC	35,000	De-Soto-Plymouth	BBD&O	John Guedel	H'wood
Loretta Young	NBC	33,000	Procter & Gamble	Benton & Bowles	Tom Lewis	H'wood
Your Hit Parade	NBC	37,500	American Tobacco	BBD&O	Don Lounsbery	N. Y.
			Warner-Hudnut	Kenyon & Eckhardt		
Zoo Parade	NBC	10,000	Quaker Oats	Needham, Louis & Brorby	Reinald Warrenrath	Chi



BIGGEST SWITCH IN TV HISTORY

Bell System technician stands by to switch Light's Diamond Jubilee program to television's largest single audience.

It was Sunday, October 24.
The largest commercial television hook-up in history was only a few seconds away.

At nine o'clock EST the switches were thrown . . . and for two hours the television networks carried Light's Diamond Jubilee program to more people than have ever before watched a single event as it occurred.

This is still another milestone in the development of the Bell System television network that only six years ago consisted of less than 1000 channel miles. Today that network adds up to more than 61,000 channel miles.

The job of building more facilities—and of adapting existing channels to carry color—will continue to keep pace with the television industry's rapidly growing needs.

Providing transmission channels for intercity television today and tomorrow.

BELL TELEPHONE SYSTEM

Pitt's Cooking Expert In a Stew Over Wine Plug, Welches on Welch

Pittsburgh, Nov. 9.

Cooking experts on tv obviously have to live in ivory towers, too. Kay Neumann, who has been the recipe expert every day on WDTV for the last couple of years, is a case in point. Lately Miss Neumann has been branching out on the station as a commercial spieler on programs other than her own. One was for the Welch people, on Wednesday nights over Channel 2.

So long as the Welch pitches were for jellies, etc., everything was all right. But recently they decided to switch to their wines for the pre-holiday season. That gave Miss Neumann's cooking backers pause for thought. They remembered how a lot of mail used to come whenever Miss Neumann occasionally put vino in her chafing dishes. It was all of a protesting nature, against the lady chef's of anything with an alcoholic tent.

They didn't like it at all and made no bones about saying so. Since then, Miss Neumann has been careful to keep spirits of any kind out of her dishes.

So when the Welch thing came up, Miss Neumann figured it would be the better part of valor to clear out of the picture rather than be putting in the plug for a product her cooking audience might take offense at. The Welch spot has since gone to Eleanor Schano, local tv model and announcer, who has no compunction about being associated with the product.

MOVING VAN—

CBS-TV Prexy's Double Take In Electronic Age

J. L. Van Volkenburg found out the hard way that parents should be more aware of what their children are up to. The CBS-TV prexy was lunching in a private dining room of New York headquarters last Friday (5) when in walked an aluminumized Cardiff Giant to confront him with his mechanistic antics. The promenading bulk of a geometric Frankenstetin was the "Electronic Man," devised as a publicity stunt by pressagent Bob Fuller to call attention to this new identifying feature of the 9 to 10 a.m. "George Skinner Show" on WCBS-TV, N. Y. offspring of "Van's Web." The bossman did an electrifying double take, hypoing his metabolism as the towering gent with the metallic shroud capared around the di ing table. Van Valkenburg was nonplussed and completely minussed, to say the least, until informed of the ruse, and then displayed his sense of humor by shaking the hard hand of the men encased in the silvery habiliments.

The Electronic Man stopped traffic during the lunch hour last Friday in and about 485 Madison Ave. He and his mentor, Skinner, made a tour of hq, paying respects to Merle Jones and other v.p. brass, with one special payoff. Dub Rogers, the promotion-happy owner of KDUB-TV, Lubbock, Tex., took one look at EM while starting out to lunch with the web's Ed Scovill anl put an order pronto for a replica. If there's an agent in on the fabrication deal, that makes still another person happy.

EM & Skiner didn't do too good early that morning on West 49th St., on the outside looking in on the Dave Garroway-emceed "Today" show on NBC-TV. There was nothing on the metal-bodied hombre to indicate identification. There must have been private eyes at work, however, for the NBC'ers held up placards which read, "Hello, George Skinner" and "Go Back to WCBS."

Yablakoff's Yiddish TV Dramatic Package

Yiddish actor-producer Herman Yablakoff is prepping a tv dramatic series in that tongue with Howard Liss collaborating. The vet of New York's Second Ave. legiters will star himself and have w.k. players in the supporting cast.

Included in the package, with William Morris Agency handling, is an adaptation of "The Pyatz" (The Clown), a Yablakoff vehicle for some 20 years.

Attention: New York Advertisers!

New Series Available

Now open for showing on ANY New York TV station

THE NEW

RAMAR of the jungle

starring **Jon Hall**



Here's the show for the advertiser who wants to wrap up the tremendous New York juvenile market.

It's the brand new Ramar series . . . never before seen in the New York area . . . available for showing on *any* TV station. Judging by the performance of this new series in other markets, it will smash the records chalked up by the old series in New York.

And what records those are!

On WPIX, on Sunday at 6 pm, with its 5th re-run, Ramar attracted the top audience in its period . . . won a bigger audience than any other regularly scheduled program on WPIX . . . on a larger audience than any other program, on any other station, in any period up to 7 pm on Sunday!

Flash! Jon Hall to lead Macy parade

The Ramar record is a revelation. It's grown from a weekly feature to a national phenomenon: Berle plugged it on his opening show. In St. Louis, the Sunday Dispatch ran a full page on youngsters playing "Ramar." For one advertiser, 400 route men (and their helpers) wear Ramar pith helmets —and boost sales. In Philadelphia, Lit Brothers is opening a special Ramar department—with a 25¢ admission charge!

The *new* Ramar series can help you write that kind of success in New York.

Call, write or wire to get the complete story—now.

tpa

Television Programs of America, Inc.

477 Madison Avenue | PLaza 5-2101

Television Chatter

New York

Cheerful Note of Week: Surgery performed last week on **Mike Boscia**, of CBS Radio press, while revealing a shoulder tumor, showed no malignant tissue. He's already on road to recovery . . Dummies on the new Curtis Publishing TV Week (in competition with TV Guide) already making the rounds. First issue due about Jan. 5.

In the wake of last week's elections, **Roger Price** suggests that both political parties hire Hazel Bishop to develop a non-smear candidate . . **Jack Grossberg**, ex-scenic coordinator for "Hit Parade" and **Milton Berle** show, pacted by **Guy Lombardo** as production mgr. on the orchester's telepix shows via Music Corp. of America . . WCBS-TV's **Margaret Arlen** to Washington, D.C., to attend special White House reception during which President Eisenhower will present the Harmon aviation awards. **Harry Marble** her sub on "Morning Memo" for one day . . Doeskin cancels its segment of **Robert Q. Lewis** CBS-TV show mid-December but reorders as of Jan. 7 for 26 weeks . . Gillette will underwrite Blue & Gray (north vs. south) grid game in Montgomery, Ala., on Xmas Day, via NBC-TV, but Cotton Bowl game still on unsold list.

Casting Dept.: **Geraldine Brooks** into last night's (Tues.) U.S. Steel tv hour on ABC; **Alfred Hopson**, NBC-TV "Justice" tonight (Thurs.); **Doreen Lang**, same web's "TV Playhouse" Sunday (14); **Frank Leahy**, ex-Notre Dame coach, dramatic teledebut on "Cavalcade of America" last night (Tues.) on ABC; **Merrill E. Joels**, doubleheader (Nov. 8 and 15) in "Hunchback of Notre Dame" on NBC's "Robert Montgomery Presents." **Joan Sinclaire**, tv producer, on lecture platform with "Inside Television, U.S.A." "You should hear some of the questions they pull on me at the close," she writes . . **Leon I. Mirell** named asst. director of CBS-TV biz affairs in H'wood, and in N.Y. an appointment is **Lawrence B. Gumbiner**, as acting mgr. of traffic . . Hoover cancels CBS-TV's **Gary Moore** (in which it has alternating Monday stock in the 10:15 a.m. segment) after Nov. 29, but will enjoy Dec. 13, and 27 plugs on a "no charge, no pay" basis. A. E. Staley Mfg. Co. (Sta-Flo Liquid Starch and Sweetose Syrup) picks up the quarter-hour starting Jan. 10, via Ruthrauff & Ryan.

Producer **John A. Aaron** and co-director **Charles (Chuck) Hill** of CBS-TV's "Person to Person," to the Coast to set up **Ed Murrow's** remote visit with **Janet Leigh & Tony Curtis**, slated on the show Friday (12). Aaron, incidentally, will be guest speaker at luncheon meet of N.J. Medical Society in Paterson next Monday (15) on subject, "Does Television Have a Conscience?" . . Scripter-actor **James Costigan** returning aboard the Liberte Nov. 18 after eight-month tour of Europe seeing scores of plays. In Paris he obtained rights to a brace for translation as legiters with several others eyed for full-hour tv productions.

Chicago

Lawrence Woolf has ankled the Leo Burnett agency to take over as Dancer-Fitzgerald-Sample supervisor on CBS-TV's "Welcome Travelers." **Judith Waller**, Chi NBC's public affairs and education director, will serve as a program consultant to WTTW, the city's educational outlet which expects to hit the air next spring . . **Ernie Lukas**, ex-WGN-TV director, signed on as a Kling Film director . . **Bill Hohmann** switched from **Hal Smith's** NBC ietwork promotion department to the web's new THT sales force . . With **Bergan Evans** knocked out with a virus, **Ernie Simon** was drafted as moderator of DuMont's "Down You Go" last week . . First Federal Savings & Loan repacted the **Liberace** vidpix series via WGN-TV . . **Norm Barry** subbing for vacationing **Bob Murphy** on WNBQ's daily "Bob & Kay" show . . **Bill Hamilton** producing and hosting new Thursday night amateur talent showcase on WBKB sponsored by Polk Bros. . . Atlas Film Corp. has shot a 15-minute public service film for the Disabled American Veterans built around the Conrad Hilton's ice revue . . "Hit Parade" singer **Polly Bergen** in to appear at the Ambassador East Pump Room's annual fashion show . . **Kenny Bowers** and **Hots Michaels** pinchhitting for ailing **Dick (Two Ton) Baker** and **Art Hern** on WBKB's noontime "Happy Pirates."

Dallas—Larry Rasco has been named director of news and special events for KRLD, AM-TV here succeeding J. Hogan. Rasco has been a member of the radio and tv staff for the past three years.



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
William Morris Agency

Script Writer Wanted

for Herb Shriner type material . . . Must have connections with New York booking agents. Box #116, Variety, 154 W. 46 St., New York.

Harvey's Hospital Plan

ABC Radio sold its second 15-minute Sunday night news segment featuring Paul Harvey, this one to Bankers Life & Casualty Co. of Chicago, which will bankroll the newscasts at 10 p. m. on the Sabbath. Harvey's other Chi origination on Sundays is at 6:15 for Beltone. In addition, he's got a quarter-hour cross-the-board afternoon strip.

Bankers deal, for its White Cross Hospital Plan, was set via the Grant, Schwenk & Baker agency of Chicago.

Ziv Makes Whoopee

Continued from page 1

breweries, with two in the midwest and one on the Coast. Midwestern deals were with Drewry's Ltd., which is picking up 10 major markets, including Chicago, Detroit, Indianapolis, Toledo, Davenport, Grand Rapids, Lansing, Ft. Wayne, Saginaw and Elkhart-South Bend. Second midwest deal is with Blatz Brewing for eight Wisconsin markets including Milwaukee. Coast deal, for San Diego, Los Angeles, San Francisco, Seattle and Spokane, was set with San Francisco Brewing Co. (Burgermeister Beer). Meanwhile, Ziv's 76-man sales staff is holding concurrent meetings in New York, Cincinnati and Los Angeles for briefings on the sales campaign for the show. Sales v.p. M. J. Rifkin said that the campaign will be the most intensive ever launched for a Ziv show.

Extent of the gamble is indicated in the fact that other distribs are cutting the costs of their shows as low as possible, and in the face of a wide-open competitive battle, are also cutting their prices to stations and sponsors. Furthermore, there's no apparent return slated from residuals, since Ziv's contract with Cantor calls for production of a new group of 39 half-hours every year for the seven years of the pact. Sinn, however, reported "such enthusiastic reception from prospective sponsors that we believe the show will go into the black in record-breaking time, regardless of its high budget and high price." Show employs two formats, one of which is a musical revue, the other a situation comedy. Brian Aherne guestars in the first film in the series, Don De Fore and Pat Crowley in the second.

TV Comics

Continued from page 1

more preference for film rather than doing his programs live. Such major entries as Danny Thomas and Ray Bolger have long since deserted the live camp for the Coast-made celluloid route, not to mention the whole roster of situation comedy personalities (Lucille Ball & Desi Arnaz, Joan Davis, Eve Arden, Ozzie & Harriet, Stu Erwin, etc.).

The move comes in the wake of a growing conviction that, with film techniques so far advanced, a comic can show up to just as good advantage on film and that if there's anything wrong with his show, the basic fault seldom stems from the filming per se, but rather from the show's content. The celluloid champions find it easier work—and far more pleasant, usually bringing in a show in three days instead of the six or seven required on a live basis.

No small factor, too, is the lure of Coast living, which is a "history repeating itself" situation that found all the comedians back in radio's heyday deserting the New York climes for Hollywood.

Pitt Deejays

Continued from page 29

Pallan said Kaye was violating their agreement in order to make a better showing than the others and that they were going to ban the Applewhite and Corey platters from their regular deejay sessions.

Kaye pointed out, however, that he hadn't solicited either Applewhite or Miss Corey. He had been with them the week before in New York when they appeared in the show arranged by Kaye for his show train "Week-End With the Stars" here, nd insisted that when he mentioned his forthcoming tv show coming up, Miss Corey told him she'd like to appear on it because it would give her a chance to see her folks, Pittsburgh being her home town, and Applewhite figured he could tie in a disk promotion job, which he had long before planned, here at the same time. So Kaye told them to come ahead, he'd be delighted.

Kaye said he hadn't gone out specifically and made a pitch for the two singers, and Michael and Pallan were somewhat mollified. They wanted to be assured, however, that from now on, no talent except that in Pitt actively working at the time would be used by any of them when their rotation comes up on the show.

Assured that would be the case, peace once more settled over Deejay Row and the contemplated boycotts were cancelled.

Bricker

Continued from page 29

of the state, was his "life-long friend."

Whether the Democrats will allow Bricker to push McConnaughey's nomination through without full consideration will doubtless await party startegy meetings. A protest against McConnaughey's appointment was recently submitted to the White House by the Utility Users League of Illinois which charged the FCC topper's law firm represented Ohio Bell companies in efforts to obtain higher rates. The FCC has jurisdiction over interstate telephone rates.

Opposition may also be made to McConnaughey because the FCC now has four Republicans, two Democrats and one Independent. The Democrats may attempt to obtain a distribution more favorable to its party, although the party in power is allowed four of its members on the Commission.

Aside from any direct actions by the Senate Committee and the House Interstate Commerce Committee, where Rep. J. Percy Priest (D-Tenn.) will replace Rep. Charles A. Wolverton (R-N. J.) as chairman, the change in control may affect FCC decisi ns on competitive tv applications. The agency has been reversing unusually large percentage of examiners' recommendations.

The Republican members of the agency may also be inclined to waiver on the Edward Lamb case which already has put the Commission in a bad public light because of the character of witnesses it has presented to support its Commle charges.

Inside Stuff—Radio-TV

Last week's official announcement of the sale of the CBS, Inc., interest in WCCO and WCCO-TV, Minneapolis, to the Star and Tribune Co. there, brought into reprise the outlet's proving ground for many a staffer. The WCCO alumni who've been springboarded out of there include Earl Gammons, top brasser of the web in Washington, D.C.; Merle Jones, v.p. over tv station relations; Wendell Campbell, radio station administration v.p.; Gene Wilkey, g.m. of St. Loo's KMOX; Sig Mickelson, news and public affairs veepee (and Ralph Backlund, news-pubaffairs production head); Tom Dawson, tv sales mgr.; Carl Ward, g.m. of WCBS-N.Y.; Tony Moe, mgr. of Detroit office of tv spot sales; Doug McNamee, radio producer, and a number of others spread around the country in important CBS berths.

Jean Carson, British comedienne, has altered her name to Jeannie Carson for her tv and other appearances in the U. S. . This is to avoid conflict with the Jean Carson who's in the "Anniversary Waltz" legiter as the "dumb blonde."

The London musicomedy performer arrived in N. Y. last week aboard the Queen Mary to start rehearsals for a pair of NBC specolas under the Max Liebman banner, the first of them on Saturday, Nov. 20. She's here with husband-manager William Lowe.

CBS Radio's public affairs sector came through last Friday (5) with a "sleeper" called "A Queen Comes Calling," based on impressions of the N. Y. phase of Queen Mother Elizabeth's U. S. visit. Reporters Don Kellerman and Jack Kuney followed the royal party about during the first days, interviewing salespeople and elevator operators in shops and department stores where she shopped; caretakers at the Met Museum of Art; waiters at Canadian Club luncheon and ushers at "Pajama Game. Airing also included excerpts from her talk at Columbia U.'s bicentennial convocation and at Columbia Charter Day dinner.

CBS-TV's "Lassie" show of Nov. 14 will find the canine whelping a litter of 10 pups, with sponsoring Campbell Soups going all-out ("name-the-pup" contest and other gimmicks with big prizes) to capitalize on the accouchement.

Lassie is currently taking lessons in mothering since he's a male.

Westinghouse Broadcasting Co. putting out Program Cues, a newsletter for its radio-tv stations. It's masterminded by Richard Pack, WBC's national program manager, and Vol 1 No. 2 runs six pages encompassing tips, service items, tidbits and breezy one-liners.

Seventh annual communion breakfast of Radio-TV-Ad Industries is set for Nov. 28 in grand ballroom of Waldorf-Astoria Hotel, N. Y., to follow 9 o'clock mass at St. Patrick's Cathedral. NBC's Jack Costello will toastmaster and WCBS' Jack Sterling will emcee. Moderator is the Rev. Timothy J. Flynn, radio-tv director of N. Y. Archdiocese. Unit is known as CARTA (Catholic Apostolate—Radio, Television and Advertising), with membership of 2,000.

Columbus—William H. Spencer, v.p. and director of the South Bend Corp., has been named manager of WCOL, Air Trails Netork station here, effective Jan. 1. Air Trails is owned by former secretary of Commerce Charles Sawyer.

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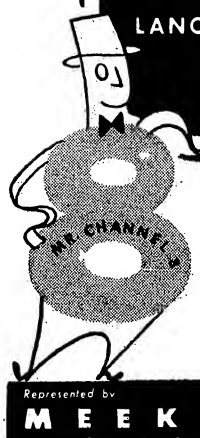
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Television Reviews

Continued from page 28

brant are quizzed for a $25 prize warded to the celebrant.

This all sums up to fairly diverting video. Main difficulty seems to be that the biog of the celebrant too often lacks a universal touch. While very real and of great human interest to those close to it, this is material that lacks impact for the average viewer unles. it is marked by worthwhile accomplishment or prominence as Edwards' subjects usually posses.

As host, Bailey Goss reveals the assurance he has gained in the last decade as sportscaster and announcer for National Bohemian Beer. Phyllis Leftwich, Miss Maryland of 1955, lends an assist, as usher and introducer of the party guests.

Ed Sarrow's direction is satisfactory. *Burm.*

VIEWPOINTS
With Leo W. O'Brien, Bob Snyder, Marty Ross, others
Direct : Gene Soarez
30 Mins.; Sun., 6:30 p.m.
HOT POINT APPLIANCES
WROW-TV, Albany

Program, presenting in attractive living room set the views of well known people on a range of subjects, should have reasonably strong appeal when loose ends are tightened, timing sharpened, nd balance is improved. Live and recorded, it is rather pretentious for a local origination. Featured are Rep. Leo W. O'Brien as permanent panelist and Bob Snyder as moderator. Marty Ross, who with Snyder does a weekend deejay-interview show, "Matinee at Palace Theatre" over WABY, re billed as production team. Gig Pogan is credited with technical production. O'Brien is also a commentator over WPTR and WRGB-TV.

Premiere uncoiled taped interviews by Snyder with Richard H. Balch and L. Judson Morhouse, chairman of the Democratic and Republican state committees, respectively, on the election results. Also a commentary on same topic by Rep. O'Brien, and a too-brief exchange with Garrett Cashman, 27-year-old Albanian who has recently won national publicity on balloon trips with a home-made contraption. Election post mortem would have been more stimulating were comments by Balch and Morhouse phrased challengingly. First part of show dragged, leaving insufficient time for interview with the modest, personable Cashman, parttime hypnotist and teacher, via recordings, of school dancing. A tape with sportscaster Bill Stern did not get on the air; a live date by Rep. Dean P. Taylor, of Troy, an officer of WROW, failed to materialize.

When O'Brien and Snyder match closer—as they undoubtedly will—show is bound to pick up. *Jaco.*

PEP RALLY
With Kenny Bowers, Chubby Jackson and The Blazers Orch
Producer: Dan Schuffman
Director: Doug Gabrielle
60 Mins.; Sat., 11 a.m.
Participating
WBKB, Chicago

Per its tag, this hour variety spread angled for the high-schoolers as an early warmup to the parent ABC-TV web's NCAA football telecasts. Helming the display with its little bit of everything format is Kenny Bowers who seemingly can do a bit of everything himself with his singing, dancing, clarinet tootling and general comedics.

Canto seen (6) rounded out into lively gallop during which the kids taking part obviously were enjoying themselves. Chances are good that their contemporaries were dittoing setside at home. There was a smattering of jivey music with Bowers clarinet doodling in front of the staff band; some fairly amusing slapstick between the emcee and Chubby Jackson, and lots of audience participation segments.

Bowers works well with the teenagers and reeled off several breezy interviews. Show should develop fans among the various high school student bodies with the cheerleader showcases and the amateur talent and terping contests. *Dave.*

WINDOW ON CANADA
With Clyde Gilmour, guests
30 Mins., Fri., 7 p.m.
Sustaining
CBC-TV, from Toronto

Clyde Gilmour, w.k. radio gabber and magazine columnist on motion picture, is the sole regular credit in "Window On Canada" which combines the production and documentary efforts of Canadian Broadcasting Corp. and National Film Board. No other production credit is given. Besides showcasing NFB films, stanza has Gilmour directing a discussion on the subject of each film (one per show), his guests usually including experts on each subject. Show caught (5) screened "Ballot-O-Maniac," an NFB 20-minute documentary on voting and how an enthusiastic but unwise election worker can get himself and his candidate into court by his misplaced enthusiasm. Topic was mulled by Gilmour and guests Dr. Roby Kill, director of Canadian Assn. for Adult Education (one of two groups backing Can. Film Awards), and Dr. R. O. MacFarlane of Carleton College, Ottawa.

"Window"'s format is simple: Gilmour introduces, switches on 16m projector, film runs on video screen, discussion follows, Gilmour closes. Pace of show varies with film and tenor of huddle. "Ballot-O-Maniac" is one of NFB's better efforts, moving smoothly and fast, but the show's pace dipped when the mull period arrived. Show is wisely scheduled in an early evening slot and through its simplicity and documentary earthiness, ought to garner ample audience on a regular basis. *Gorm.*



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Cry for Hue

Continued from page 25

Kurt Vonnegut Jr. and starring Rory Calhoun and Faith Domergue on NBC. (Ford is also tint-repped on the web's specolas.) Oldsmobile has gone down the line on color via its monthly biggies on NBC. Hidden behind the rush toward the hues is the fact that some sponsors, such as Ford, are seeing to it that their dealers-distribs throughout the country are well supplied with the compatible product to show off the commercials to invited audiences stocked with prospects and trade-in trade. (Some sponsors consider it money well spent even if the viewing is confined to the dealers themselves, who are thus enabled to "get into the spirit" by a direct looksee of models in their true colors.)

The competition is becoming so keen that one of the Big Three, Chrysler, will present its "Shower of Stars" next Thursday (18) out of turn, since the maker's "Climax" was originally scheduled. But next Thursday is the target date for Chrysler's unveiling of its 1955 line. As a result of this self-propelled curtsy in favor of "Shower," the "Climax" program will be staged for four weeks in succession instead of the regular three.

Murrow

Continued from page 25

evening time. The management differs from Murrow on this score. While conceding that "See It Now" and "Person to Person" enjoy steadfast, loyal audiences and represent a major plus in the whole programming scheme, nonetheless, it's questioned whether they're the types of shows designed for mass audience pull. Further (see separate story) even in its present 10:30 period "Person" has been building an enviable rating status as opposed to the competition, particularly in its lure of femme viewers.

The fact that "Person" also has Vaughn Monroe, tentatively pencilled in for a Dec. 10 appearance (along with CBS' Lowell Thomas) could conceivably touch off some added feeling. This stems from Monroe's new identity as an RCA spokesman in his pacting to do the hard-sell on the RCA-sponsored Monday night Sid Caesar show and one-a-month spectaculars.

Coincidentally, Fred Friendly, Murrow's co-producer on "See It Now" (and a vital behind-the-scenes personality) was wooed over to CBS from NBC.

Tele Followup

Continued from page 28

they knocked off that Mozart concerto and in his walk from the house to the grounds where he and the younger "Benjy" halted by the old stream to continue the two-way huddle, with the shy but charming little girl throwing a stone into the water to show this was no makebelieve setting.

The Justice Douglas vis-a-vis heavily accented his w.k. outdoorsmanship, with some colorful bits on mountain climbing, hunting, riding and the aforesaid rod-and-reeling. Since Murrow and the jurist are hepsters on Washington (State of), there was a brief exchange of courtesies on that phase. (Murrow was reared in the Evergreen State; Justice Douglas is an alumnus of Whitman College in Walla Walla and taught in Yakima.) End segment was reserved for the justice's philosophy, with a good word put in for the Himalayas as an ideal place to get away from it all, and a punchy plug for Douglas' latest book, "An Almanac of Liberty" (Doubleday) being issued this week. Head's-up work throughout by coproducers John A. Aaron and Jesse Zousmer and directors Franklin Schaffner, Charles N. Hill and Robert Sammon. *Trau.*

From the Production Centers

Continued from page 32

nating in the lobby of the Manos Theatre there . . . **Harrison Eagles**, formerly with WKJF-TV here, now defunct, has landed with WJNO-TV in Palm Beach, Fla. . . . **Bill Lynch**, former KQV and WJAS announcer, and his wife and father-in-law, Pat Kelly, flew to Ireland Saturday (6) and will tour the Continent for a few weeks . . . **Harley M. West** has been appointed manager of WKST radio and tv in New Castle. He succeeds **A. W. Graham**, who has resigned to make his home in Florida . . **Noel Mills**, wife of WCAE deejay **Tommy Riggs**, to New York for some television commercials . **Cal Mara**, WJAS p.a. who was injured several weeks ago in an auto crackup, has gone home from the hospital, but her splintered knee is taking longer to heal than they thought.

IN CLEVELAND

Staff cutdowns at WHK saw the departure of announcers **Rob Evans** and **Alan Jenkins** . . . WGAR newscaster washed announcer **Tom Armstrong's** car as a result of a lost football bet . . WDOK's **Bob Ancell** doing patter stint from Sky-Way . . . **Paul Mahrer** back on WERE staff . . . WGAR prexy **Murray Lincoln** named CARE president for the sixth consecutive time . . . WXEL "Lights, Camera, Questions" program switched **John Fitzgerald, Howie Mather, Gloria Gale** and **Louise Baker** for **John McCormick** and **Ann Deesing** . . . Cleveland Press radio-tv editor **Stan Anderson** ailing . . **Henry Pildner** doing nightly opera contest pitch on WGAR . . **Dorothy Kilgallen** doing daily broadcast stint from WHK studios via Mutual to New York WTAM-WNBK flack **Bob Horan** in from New York.

IN CINCINNATI

C. L. (Chick) Dety takes over Nov. 15 as WCPO-TV sales manager. He formerly was manager of WSBA stations in York, Pa. . . . **Waite Hoyt's** assistant on next season's airings of the Cincy Reds' baseball games will be **Jack Moran**, WSAI announcer . . New Crosley staffers are **Wayne R. Wolfert**, from WHAS-TV, Louisville, as a producer and scenic designing chief of WLW-TV, and **Alexander Field**, formerly of KENI, Anchorage, Alaska, as assistant director of WLW's special broadcast services department . . . **Gil Sheppard**, WCPO disk jockey, adding to his list of fan clubs . . . **Bill Thall** back as emcee on WLW-T after sick spell and **Helen Daly**, assistant to **Gil Kingsbury**, veepee of public relations for Crosley stations, mended from an injury after eight months.

NBC's Wrong Nest

Continued from page 25

helping to reestablish NBC in the daytime tv program picture. Whether it'll go beyond the current cycle of 13 is still to be determined. Colgate also picks up the tab for the late afternoon "Modern Romances," but this, says the network, appears to have shaken down into an audience grabber.

Pinky's Cleve. Panic

Cleveland, Nov. 9.

More than 20,000 adults and children jammed Hotel Statler (6) to see Pinky Lee, causing a major traffic tieup by spilling onto Euclid Aye. in an effort to see the comic imported by Halle Bros. for a Xmas toy hypo.

After giving two shows with 15,000 still waiting, Lee mounted a bus on Euclid Ave. to entertain the throng. Cops finally furnished an escort, successfully breaking away from the crowd. Police estimated six women fainted. Ten kiddies were lost while score of police lost buttons to spectators seeking souvenirs. Fifteen police patrol cars were called to handle crowd.

It was a far cry for the NBC comic who grew up in Cleveland and last played here March, '42, to half empty Roxy burlesque.

White Collarites

Continued from page 29

ice and is in the process of bringing the 150 office staffers of NSS into its fold. It has received cards designating it as its bargaining agent from more than 50% of the employees. On the basis of these pledges, the union is petitioning the National Labor Relations Board for an election. About a year ago, a similar organizing step at NSS failed and Local H-63 made no move for an official election when it could not obtain sufficient signatures.

Dallas—Bill and Jim Boyd on Monday observed 22 years in radio on WRR here.

NBC SAT. AYEM TV BLOCK IN NOV. 20 BOW

NBC-TV's Saturday morning kid show lineup is nearly all set and will be unfurled Nov. 20 regardless of whether all or part of th two-hour bloc is sponsored. Already pacted is Tootsie Rolls for the Paul Winchell-Jerry Mahoney 10:30 to 11 slot. Preceding that will be the Happy Felton show. An audition was held Monday (8) on Dunninger the mentalist, to be berthed at 11 if it shapes up.

The 11:30 to noon stanza is wanted by Kraft for a moppet display, with Rockhill Productions' "Space Cadet," a tv absentee for some months, being strongly considered for the slot.



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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i. ., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

LOS ANGELES — *Approx. Set Count*—1,850,000 — *Stations*—KNXT (2), KNBH (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	33.6	58	58.1	Harry Owens	KNXT	8.3
2. Waterfront (Adv)	KTTV	UTP	Tues. 7:30-8:00	26.2	42	62.5	See It Now	KNXT	13.4
3. Death Valley Days	KNXT	McCann-Erickson	Thurs. 7:00-7:30	21.9	47	45.5	Meet Corliss Archer	KNBH	6.8
4. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	21.0	47	45.0	That's My Boy	KNXT	8.6
5. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	19.6	31	62.4	Jackie Gleason	KNXT	16.5
6. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	18.6	36	51.9	Life With Father	KNXT	14.5
7. I Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	15.3	25	61.6	Place The Face	KNBH	18.8
8. My Hero (Com)	KTTV	Official	Mon. 7:00-7:30	14.2	27	52.1	Studio One	KNXT	21.4
9. Liberace (Mus)	KCOP	Guild	Wed. 7:30-8:00	14.0	23	61.3	Best of Broadway	KNXT	20.9
10. Mr. District Attorney (Adv)	KNXT	Ziv	Mon. 10:00-10:30	13.7	28	48.4	Robt. Montgomery	KNBH	13.4
Kit Carson (W)	KABC	MCA	Mon. 7:30-8:00	13.7	23	59.0	Studio One	KNXT	21.6

CHICAGO — *Approx. Set Count*—1,840,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	19.1	68	28.0	Feature Film No. 2	WGN	3.8
2. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	18.1	52	35.1	Meet the Press	WBNQ	8.2
3. Wild Bill Hickock (W)	WBKB	Flamingo	Sun. 1:30-2:00	17.5	67	26.1	Feature Film No. 1	WGN	5.7
4. Racket Squad (Adv)	WGN	ABC	Tues. 8:30-9:00	17.2	29	59.1	U. S. Steel Hour	WBKB	21.1
5. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	15.6	24	64.7	Meet Millie	WBBM	17.5
6. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	14.3	24	60.1	Best of Broadway	WBBM	21.6
Mr. District Attorney (Adv)	WBKB	Ziv	Fri. 9:30-10:00	14.3	25	56.7	Person to Person	WBBM	36.0
8. Hans Chirstian Anderson (Ch)	WBKB	Interstate	Sun. 2:30-3:00	13.8	50	27.5	Adventure	WBBM	6.1
9. Janet Dean, R. N. (Dr)	WNBQ	MPTV	Sat. 10:30-11:00	12.9	37	35.3	Wrestling	WNG	8.8
10. Abbott & Costello (Com)	WNBQ	CBS	Sat. 6:00-6:30	11.3	46	24.8	Gene Autry	WBBM	8.9

PHILADELPHIA — *Approx. Set Count*—1,600,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

1. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	21.9	59	36.9	Award Theatre	WPTZ	10.8
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	19.3	53	36.3	Award Theatre	WPTZ	10.8
3. Waterfront (Adv)	WCAU	UTP	Sun. 6:30-7:00	19.1	60	31.9	Janet Dean	WFIL	7.8
4. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	18.9	55	34.3	Award Theatre	WPTZ	10.8
5. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	17.6	48	36.5	Ford Playhouse	WFIL	13.0
6. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	15.2	48	31.7	Award Theatre	WPTZ	11.8
7. Mr. District Attorney (Adv)	WPTZ	Ziv	Tues. 10:30-11:00	14.8	34	43.3	Stage "S"	WFIL	16.3
8. Annie Oakley (W)	WFIL	CBS	Sun. 6:00-6:30	13.7	51	27.1	Meet Corliss Archer	WPTZ	9.3
9. Cisco Kid (W)	WCAU	Ziv	Sat. 5:00-5:30	11.7	59	19.7	NCAA Football	WFIL	8.5
							Scoreboard; Political	WFIL	3.7
Foreign Intrigue	WCAU	Sheldon Reynolds	Sat. 7:00-7:30	11.7	43	27.2	Hopalong Cassidy	WFIL	8.1

BALTIMORE — *Approx. Set Count*—625,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Ramar of the Jungle	WBAL	TPA	Mon. 7:00-7:30	21.5	79	27.4	7 O'Clock Final	WMAR	5.2
							News—J. Daly	WAAM	4.8
2. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	21.1	77	27.4	7 O'Clock Final	WMAR	4.4
							News—J. Daly	WAAM	3.7
3. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	20.8	46	44.7	Wrestling	WMAR	13.5
4. I Led Three Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	20.2	43	46.9	Best of Broadway	WMAR	23.3
5. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	19.8	75	26.3	7 O'Clock Final	WMAR	7.4
							Political	WMAR	1.9
6. Wild Bill Hickock (W)	WBAL	Flamingo	Fri. 7:00-7:30	19.3	72	26.8	7 O'Clock Final	WMAR	5.2
							News—J. Daly	WAAM	4.8
7. City Detective (Myst)	WMAR	MCA	Sun. 11:00-11:30	16.0	68	23.6	News; Sports; Weather	WBAL	7.4
							Picture Playhouse	WBAL	3.3
8. Liberace (Mus)	WBAL	Guild	Sun. 7:00-7:30	13.9	33	41.7	You Asked For It	WAAM	18.3
9. Abbott & Costello (Com)	WAAM	MCA	Su 6:30-7:00	12.2	37	33.0	You Are There	WMAR	14.1
10. Hans Christian Anderson (Ch)	WBAL	Interstate	Thurs. 7:00-7:30	11.9	57	21.0	7 O'Clock Final	WMAR	4.8
							News—J. Daly	WAAM	7.8

MINNEAPOLIS - St. PAUL — *Approx. Set Count*—450,000 — *Stations*—WCCO (4), KSTP (5), WMIN (11), WTCN (11)

1. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	20.2	33	61.6	Studio One	WCCO	33.7
2. Mr. District Attorney (Adv)	KSTP	Ziv	Fri. 7:30-8:00	19.6	37	53.3	Topper	WCCO	28.8
3. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	19.0	60	31.9	Big Town	KSTP	9.6
4. Supreman (Adv)	WMIN	Flamingo	Wed. 5:30-6:00	17.9	61	29.2	Axel & His Dog	WCCO	7.8
5. Wild Bill Hickock (W)	WCCO	Flamingo	Sat. 5:30-6:00	16.9	93	18.3	Captai II	WMIN	1.2
6. Liberace (Mus)	WCCO	Guild	Tues. 7:00-7:30	15.1	27	55.1	Bob Hope	KSTP	39.2
7. Racket Squad (Adv)	WCCO	ABC	Mon. 10:15-10:45	13.9	52	26.5	Waterfront	KSTP	9.4
8. Hopalong Cassidy (W)	WCCO	NBC	Sun. 11:00-12:00	13.4	78	17.2	Sunday Morning Marquee	KSTP	4.3
							American Inventory	KSTP	1.8
Cisco Kid (W)	WCCO	Ziv	Sun. 12:15-12:45	13.4	74	18.1	The Christophers	WMIN	2.4
							Paul Giel	KSTP	4.7
10. Boston Blackie (Myst)	WCCO	Ziv	Sun. 3:00-3:30	13.3	41	32.6	Football	KSTP	16.9

DAYTON — *Approx. Set Count*—300,000 — *Stations*—WLW-D (2), WHIO (7)

1. Badge 714 (Myst)	WLW-D	NBC	Su 7:00-7:30	33.4	83	40.5	Political	WHIO	1.3
2. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	26.6	81	32.8	Masquerade Party	WHIO	3.2
3. Death Valley Days (W)	WHIO	McCann-Erickson	Mon. 7:00-7:30	23.4	58	40.0	Ozzie & Harriett	WLW-D	13.0
4. Liberace (Mus)	WHIO	Guild	Thurs. 7:00-8:00	22.2	42	52.7	Dinah Shore	WLW-D	21.0
							News Caravan	WLW-D	25.4
5. I Led Three Lives (Dr)	WHIO	Ziv	Tues. 9:00-9:30	18.6	32	58.6	Fireside Theatre	WLW-D	36.2
6. Mr. District Attorney (Adv)	WLW-D	Ziv	Wed. 10:30-11:00	18.4	48	38.6	Best of Broadway	WHIO	19.6
7. Range Rider (W)	WLW-D	CBS	Tues. 6:00-6:30	17.3	79	21.9	Political	WHIO	2.1
8. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	16.2	75	21.8	Western Theatre	WHIO	4.1
9. Favorite Story (Dr)	WLW-D	Ziv	Thurs. 7:00-7:30	16.0	51	31.3	Meet Corliss Archer	WHIO	10.7
10. Wild Bill Hickock (W)	WLW-D	Flamingo	Wed. 6:00-6:30	15.2	72	21.1	Barker Bill's Cartoons	WHIO	3.5
							Don's House	WHIO	2.9

DISTRIBS NIXING GUARANTEES

Those Puffed-Up Grosses

Syndication being the tough, not-so-sweetness-and-light business it is, some distribs would be wise to stop issuing those glowing statements that include puffed-up grosses, in the opinion of some tradesters who are concerned about the field's future. Those "look-at-us, we're rich" announcements are only going to bring grief to the industry as a whole, it's feared.

Reasons they hurt are (1) stars get the wrong notions of how much money can be made and ask impossible deals; (2) syndicators will be at a distinct disadvantage when new Screen Actors, Directors and Writers Guild negotiations come up, with no chance to plead poverty that actually may exist; (3) station managers, impressed by the big figures, will try to cut price on the basis that the syndicators are making more dough than they know what to do with; and (4) sooner or later, a new price pattern will have to be evolved around a higher per-market base, and it's going to take a lot of convincing that it's really needed if the syndicators persist in inflating their gross billings figures.

Powell Plans Vidpix Exit ('4 Star') But It All Hinges on 'Conqueror'

If his new feature film, "The Conqueror," pays off, producer-director-actor Dick Powell is stepping out of vidpix. The move isn't motivated by a lack of financial success in telefilm, since "Four Star Playhouse," the corporation in which he owns a quarter share with Don Sharpe and actors David Niven and Charles Boyer, is running well in the black, but by an exhausting search for new tv material.

Powell alone does 10 half-hour vidpix a year for the Singer Sewing Machine-Parker Pen sponsored "Four Star." In addition, he, like his partners, is responsible for okaying nearly all casings made under their production banner. That includes 39 "Star and Story" vidpix, some of which are being lensed with Henry Fonda as host.

After losing $160,000 in its first year (1952), FSP is running comfortably ahead now. Substantial profits are being made from the outfit's outside production duties, including an hour-long tint pic of Dicken's "Christmas Carol" for CBS-TV with Basil Rathbone and Fredric March. The firm maintains its own staff, with two directors and a complete backlot setup.

The "Star-Story" deal calls for Fonda to host a Reinghold 14-market regional deal in N. Y. and California. Don Sharpe, the fourth partner (who shares a small part of his fourth with the incorporating lawyer) says the show is sold in near 50 markets all told. Official is distribbing what will total 39 pix, with Budweiser having another 14-market deal.

The "Playhouse" skein, judged of fairly high calibre, will have 90 stanzas in the kitty by the season's end, and they have a strong residual potential once the national sponsorship pact ends. This should increase FSP coin immeasurably. Sharpe has still to firm a distrib deal on the reruns, but it looks as though Official has the inside track.

Sharpe said that th company is pitching another series now. It's a dramatic layout with ex-Notre Dame coach, Frank Leahy, as host. There are two already made, one of which got airing last ight (Tues.) via DuPont's "Cavalcade of America."

Romero's Vidpix Sold in Canada

ABC Syndication this week sold its "Passport to Danger" Cesar Romero starrer to Canadian Admiral for airing over the Canadian Broadcasting Corp. network. It marks the first time a syndicated show will be aired over the net itself, rather than being placed in each of the web's markets a spot basis.

Series, which starts on CBC-TV Nov. 18 on seven stations with others picking it up later, the fourth major ABC Canadian sale this year. Others were "Racket Squad," also sold to Admiral, and "The Playhouse," to Jacoby-Bender, Gruen and McCormack. All the Canadian sales were set by Nat Donato out of the N. Y. office.

'Lum 'n' Abner Abroad' Prepped as Vidpix Series

Hollywood, Nov. 9.

Norris Goff and Chester Lauck have returned from Europe where they have been vidfilming a new comedy-adventure series for the past two months. "Lum 'n' Abner Abroad" is tag for the series.

James Kern produced and directed, with Carl Herzinger scripting. Series was filmed in conjunction with the Nassour studios here. Vidfilms were lensed in Monte Carlo, Venice and Zagreb. Jill Morse, British ballet star, is in one of the episodes, nd will come here to appear in some of the films to be shot.

Clipp Still Pitches For Readjustment In Telepix Prices

Roger Clipp, topper at WFIL-TV in Philadelphia, still believes a readjustment in telepi price patterning must be made in spite of the rebuff his plan for prices based on a proportion of the Class A hour rate met recently from vidpix distributors. Clipp, in New York last week for the Television Bureau of Advertising kickoff meeting, said that the distribs must come up with a standardized pricing plan to get rid of inequities and to give the business economic sense.

As an example of such inequities, Clipp pointed out that feature films cost him around $1,500 each. His Class A hour rate is $2,000. Yet, in another smaller Pennsylvania city where a particular station's Class A hour rate is $900, the feature film distribs charge that outlet only $200 for a feature. Since rate cards are based on circulation, the disproportion between the two film prices is way out of line, Clipp feels. Same thing holds for syndicated half-hours, he says.

Clipp, who did a lot of telepix purchasing this year, says he's going to ease up in the coming year. "We can't go selling $1,500 programs when our half-hour rate is $1,000 and in some cases as low as $700," Clipp said.

Cass Daley, Gordon Jones Into 'Going Hollywood'

Hollywood, Nov. 9.

Cass Daley and Gordon Jones signed for two of the top roles in "Going Hollywood," new vidfilm series beginning Jan. 1 on NBC.

Producer-writer Edmund Beloin is testing for other leads in the show sponsored by Toni. Richard Bare is director-associate producer, and series rolls Nov. 26 at the Hal Roach lot.

DEMANDS TODAY OUT OF KILTER

Day of the distributor's guarantee in the telepix field appears to be on its way out. In a situation where the producer is making demands for higher guarantees over a shorter period and the distrib is finding it tougher to meet those guarantees because of increased competition and consequent lower grosses, new devices are coming into play to keep both parties happy.

General demands for guarantees by established producers these days call for from 50% to 100% recoupment of the first year's negative cost within 15 months to two years. With toughened competi , many distribs are finding it impossible to meet their guarantees, and while they're paying off the old ones, on new deals they're avoiding the guarantees and coming up with alternative payment methods. A canvass of top distribs finds only a few of them making deals with straight guarantees.

One method is to go into actual financing of the films. It's pointed out that financing is in actuality a pre-payment of the guarantee. That being the case, distribs find it worth while to pay out the coin in advance and get a share of the profits over and above their distribution fee and have to come up with the coi later on anyway without sharing in the profits. What it amounts to is floating a bank loan with existing station-sponsor contracts as collateral, and financing the vidpix out of that loan. Loan is paid off over an 18-month or two-year period in the same manner as if the distribs were paying off their guarantees. They have to pay interest, but that's compensated for by their having a piece of the property.

There are other variations on this theme, such as partial financing to take the place of the guarantee, or installment payments under a schedule which would simulate a guarantee. Main reason for guarantees from the producers' standpoint is that he's got to pay off his production loans and backers within the specified period of the guarantee. Distribs don't like them because it puts them on the hook if the property isn't a hot one. But in cases where they feel fairly certain of a show's quality, they're now willing to finance directly so as to get a share in it rather than take it on a straight distribution basis. Key to the entire situation, of course, is the easing of financing, which enables the distribs to borrow enough coin to finance instead of having to pay the producer off out of the show's revenues.

Schubert Suit On 'Confidential File'

Bernard L. Schubert threw a stumbling block in the path of Guild Films' deal to film Paul Coates' "Confidential File" and sell it nationally to its Vitapix station lineup by filing suit against Coates, Confidential File Inc., agent Ted Ashley and Guild last week. Schubert seeks order enjoining Coates, Ashley and Confidential File Inc. from making any deal to film the show other than one which Schubert claims he's been negotiating for more than three months.

Schubert claims he entered into negotiations to finance, film and sell "File," a local live-and-film documentary on KTTV in Los Angeles, in mid-July. He claims he spent a good deal of money and time in the negotiations, and went out and got firm commitments from tw sponsors who would bankroll the filmed version. Fully expecting his deal to be consummated, he charges that the deal with Guild has cost him money, time and embarrassment, and seeks to have the court prevent the Guild deal and any other but one with him.

MCA-TV's Bid for Kingpin Status In Syndication Via UTP Purchase

Latin Quarter Vidpix On Lou Walters' Roster

Lou Walters, operator of the Latin Quarter, N. Y., is reportedly planning to produce a telepix series based on the nitery and using its talent. Series is in the plans stage now, with Walters slated to produce and own the package outright. Understood he's planning to put it in syndication.

Guild-Vitapix Sign Savage, Richards; Pix Web Speedup

Guild Films took its first significant step toward the creation of the filmed network concept stemming from its agreement with Vitapix by signing Dave Savage, director of film procurement at NBC, as director of station relations and announcing that former NARTB v.p. Robert K. Richards has been signed by Vitapix as a "consultant to help coordinate details of the national setup."

Both Richards and Savage will have two immediate tasks, the signing of more stations to the now 37-outlet lineup of Vitapix members and the clearing of specific time periods on those stations for national spot deals on Guild shows. Richards, who resigned from the NARTB this spring to set up a consultancy operation, will operate from the Vitapix end, while Savage will work out of the Guild office as a staffer. Savage additionally will work on program planning for Guild.

Savage, who was brought into his film procurement post at NBC by the then Film Division v.p. and now exec v.p. Robert W. Sarnoff, organized the film department of WCBS-TV, the CBS-TV N. Y. flagship. He developed the feature film programming concept there as embraced in "The Late Show" and th "Early Show," and before moving over to NBC was in charge of filmbuying for all the CBS-TV o&o stations.

IVAN TORS' ZIV DEAL ON SCIENCE FICTION

Hollywood, Nov. 9.

Theatrical film producer Ivan Tors, making his initial plunge into tv, has signed a deal to produce a scientifiction vidfilm series for Ziv TV.

Tors exited the Hal Roach studios to check in at California studios, production home of Ziv. He will immediately begin preparations for anthology series of 39 He lensed the first film in the series at the Roach lot, with William Lundigan and Ellen Drew starring.

Bud Austin to NTA

Bud Austi longtime national sales chief of Official Films and for the past six months v.p.-general manager of Charles Wick's Telefilm Enterprises, last week joined National Telefilm Associates as head of a newly-created national sales department. He'll operate independent of NTA's syndication operations, but will report to sales v.p. Harold Goldman, with his first assignment the peddling of Desilu's Charles Coburn-starring pilot, "Country Doctor," which NTA is repping on a shortterm deal.

Meanwhile, Goldman set one of the firm's biggest regionals to date, a 10-market deal on "The Passerby" with Charles Furniture Co. Deal, set through the Manson-Gold-Miller agency of Minneapolis, is for the midwest and runs 26 weeks.

Wildcat expansion of the telefilm industry is pointed up in the current negotiations by Music Corp. of America to buy out United Television Programs and absorb its catalog. Such a purchase, if consummated, would project MCA-TV into a topdog status in the syndicated field, with more product than any other distrib including Ziv, NBC Film Division and CBS Television Film Sales.

That there's a good chance that the negotiations will succeed and that this deal is more than one of a dozen rumors of mergers and consolidations is evident in the remark by a Gross-Krasne spokesman on the Coast that the only thing holding up the sale is price. Apparently, Jack Gross and Phil Krasne, who bought out other partners in UTP at the beginning of the year, want to move out of distribution and concentrate solely on production. This in spite of the fact that UTP over the past several months has emerged as one of the hottest contenders in the telefilm sweepstakes and has been operating in the black for the first time.

On the MCA side, the octopoid outfit has been building its film activities strongly over the past year, via syndication of Revue Producti reruns plus acquisition of outside packages. It's significant too that MCA this week made MCA-TV veep Dave Sutton a member of the board of the syndication operation, and also that former ABC'ers Sandy Stronach and Jim Stirton, who ostensibly had joined the agency on the live television side, were named v.p.'s of MCA-TV, whose only function is to syndicate film.

UTP properties which would be absorbed under the deal would include: "Lone Wolf," "Mayor of the Town," "Where Were You?" "Waterfront," "Rocky Jones," "The Ruggles," "Counterpoint," "Heart of the City" ("Big Town" reruns); "Royal Playhouse" ("Fireside" reruns) and a load of assorted other product. MCA-TV's latest acquisitions are "Man Behind the Badge," "Long John Silver," "Guy Lombardo Show," and an Xavier Cugat color series. In addition, it's got "Abbott & Costello," "Kit Carson," "Follow That Man" ("Man Against Crime" reruns), "Biff Baker," "I'm the Law," "City Detective" and more than 200 half-hour dramatic anthology films under the "Famous Playhouse" title. A valuation of the production cost of all the properties held by both firms comes to near $20,000,000.

'Opry' to Hoof It In Pushing Telepix

Flamingo Films, which last week tied up tv rights to the Nashville-based "Grand Ole Opry," has set a surefire promotion scheme with the Opry members and WSM, which the show. Scheme will enable every sponsor to have an "Opry" unit headed by one of the stars make a personal appearance in every city in which the tv series opens at the time of opening. With some 125 members in the "Opry" cast, Flamingo figures it won't be difficult to schedule such appearances.

Firm is also planning record promotion patterned after Guild Films' "Liberace" promotion. "Opry" members, led by such country singers as Roy Acuff and Hank Snow, have piled up record royalties of nearly $40,000,000 their aggregate disking careers, so that Flamingo topper Sy Weintraub sees a near-unlimited field for such a promotion. Weintraub planes down to Nashville Nov. 18 for WSM's three-day country music promotion, at which some 1,400 disk jockeys will be in attendance. He figures that these deejays will return to their stations as virtual "salesmen" for the filmed-in-color series.

'Clearing House' for Int'l TV Film Distribution Proposed by UNESCO

The United Nations Educational, Scientific, and Cultural Organization is encouraging a plan for an international tv film and kinescope distribution setup for both commercial and educational interests. Though UNESCO will not take an active part in the "clearing house" after its start, a meeting under its aegis will be held next spring or summer in Europe, and currently the "dos" and "don'ts" of importing and exporting kines and telefilm are being surveyed by UNESCO specialists.

The film festivals at Venice in July and at Cannes in April have both extended invitations to the group.

Besides announcing these activities, UNESCO's Henry Cassirer warned vidfilmers in the U. S. not to expect nations abroad to act as "dumping grounds" for American telepic product. He said that all of Europe is alert for fear the U.S. will not permit reciprocal agreements. One of the "clearing house" concepts is to see that there is an exchange of celluloid product, because, it's said in effect, no organization can work effectively unless European producers are given opportunity to sell in this market. First thing, Cassirer would like to see exchange agreements negotiated.

He said the "clearing house" will delve into such problems as an equitable means for international vidpix payments and establishment of mobile screening facilities, particularly for Europe where telecasters now have difficulty viewing foreign vidfilm, this militating against more extensive use of same.

Plenty Info

The UNESCO pattern calls for information on the preparation of film that would be more useful in all languages and in all countries; improvement of machinery for both educational and commercial vidfilm (not features) via setting up a central office able to supply info on (1) video rights, that including music rights, union clearances (on kine shows particularly); (2) separate sound tracks (music and effects tracks); (3) scripts for foreign language translation; (6) lip sync methods.

Cassirer said that producers today do not think in terms of international distribution on either filmed or live (kine) shows. In addition to performers' rights being an obstacle to international distribution, there are more basic things like failure of producers to supply "international soundtrack" to facilitate foreign usage.

Since UNESCO cannot actually become part of the "clearing house" idea but can only "organize and advise," it's feared that final organization of the deal will be difficult to consummate. A couple of educational broadcasters who've already been approached (National Assn. of Educational Broadcasters having resolved to study the UNESCO proposal) are fearful that commercial telecasters will frown on giving product a "more international flavor" since it might detract from showing in the U.S.

McConkey Expands

Chicago, Nov. 9.

McConkey Artists Corp. is expanding further into the telepix arena, via its MAC Studios subsid. Prexy Dick Shelton has inked a syndication pact with Governor Films to handle latter's "Bulldog Drummond" and "Topper" series, plus a bundle of Hal Roach features.

MAC is dropping its orch department to step up its vidpix activities.

Set Weissmuller For 'Jungle Jim'

Screen Gems last week tied up Johnny Weissmuller to star in "Jungle Jim" after several weeks of dickering. Series, based on the King Features comic strip, goes before the cameras in January, with Harold Greene producing and Earl Bellamy directing the 26 half-hours. Series will probably be offered for national sale before any thought is given to syndication.

Columbia Pictures subsidiary also signed ex-Paramount producer Mel Epstein and William Sackheim to produce the half-hour dramatic anthology series for Falstaff Brewing Co. which will preem in 40 markets next fall.

Vidpix Chatter

New York

Don Kearney, ABC Syndication sales v.p., starting the lecture route, via a talk, week before last to the Third Annual Business Symposium at Manhattan College and a scheduled appearance for February at the N.Y. Advertising Club's radio-tv clinic of its advertising and selling course. **Byron Lord,** a director of Pearl & Dean Ltd. of London, producers of motion picture theatre advertising which is planning to start turning out tv filmed commercials, in town for a series of discussions with **Joe Forest,** creative director of Transfilm. NBC Film Division took on three new salesmen: **Edward Quincy Adams,** former assistant ad manager of Standard Rate & Data, who replaces **Tom Shull,** now prez of Inland Broadcasting, in the midwest; **Robert D. Ingwerson,** ex-Borden Co., replacing **John Burns,** recently moved to the homeoffice, also in the midwest; and **Jules V. Arbib,** formerly with Permabook, who's added to the N.Y. sales staff.

Official Films veep **Herman Rush** off on a three-week sales tour.

Guild Films' client relations and sales promotion departments moving into new temporary quarters pending the entire firm's Jan. 1 move to ease the overcrowding. **Mike O'Shea** back from his Motion Pictures for Television Coast trip and cleaning up prior to exiting the firm Nov. 15.

Morgan-Solow 'Journal' On Sponsorship Block

Series based on Lloyd C. Douglas' novel, "Dr. Hudson's Secret Journal," is being offered for national sponsorship by United Television Programs on behalf of Brewster Morgan and Eugene Solow, who have tied up rights to the book. Decision to go to a full series on the story came about through good agency reception of one of the films in the Morgan-Solow "Authors Playhouse" series, already in production with UTP repping the series on sales.

"Playhouse" is an anthology series based on works of top American authors. Morgan and Solow made "Dr. Hudson's Secret Journal" as one of the films in the series, but they're now using the pic as a pilot for a new series on the Douglas character, who's a scientist. "Journal" first appeared as a segment of "Magnificent Obsession," but Douglas later wrote an entire novel as a sequence to the "Obsession" insert. Series would be based on this novel, with John Howard playing the lead. Pilot was directed by Peter Godfrey.

Ziv's Swap Deal On Italo Dubbing

Ziv has just firmed a contract opening the Italo market for its product. After weeks of negotiating, the vidpix outfit came to terms with Radio Audizione Italian, the government-protected network.

For the rights to play 13 half-hours of "My Favorite Story," 13 of the "Cisco Kid" and a mixed package of 13 segments from "Boston Blackie" and "Mr. District Attorney," RAI has in turn promised to dub these 39 properties for use in other Italo-language markets—certainly South America (Brazil, for one) where Italian is spoken, possibly Africa and ultimately for redistribution to Italo stations in the U. S. Furthermore, Ziv is getting from RAI an estimated $240 for term use of each pic. The dubbing deal was the chief matter for concern in negotiations, arranged through Italian Films Export i N. Y. and finalized via its Rome office in the last few days.

RAI chose the four series from among seven offered by Ziv. The others were "I Led Three Lives," "Yesterday's Newsreels" and the "Unexpected."

The deal strengthens Ziv as the U. S. vidpix distrib with the largest stake in foreign exposure. Along lines of its two-year-old Latino distribution, the company lately pacted a deal with Bogota.

Screencraft Huddles On Fidler, Other Shows

Regional reps of Screencraft Pictures planed in to New York this week for a series of homeoffice conferences on upcoming syndicated product the firm, which thus far has restricted itself to the feature field, plans to put on the market. One of these is "Jimmy Fidler in Hollywood," which preems Nov. 28 in 40 markets. Another may be the Arthur Lake family comedy show.

Inside Stuff—Telepix

Sheldon Reynolds was quoted in Art Buchwald's Paris column in the N. Y. Herald Tribune last week as saying that, to protect himself against some one else releasing any Sherlock Holmes films on tv, he "had to buy up the 11 feature films which were owned by Universal-International Pictures" and that he "now owns all the film rights for Sherlock Holmes."

Apparently there's no argument on theatrical release rights, but there seems to be some dispute as to tv clearance. Reynolds, producer of the "Foreign Intrigue" series, also is repped on syndicated-tv with the Sherlock made-for-video half-hour skein. However, Universal sold 12 Sherlock Holmes films (with Basil Rathbone and others) for tv display. In New York, for instance, WCBS-TV, already has shown eight of the features (distributed by Associated Artists) with four to go in a playoff that started in September and will conclude next September with six runs for each for a total of 72 presentations. The Reynolds-made 30-minuters are running on WRCA-TV in N. Y.

Wilson—That's All (L.B.)

Continued from page 24

pendent by nature to be an obedient affiliate. Very definitely he got in both networks' hair.

L. B. had one rule of thumb he liked to apply to the webs. He wanted to be assured that his terms were as good as whatever other 50,000-watter he had reason to believe had the best obtainable station compensation terms. In the snakepit which was radio station relations in the mad, bad days, this was loaded. Being loaded, it exploded. Lenox Lohr, the army engineer major, who was president of NBC for a time, had been a particular peeve of Wilson's. Lohr, with his lack of humor, which eventually fouled him up with the advertising agencies, was not a man with whom Wilson could feel comfortable, and Wilson had the politician's innate skill in most interpersonal relationships. In the end, the 20th floor at CBS and L. B. agreed to disagree. There were euphemisms on both sides but basically it was a case of CBS' slick management finding too probing an interrogator in the fast-thinking and colorful talking Kentuckian.

A VARIETY wag when he saw L. B. Wilson for the first time cracked, "He's the only guy smaller than Abe Lastfogel." There was a legend that the L. B. stood for "pound," and that was all he weighed at birth. Nobody ever established that L. B. stood for given names. One version had the L. for one side of the parentage, the B. for another. Ever the showman, L. B. was not one to choke off an interesting line of speculation about himself.

Before he became a broadcaster, and that's clearly where his true zest always lay, Wilson had been connected with show business. With his brother Hansford he did a tumbling act in the varieties. They got a last-minute booking in Spain before World War I and cancelled passage to return to the States on a brand-new liner, the Titanic. Brother Hansford stayed in show business. Wilson came to own five film houses in Covington. He was also a banker (see the story, separately printed in this issue, of Wilson's estate) and very much a participant in all sorts of side-businesses. He had a natural talent for making money and for the showmanship flair. Wilson astonished the broadcasting industry, and this publication back in the depression years, by contracting for several splurges. He'd take eight consecutive half pages in a single VARIETY issue. You couldn't help loving the man.

Wilson went to the theatre for his wife. Jean Oliver, now co-executor of the estate, was playing dramatic stock leads in Ohio back before radio and talking pictures assassinated this form of public entertainment. Jean Wilson has said that it was as much fun, and better paying, being the wife of a broadcaster.

L. B. was a lavish host but he fought shy of those who tried to reciprocate. He was a nervous guest. He was happiest when engaged in radio shop talk and he once stood in the water at Miami Beach, reaching this present writer's shoulder, brilliantly dissecting the CBS versus the NBC managements for an hour while the waves broke unnoticed by he who spoke and he who listened. It was always an education to hear L. B. Wilson talk. A large number of broadcasting, advertising and tradepaper gentry will not see his like again.

Topmiller Named

Cincinnati, Nov. 9.

Charles H. Topmiller is the new president and general manager of WCKY, succeeding L. B. Wilson, founder of the independent 50,000 watter, who died here Oct. 28 in his hotel suite at the Sheraton-Gibson.

Principal heirs to the Wilson estate elected Topmiller at a meeting Friday (5) in Miami Beach, following the filing of the will in the Dade County Probate Court. Wilson's official residence for many years was in Miami Beach, where he was buried Wed. (3).

Thomas A. Welstead, New York, the station's eastern sales manager, was elected v.p.

Mrs. Jeanette Hei exec secretary of the station, was named corporate secretary. Wilson's widow, Mrs. Constance F. Wilson, Miami Beach, was elected treasurer.

All officers were bequeathed stock in L. B. Wilson, Inc., parent of WCKY and applicant for television channel 10 in Miami. They were elected to the company's board of directors.

Value of the Wilson estate was estimated at $2,500,000. Mrs. Wilson and the Miami Beach National Bank were named executors.

The will provides that 50% of the estate shall go to Wilson's widow, including 40% of the company stock, and 50% of the remainder will go to his brother, Hansford B. Wilson, New York. The other 50% of the balance will go mainly to Topmiller, Welstead, Mrs. Heinze and Mrs. Essie Rupp, director of continuity. Each of the 60 or so station employes at the time of Wilson's death will benefit under the will to the extent of $500.

$100,000 'Ruggles' Payoff To AFTRA

Hollywood, Nov. 9.

AFTRA "closed the books" on the "Ruggles" tv series with the payment of $20,000 to cast members as a result of the sale by Robert Raisbeck of TV Productions of 91 kinescopes of the show to KHJ-TV. Deal is in accordance with an agreement between Raisbeck and AFTRA exec secretary Claude McCue.

Payment brings to more than $100,000 the coin paid to date to AFTRA members for reuse of "Th Ruggles" kines.

'RACKET SQUAD' AS THEATRICAL FILM

Hollywood, Nov. 9.

"Racket Squad" is the latest tv film property headed for conversion into a theatrical film.

Allied Artists, which registered the tag with the MPAA Oct. 29, is negotiating a deal for filming the show with Hal Roach Jr., producer of the televersion. AA may produce, or Roach may produce it for Allied release, but that hasn't been determined as yet, exec producer Walter Mirisch said.

Reed Hadley starred in the video show which is no longer in production, Roach shuttering the show after canning 78, replacing it with "Public Defender," also starring Hadley. AA wants Hadley for its film version.

'Those new "Groucho in Europe" spots

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BOW BIG PUSH FOR 45'S IN N.Y.

The Fast Buck Vs. Juve Morale

From "Dixie" to "Over There," from "There'll Be a Hot Time in the Old Town Tonight" to the Nazi paean of hate, the "Horst Wessel" song, from "Break the News to Mother" to "The Stars and Stripes Forever" and "God Bless America," the impact of music on the masses has been something more casual than just another popular song.

This is a perhaps devious approach to the recent wave of single-entendre songs, and its possible relationship to juvenile delinquency. But it is as realistic as the current examination which responsible authorities are making in the fields of crime comics, whodunits on radio and tv, grisly realism in films and the like, in direct relationship to America's current problem as regards the deterioration of morals among adolescents of the grammar and prep school age.

Pop songs should not avoid the same kind of intensive intra-industry study. It has long been the feeling that a certain group of recording favorites, whom "the kids" regard with a fervor bordering on fanataicism, could do much to curb juvenile delinquency, if the chips were down. That goes for the current crop of hot faves with young America like Eddie Fisher, Johnnie Ray, Frankie Laine, Perry Como, etc., as it was true in the yesteryear Sinatra-Benny Goodman vogue.

The common denominator of pop music has alchemist effect on these kids, hence the obligation to feed them the right type of lyrics is more than a casual thing. It is one of the most intimate mediums of mass communications because, emotionally, the audience identification with almost any song is so direct and personal.

In an industry where the facts of life can be projected in such euphemistic terms as "hug" and "kiss"—as substitutes for earthier connotations—the creation and popularization of a "cute" song, just because it may sell a few records, carries with it a greater responsibility.

This caution is not born of imagination. The Songwriters' Protective Assn. last week formally "condemned" smutty lyrics in the public interest. Just because the prime offenders have been the so-called "rhythm & blues" tunes does not minimize the fact that almost every one of the major labels, at one time or another, has been the subject of similar comment. The criticism may not be as sharply directed at them, but sundry "interpretations" have been unsubtle in their lyrical treatments.

There will always be quick-dollar opportunists, and if the record thing is so important in today's scheme of song popularization, it is the obligation of the broadcasters to screen every platter they put on the air. That string of questionable r&b titles on that Memphis station, as reported last week, would never be the target if the station's program department exercised a little common sense in a quick run-through of some of those "mama" and "baby" and "rock me" titles. That also goes for a bigtime deejay who, on the one hand, brags that he "likes to hear the records for the first time with my audiences," and coincidentally expresses shock at some of the double-entendre stuff, resulting in sharp comment as he yanks the platter off the turntable. How much wiser it would be never to expose this brand of blue stuff in the first place!

Tin Pan Alley's obligation to its public has been almost idealistically manifested over the years. The treasury of American pop songs that inspire the sentimental, nostalgic and rhythmic moods is a tribute to the ingenuity and productivity of the American music business. But in an era when the moral fibre of all nations is threatened by a deterioration of what once were basic principles, it is the more important today that something, as intimately associated with the young Americ as a popular song, be most carefully screened before being given permanency on wax.

This is the kind of quick buck nobody in the music business wants—or should risk. *Abel*

Court Sets Precedental Treble Royalty Damages (8c) in Fox Vs. AFN Label

Harry Fox, publishers agent and trustee, through his attorneys, Julian T. Abeles (& Bernstein), has established two more important legal precedents in his all-out drive on behalf of music publishers against unlicensed and defaulting disk labels. The decision was handed down last Friday (5) by Judge Archie O. Dawson of the N. Y. Federal Court in actions brought by Fox on behalf of Shapiro-Bernstein Music, Gershwin Publishing Corp., Edward B. Marks Music, Miller Music, Lewis Music and Mutual Music, in conjunction with the Glenn Miller estate.

The action was brought against the manufacturer and distributor of off-the-air recordings of the propaganda broadcasts of Major Harry Fox, publishers' agent and land during the last World War, and against the retail dealers in New York City who purchased and sold the records. The decision was given in a motion made by Abeles for judgment against the manufacturer, Joseph Krug, individually and doing business as A. F. N. Record Co.

In his efforts to stamp out such

(Continued on page 56)

HIGH COURT NIXES AFM 'UNFAIR LIST' APPEAL

Washington, Nov. 9.

The American Federation of Musicians suffered a technical kayo before the Supreme Court Monday (8) when the justices rejected an AFM appeal from Appeals Court decision affecting the "unfair list." Case involved a Nashville agent, Abe Stein, who was placed on the AFM "unfair list" after he had brought suit for damages because of alleged failure of Duke Ellington's orch to fill a date he had booked.

Last year, the Appeals Court in Tennessee granted Stein a temporary injunction against the AFM's move to put him on the "unfair list." The AFM appealed this decision to Supreme Court, which refused to review the lower court's ruling. The final determination of the case, either in the form of a permanent injunction against the AFM or the dismissal of Stein's application, is still before the Appeals Court.

SEE $10,000,000 ANNUAL HIKE

In the first major attempt to crack the New York disk market with 45 rpm disks, Macy's, N.Y. department store, is cooperating with several major disk companies in a "45 rpm Festival" this week. Macy's disk department is putting the major accent on its 45 rpm merchandise for the week and major label names are chipping in by making personal appearances.

John Reeves, Macy's platter buyer, set up the promotion with Phil Silverman, exec of Bruno's, which distributes Victor disks in the metropolitan area. Also instrumental in setting up the project was Paul Sklar, special Victor field rep in N.Y. specializing on pushing the 45s. Other companies, such as Columbia and Decca Records, are also joining in the campaign by taking spreads in the daily papers.

Although the 45s have been pushing ahead in all other areas, they have not been clicks in the New York metropolitan area. Major factor in the lag is ascribed to the failure of N.Y. retailers to push the 45 rpm machines. In other cities, notably Philadelphia, the retailers sold their full quota of 45 machines and now that speed has gradually displaced the 78s in the pop field. N.Y. dealers have tended to brush the 45 machines in favor of three-speed players, which are not as handy as well as being more expensive than the single speed machines.

It's estimated that New York is losing $10,000,000 annually in 45 rpm business due to retailer shortsightedness. This attitude is all the more unusual, it's held, because th 33 rpm market in N.Y. is shot through with discounters to the extent that retailers can hardly make a profit on longplay platters. On the 45s, however, the dealer can make his full markup of 40%, since the discount houses cannot afford to cut prices on the lower-priced lines.

Wakely to Head 1st Coral Caravan

Hollywood, Nov. 9.

Jimmy Wakely heads the Coral Caravan, unit of performers featured on the Coral label, which leaves here end of this month for a series of one-nighters through the Pacific Northwest that may be a forerunner to a coast-to-coast tour. It's the first Coral Caravan to take to the road but the diskery, subsidiary of Decca, may have others going out next year.

With Wakely in this unit will be The Three Rays, Tommy Duncan and Don Weston and his band. Outfit opens Nov. 27 at the Rogue Valley Ballroom in Medford, Ore., and has subsequent dates slated in Newport, Ore., Olympia, Tacoma and Seattle, Wash., and Albany, Coquille and Klamath Falls, Ore.

In addition to the personal appearances, unit will visit deejays, make television appearances and visit Coral dealers in the area.

Pitch Pix Deal on DeSylva, Brown, Henderson Combo

Coast agent Danny Winkler headed back to Hollywood last week to pitch up a picture deal framed around the songwriting combination of DeSylva, Brown & Henderson. Winkler locked up okays from Lew Brown and Ray Henderson and also got rights to a biopic on the late Buddy DeSylva from Dave Shelley, stepson of DeSylva and heir of all his creative rights.

Interest in the DeSylva, Brown & Henderson team from Hollywood is part of the pic cycle of biogs on such tunesmiths as Gus Kahn, Bert Kalmar & Harry Ruby, Rodgers & Hart, Jerome Kern and Sigmud Romberg, whose Metro biopic, "Deep in My Heart," is due for release shortly.

ASCAP, Pix Majors Eye Swiss Exhib Suit to Nix Music Performance Fees

Execs of the American Society of Composers, Authors & Publishers and the major film companies are closely watching the outcome of a current legal action in Switzerland aimed at eliminating the need to pay music performance fees by film theatre exhibitors. Suit was brought by a Swiss theatre group against the Societe Suisse Des Auteurs et Editeurs, the Swiss equivalent of ASCAP. The Swiss performing rights society originally won the suit in lower court several months ago, but on appeal, the exhibitor plaintiff won the right to a retrial, which is now in progress.

According to the Swiss exhibitors' contention, they don't have to pay special music performance fees for playing music on film soundtracks, since their deal with the picture distributors also covered the use of the music in the films. The fundamental contention of the Swiss performing rights society and the music industry is that the music is not owned by the film producer or distributor but by the publisher. Similar cases involving the same contentions by film exhibitors were previously defeated in Germany, Belgium and Holland.

For the writers and publishers, this suit is of major importance since performance coi from theatre exhibs in Europe represents a big portion of their revenue. The Screen Composers Assn., representing Hollywood background

(Continued on page 54)

Society Stuff

Another socialite is taking a crack at Tin Pan Alley. Rebekah Harkness, widow of William Harkness (Cleveland Standard Oil clan), has penned "Tropical Nocturne," which will be played by the N. Y. Philharmonic, D'Artega conducting, at New York's Carnegie Hall, Nov. 26.

Gloria Vanderbilt Stokowski made a stab at songsmithing about a year ago.

Decca Net Soars; Rackmil, Group Buy More Stock

While net earnings for Decca Records for the first nine months of this year have soared over last year, Milton R. Rackmil, prexy of both Decca and Universal Pictures, and a group of associates have taken over control of more than 500,000 shares of the diskery's 1,602,501 outstanding shares.

Last week, the Rackmil group bought 103,000 Decca shares from Lansall Corp., an investment firm controlled by David Baird and Robert R. Young interests. About the same time, Rackmil was made trustee for another 75,000 shares of Decca stock. New stock ownership and control by the Rackmil group puts the Decca prexy in a virtually impregnable position against any attempt to unseat the present management. Last spring, George L. Lloyd, a former board member, attempted to oust Rackmil in a stockholders' proxy fight, but Lloyd was overwhelmingly defeated.

Decca earnings for the first three quarters of this year, ending Sept. 30, amounted to $2,272,602, equal to $1.42 per share of the outstanding capital stock. The net included the undistributed earnings of the diskery's subsidiary, Universal Pictures, of which Decca owns 718,585 shares or 73% of the picture company's total common stock.

In the corresponding period last year, Deccas earnings were $471,593, equal to 35c per share on 1,354,158 shares. The 1953 net, however, did not include Decca's then proportional share of Universal's undistributed earnings, this indicating that Decca's Universal investment has been chiefly responsible for the sharp rise in the diskery's earning statement this year.

TALLU HEADING DRIVE FOR HANDY FOUNDATION

Tallulah Bankhead is currently heading a special committee to raise funds for the W. C. Handy Foundation for the Blind on the occasion of Handy's 81st birthday, Nov. 16. Other members of the committee are ASCAP prexy Stanley Adams, Dr. Rufus E. Clement, L. Wolfe Gilbert, Andy Razaf, Noble Sissle and Arthur Spingarn.

The Handy Foundation is a national interracial organization dedicated to aiding sightless persons.

Lion's EP Albumettes

Lion Records, MGM Records subsidiary originally formed to market pop-price LP packages, has been enlarged to handle 45 rpm EP albumettes as well. Initial releases are now on the market.

Lion will continue to avoid single 78 releases in favor of the packaged goods.

Label also will begin printing the album price on the sleeve, to prevent dealers in scattered areas from selling Lion packages at prices higher than list.

Lou Levy Buys Derby's Assets

Lou Levy, head of Leeds Musi , bought a disk company yesterday with a bid of $4,200 for the assets of the bankrupt Derby Records firm.

Levy's bid topped the $3,500 offer made, later withdrawn, by Eli Oberstein, head of the Varsity and Royale low-priced disk labels. Ben Selvin, artists & repertoire chief for RCA's Camden label, was the court-appointed appraiser of the assets of the Derby company.

Exactly what Levy will wind up with hasn't exactly been determined, although it's known that Larry Newton, head of Derby when it was functioning, had made numerous purchases of masters. Newton sold to other labels a couple of dozen masters before the bankruptcy declaration for $1,000, and other masters made by Dwight Fiske and a couple of bands will revert back to the artists under terms of their individual deals. It's expected that there will be a legal hassle over whether Newton had the right to dispose of the masters before the bankruptcy declaration.

Chandler to Disk Film Speeches for Decca

Decca is dickering for the purchase of an independently-recorded musical background to frame a new record on which Jeff Chandler will read romantic speeches adapted from a pair of films. Music was written and arranged by Dennis Farnon and was recorded by Bud Freeman's indie Belfry Records. Package is tagged "Woman."

Freeman had the speeches dubbed and submitted the package to Decca as an idea for Chandler. Plattery will use the background music, dubbing in Chandler's voice on a new track.

RCA ADDS HILLBILLY

Herb Shiner, hillbilly singer, has joined RCA Victor's country & western roster.

He formerly worked for Decca Records.

Jocks, Jukes and Disks

By HERM SCHOENFELD

It's now open season for Christmas tunes and all the diskeries are shooting for that big smash with a flock of novelty entries with top vocalists. One of the strongest sides to turn up thus far is **Kitty Kallen's** "Baby Brother," a cute number which Miss Kallen bounces brightly for Decca. The flip, "The Spirit of Christmas," is a lovely ballad with a more adult approach and it's the official song of this year's Christmas Seal drive.

Red Buttons, for Columbia Records, has another good juve-slanted seasonal entry in "Bow-Wow Wants A Boy For Christmas," which has the same kind of idea as "Baby Brother," and, for that matter, the oldie, "All I Want For Christmas Is Two Front Teeth." **Spike Jones** made the latter tune about five years ago and now comes up with "I Want Eddie Fisher For Christmas," also on the RCA Victor label. It's an unusual plug for Fisher that Jones handles straight via a vocal by youngster **Linda Strangis** and the St. Mary's Magdalen Choir. For the hillbilly youngsters, **Eddy Arnold** has cut "I'm Your Private Santa Claus" on Victor, while the hepper kids may go for "Santa Plays the Trombone," as played by **Poppa John Gordy & His Dixielanders,** also on Victor. On the same label, the **Walter Schumann** choir has sliced "Calypso Christmas," a beautiful carol in calypso tempo.

Doris Day: "Ready, Willing And Able"-"Hold Me In Your Arms" (Columbia). "Ready" is a rowdy rhythm number which Doris Day belts with commercial sock against a jazzy harpsichored background. It's a jukebox natural. "Hold Me In Your Arms," from the Warner Bros. pic, "Young At Heart," is given a highly attractive rendition and could emerge as the top side in the long pull.

Johnny Desmond-Alan Dale-Buddy Greco: "Don't"-"There's No Happiness For Me" (Coral). As in "Heart of My Heart," Coral has teamed a group of its top male vocalists in a songfest coupling with neat results. "Don't" has a contagious beat with strong potential while the flip is a pretty ballad also attractively handled.

Ronnie Hilton: "I Live For You"-I Still Believe" (Victor). Ronnie Hilton sounds like a British Eddie Fisher. He has Fisher's direct, open-voiced attack and a set of fine pipes. He has big possibilities in the U. S. market. This excellent coupling of ballads makes for an attractive launching of Hilton in this country.

Archie Bleyer: "The Naughty Lady of Shady Lane"-"While The Vesper Bells Were Ringing" (Cadence). Archie Bleyer again takes on a major label with a "cover" disk that may prove to be the best one. Ames Bros. sliced "Naughty Lady" for Victor and Bleyer, as in the case of "Hernando's Hideaway," has come up with a swinging choral and instrumental arrangement that may well pick up the marbles. Flip is a soft-tempoed change-of-pace side that also makes for attractive listening.

Joan Weber: "Let Me Go Lover"-"Marionette" (Columbia). Col's new songstress, Joan Weber, debuts auspiciously with this coupling. "Let Me Go," from "Studio One" production, is a country-styled torch song which Miss Weber gives a very intense and effective reading. "Marionette" is a dramatic opus again projected with emotional point.

Wandra Merrill: "If You Could Only Read My Mind"-"All I Do Is Dream Of You" (Victor). Wandra Merrill, a recent addition to Victor's roster, is an unusual stylist. She gives the ballad, "If You Could Only Read My Mind," a straight treatment, but on the oldie on the reverse, she shoots the works with a stridently jazzy rendition.

Jane Morgan: "The Heart You Break"-"Why" (Kapp). "The Heart You Break" is a snappy rhythm tune that Jane Morgan belts for maximum results with a simple projection. "Why" is in a quasi-religioso groove that has been worked and overworked since the click of "I Believe." This one is okay for the genre but the format is too familiar.

Billy Farrell "Booten Baby"-"Runaround" (Mercury). Billy Farrell is a high-powered crooner who drives his material to a fare-thee-well. It's the kind of delivery that usually pays off, especially on the juke level. He brings a lot of punch to "Booten Baby," a wild novelty number, and the free-wheeling "Runaround" on the bottom deck.

The Singing Wanderers: "The Wrong Party Again" - "Three Roses" (Decca). This vocal combo has definite rhythm & blues inclinations but its style is not too far-fetched for pop appeal. Wanderers' acceptance in the pop field could come easily with "The Wrong Party Again." It's brisk and frisky, but that's just the kind of tune and delivery the teenagers have been requesting from their pop platter spinners. They also give "Three Roses" a vibrant workover and it, too, rates turntable time.

Peggy King: "I'm Gonna Put Some Glue 'Round The Christmas Tree" - "Counting Sheep" (Columbia). The 1954 Yule season is loaded with novelty tunes and it's becoming difficult to tell one from the other. This one is pegged on the idea that if you put glue around the Christmas tree, Santa will stick around all year. Peggy King's whispy delivery makes the whole thing that much cuter and the juve set may go for it. Miss King continues the moppet groove on "Counting Sheep." She's got a better potential when she acts her age.

Morton Gould Orch: "Fanny"-"Why Be Afraid To Dance?" (Victor). Morton Gould gives the deejays some excellent programming material with his coupling of Harold Rome melodies from the legit musical, "Fanny." Both tunes are given lush and stylized orch workovers with the title song coming through as the more listenable side. Nothing wrong with "Why Be Afraid To Dance?", but it lacks some of the ear-catching melodic phrases that Rome put into "Fanny."...

Myron Cohen: "Soup And Fish"-"Mr. and Mrs." (Coral). Myron Cohen, latest of the comics to give a few samples of his routine on wax, does the unusual in the dialect field. He manages to be very funny and, at the same time, non-

(Continued on page 56)



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
165th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THERE'S A SMALL HOTEL
and
SAW YOUR EYES

Best Bets

KITTY KALLEN (*Decca*)	**BABY BROTHER** *The Spirit of Christm*
DORIS DAY (*Columbia*)	**READY, WILLING AND ABLE** *Hold Me In Your Arms*

Longhair Disk Reviews

Handel: Messiah (Angel). Brilliant sounding as well as emotionally moving version of the oratorio by Sir Malcolm Sargent with British soloists, chorus and the Liverpool Philharmonic. Orch and choral blend is vivid as well as smooth. Good soloists are headed by a fine tenor in Richard Lewis.

Casals Festival (Columbia). Lush, full tone and grand style of interpretation offset technical flaws in vet Pablo Casals' version of the Schumann cello concerto. Album also has flavorsome short pieces by Bach and others, played solo or with the Prades Festival orch.

Brahms: Violin Concerto (Decca). Famed Russ fiddler David Oistrakh shows his lyrical tone, massive technique but a somewhat florid style here, and accomp of Saxon State Orch under Konwitschny is solid, not airy. An intriguing version, nevertheless.

Offenbach: Bluebeard & Helen of Troy Suites (Capitol). Two charming ballet suites. "Bluebeard," especially, is fun, and played with verve by the Ballet Theatre orch under Joseph Levi.

Chopin: Etudes (Epic). Two sets of 12 etudes each, widely contrasted in mood, tempo and style, but all lovely creations, and interpreted here with taste and skill by pianist Alexander Uninsky.

Tchaikovsky: Nutcracker & Grieg: Peer Gynt No. 1 (MGM). Lush, familiar melodies in suave style here, tonally and technically firstrate, by the Philharmonia of Hamburg.

Bach: Well-Tempered Clavier (RCA Victor). Final instalment preludes and fugues Nos. 17-24, Book II) played as expected, with authority and taste, by harpsichordist Wanda Landowska.

Beethoven: Sonatas No. 7 & 10 (London). Violinist Ruggiero Ricci and pianist Friedrich Gulda a good, artistic team for the impassioned C Minor (No. 7) and the lighter but emotionally strong G Major, in an appealing coupling.

Piston: Symphony No. 3 (Mercury). Striking, imposing modern work (the long lyrical line of the slow movement builds up beautifully), well-handled by the Eastman orch under Howard Hanson.

Berg: Violin Concerto & Chamber Concerto (Vox). Coupled with the bare, sparse violin concerto, ably interpreted by gifted young Ivry Gitlis, is the lesser-known chamber concerto, also terse and lean, but melodic and interesting. Virile reading by Gitlis, pianist Charlotte Zelka and ensemble.

Bach: Cantatas No. 78 & 106 (Vanguard). Two lovely, devout works, simply and poignantly sung and played by the Bach Guild Choir and Orch. No. 106, intended for a funeral service, is especially appealing. A fine coupling.

I Musici (Angel). Two fine albums by a brilliant bunch of young Italian string players, interpreting lovely, tuneful 17th-18th century baroque music in great style. One disk has four Vivaldi concerti for strings and cembalo. Other offers a charming Rossini sonata, a slower-paced but no less appealing Galuppi concerto, a graceful, stately Tartini concerto and a lively though refined Marcello suite.

Bron.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Oct. 29-Nov. 4, 1954

Best Things Happen—†"White Christmas"	Berli
Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berlin
Fanny—*"Fanny"	Chappell
Hajji Baba—†"Adventures Of Hajji Baba"	Remick
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Need You Now	Miller
If I Give My Heart To You	Miller
It Worries Me	Bourne
It's A Woman's World—†"Woman's World"	Robbins
Lila	Garlock-S
Little Shoemaker	Bourne
Love, You Didn't Do Right—†"White Christmas"	Berlin
Mister Sandman	Morris
Mood Indigo	Mills
Muskrat Ramble	Simon
My Own True Love—†"Gone With The Wind"	Remick
Oop Shoop	Flair
Papa Loves Mambo	Shapiro-B
Sabrina—†"Sabrina"	Famous
Sh-Boom	H & R
Skokiaan	Shapiro-B
Smile	Bourne
Teach Me Tonight	Hub-L
This Ole House	Hamblen
Time Waits For No One	Remick
Whither Thou Goest	Kaveli
Wooden Shoes And Happy Hearts	Marks
You're Nobody 'Til Somebody Loves You	Southern

Top 30 Songs on TV

(More In Case of Ties)

Boy Wanted	Joy
Champagne Wine	Montclaire
Cinnamon Sinner	Raleigh
Count Your Blessings—†"White Christmas"	Berlin
Hajji Baba—†"Adventures Of Hajji Baba"	Remick
Happy Wanderer	Fox
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You—*"Fanny"	Chappell
I Need You Now	Miller
I Never Felt More Like Being In Love	Korwi
If I Give My Heart To You	Miller
It Worries Me	Bourne
It's Crazy	Crestview
Lila	Garlock-S
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Man That Got Away—†"A Star Is Born"	Harwin
Mister Sandman	Morris
My Own True Love—†"Gone With The Wind"	Remick
Oh, Baby Mine, (I Get So Lonely)	Melrose
Papa Loves Mambo	Shapiro-B
Sh-Boom	H & R
Shake, Rattle And Roll	Progressive
Show Me	Trinity
Smile	Bourne
Stars Never Cry	BVC
Teach Me Tonight	Hub-L
This Ole House	Hamblen

VARIETY 10 Best Sellers on Coin-Machines

1.	**IF I GIVE MY HEART TO YOU (9)**	*Doris Day*—Columbia; *Denise Lor*—Major; *Connee Boswell*—Decca; *Dinah Shore*—Victor
2.	**I NEED YOU NOW (10)**	*Eddie Fisher*—Victor
3.	**PAPA LOVES MAMBO (5)**	*Perry Como*—Victor
4.	**HOLD MY HAND (6)**	*Don Cornell*—Coral
5.	**HEY THERE (16)**	*Rosemary Clooney*—Columbia; *Sammy Davis, Jr.*—Decca
6.	**THIS OLE HOUSE (11)**	*Rosemary Clooney*—Columbia
7.	**SHAKE, RATTLE AND ROLL (4)**	*Bill Haley's Comets*—Decca
8.	**TEACH ME TONIGHT (1)**	*De Castro Sisters*—Abbott
9.	**SKOKIAAN (11)**	*Ralph Marterie*—Mercury; *Louis Armstrong*—Decca; *Four Lads*—Columbia; *Ray Anthony*—Capitol
10.	**SH-BOOM (17)**	*Crew Cuts*—Mercury; *Stan Freberg*—Capitol

Second Group

MISTER SANDMAN	*Chordettes*—Cadence; *Vaughn Monroe*—Victor
WHITHER THOU GOEST	*Les Paul-Mary Ford*—Capitol
SMILE	*Nat (King) Cole*—Capitol; *Sunny Gale*—Victor
IT'S A WOMAN'S WORLD	*Four Aces*—Decca; *Ray Anthony*—Capitol
THAT'S WHAT I LIKE	*Don, Dick & Jimmy*—Crown
MOOD INDIGO	*Norman Petty Trio*—Label X
THINGS I DIDN'T DO	*Perry Como*—Victor
MUSKRAT RAMBLE	*McGuire Sisters*—Coral; *Matys Brothers*—Essex
COUNT YOUR BLESSINGS	*Eddie Fisher*—Victor
HONEY LOVE	*Vicki Young*—Capitol; *Drifters*—Atlantic

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Hub Catholic Group Leading Fight On Disk Showcasing of Smutty Tunes

Resentment against the smutty songs that have been getting disk showcasing is mushrooming around the country. Latest organization to step into the picture is Boston's Catholic Youth Organization. The CYO beef is aimed at the Hub disk jockeys who have been spotlighting the waxings at their record hops.

For the past few years, the deejays in the Boston area have been sponsoring juve dances with waxed music and some of the hops have even been CYO-sponsored. The surge of the allegedly sensual songs on wax has alerted the CYO officials to the situation and they've begun to police the hops, requesting the jocks to cut these tunes from their programming.

No official acti has been taken yet, but it's reported that if the jocks don't clean up their turntables, a strict edict will be handed down. The CYO has enlisted the aid of several jockeys in the Boston area to pass the warning along to their colleagues in charge of the hops.

The CYO's mai squawk stems from the fact that some of the hops have been turning into orgies and they believe that the stimulant has been the obscene tunes. It's also expected that the org also will have something to say about these records going out over the air on the deejays' regular programs.

German Kids Choir Sets Concert Mark With Sock Short-Notice 100G Take

The Obernkirchen Children's Choir of Germany flew home from N. Y. yesterday (Tues.), carrying with it one of the most unusual records in concert annals. Troupe was scouted abroad by Columbia Artists Mgt. prez Frederick C. Schang last spring. On June 15, when the booking season for 1954-55 was over, announcement was made of a new, unknown attraction, to start concertizing in the U. S. Sept. 15. Nevertheless, group did 31 concerts in 6½ weeks, drew about $100,000 at an average $3 top in small concert halls (like N. Y.'s Town Hall), with about $50,000 for the attraction's share. Success of the group, on such short notice and to SRO houses everywhere, is almost unprecedented in the concert field.

Choir, composed of 30 girls and five boys, age nine to 18, was formed a few seasons ago by Maria and F. W. Moller, and attracted attention via a short British tour last year. Columbia's Kurt Weinhold took over personal management here, and booked three concerts in N. Y.'s Town Hall the start of October. But the group had to give six concerts in all in N. Y., five at Town Hall and one in Brooklyn, winding its tour Sunday (7) in N. Y. Grosses were as high as $4,400 in Boston and $6,800 in Chicago. Group played on college subscription series as well as open percentage dates, with the fee ranging from $1,250 to $1,750 (considered high for unknown attractions).

Weinhold has been flooded with requests for repeats, and will have the group returning next season. Tour will cover more territory than this fall, with Weinhold hoping for at least a 10-week minimum stay. School angle is involved, which will determine the length of the return tour.

Hoffman Signs Writing Exclusive With Merrill

Tunesmith Al Hoffman has inked an exclusive writing pact with Bob Merrill's recently established music firms, Hoffman, who's been freelancing his songs the past couple of years, was pacted by Merrill for three years at a reported $20,000 annual guarantee.

Merrill formed the Goldenbell and Rylan firms a few months ago in association with deejay Murray Kaufman. Hoffman currently is repped on the hit lists with "Papa Loves Mambo."

Bob & Ray Debut On New Unicorn Label

Unicorn Records, new indie label, is making its bow this week with an album by Bob (Elliot) & Ray (Goulding) radio-tv comics. The Bob & Ray set is tagged "Write If You Can Get Work," Label also is pitching for the long-hair market in its first release with a 12-inch longplay album of Erwin Bodky's "Music of the Baroque Era for Harpsichord and Clavichord."

Diskery, which headquarters in Boston, will peg its album sets along classical, comedy and jazz lines.

Kenton, In Middle On Philly Booking Tiff, Plays Dates

Philadelphia, Nov. 9.

An injunction failed to halt Stan Kenton's "Festival of Modern Jazz," which played two shows before large audiences at the Academy of Music Friday night (5), although the newspaper and radio publicity attending the court action undoubtedly nipped attendance.

Two local nightclub operators, Lee Guber, owner of the Rendezvous, and Bill Gerson, operator of Pep's Musical Bar, obtained the injunction Friday afternoon in Common Pleas Court No. 7, averring they had made an oral agreement to sponsor the concert here on Sept. 10. Friday night's programs were presented under the auspices of the Feld Bros.' Super Attractions of Baltimore.

Much confusion resulted from the fact that the restraining orders were served on Kenton and Art Tatum, who was featured in the package. Kenton conducted the first show, but remained backstage after opening the second performance at 11 p.m., when a lawyer explained the restrictions of the court order. The show went on, however, with Charley Ventura taking over the fronting duties. Tatum played both shows.

Guber and Gerson later explained that their fight was not against the bandleader and the blind pianist, but with the bookers, the Gale Agency, of New York City, with whom they claimed a verbal agreement was reached.

Kenton was mystified by the proceedings. He said Super Attractions had been handling many of his promotions for several years and he was satisfied with their sponsorship. He said he knew of no deal involving Guber and Gerson.

Guber filed a similar action in April, 1953, to restrain singer Joni James from appearing at the Latin Casino. He contended Miss James had a contract to appear at his Rendezvous at that time. The suit was withdrawn by agreement several days later and Miss James continued her run at the Latin Casino.

Principal sufferer from the unexpected legal hassle was Super Attractions, and Irving Feld, co-owner of the Baltimore firm, is consulting with his lawyers to seek redress for the damaging news stories that ran during the hours preceding his shows in the Philly dailies. Feld said his contract to present Kenton was signed early in the summer.

Sauter-Finegan Set For Longhair Disk Showcase

The Sauter-Finegan orch will get an unusual longhair showcasing on an RCA Victor Red Seal platter release of their performance of "Concerto For Jazzband And Symphony Orchestra," a new piece composed by Rolf Lieberman.

The pop orch will debut the work Nov. 18 at Chicago Symphony Hall. Victor will release the platter in February.

Lyricist Kennedy Quits 'Paree' Legit in Hassle

Jimmy Kennedy has withdrawn as lyric writer for the upcoming legit revue, "Hello, Paree," due to a contractual hassle with the show's producer, William L. Taub. Row stemmed from a difference over whether the writers or producers would control th tune copyrights.

Music for the show is being written by Charles Trenet, Michel Emer and Alex Alstone. Show is slated to open in N. Y. Dec. 14, although no house has been set as yet.

Duke Combo Big 15G In Frisco

San Francisco, Nov. 9.

The Duke Ellington-Dave Brubeck-Gerry Mulligan-Stan Getz package grossed a big $15,000 here in two shows over the weekend. The concert played in the Frisco Auditorium Saturday (6) to 3,100 customers and in nearby Berkeley Community Theatre the following day to 3,300 payees, both at $4 tops. Norman Granz, who promoted the concerts, called in a detachment of special police to handle the kids, but it proved unnecessary as the audience was the best behaved of any concert ever held here. Gross was surprisingly high i view of the short-term promotion of less than two weeks caused by the uncertainty of the availability of the Frisc Auditorium.

After wrapping up his final concert date in Los Angeles Monday (8), Ellington is heading back east vi a series of one-niters and cafe dates. Ellington said it's likely that the same package will go out again next year on another concert swing. While several other jazz concert troupes had to cancel dates because of bad biz, the Ellington package played every scheduled auditorium since opening in N.Y. Oct. 16 at Carnegie Hall.

Glam Background Chorus For Decca Disk; Huston's 1st Dip Into Personal Mgt.

Hollywood, Nov. 9.

A glamorous disk background chorus is in the works as a result of talent discovered by John Huston during the filming of "Moby Dick" in England. Chorus includes actors Gregory Peck, Richard Basehart and Leo Genn.

Huston used the thesps as part of a chorus to background a group of sea chanties sung by West Indian folksinger Edric Connor in the film. Writer-director then placed Connor under personal contract—Huston's first venture into personal management—and sent a dub of the chanties to Decca, suggesting that the plattery might get an album out of the material.

Deal now is in the works, with Decca considering a "Moby Dick" album for release next year in conjunction with the opening of the film. Huston, as personal manager, also has offered Decca an album of West Indian folksongs by Connor.

Best British Sheet Sellers

(Week Ending Oct. 30)

Hold My Hand	Wood
My Friend	Chappell
Things Mean a Lot	Robbins
Smile	Bourne
Story of Tina	Macmelodies
I Give My Heart	Robbins
My Son	Kassner
Coins in Fountai	Feist
This Ole House	Duchess
Must Be Reason	Connelly
Sky Blue Shirt	Wright
Cara Mia	Robbins

Second 12

Happy Wanderer	Bosworth
Sway	Latin American
Gilly Ossenfeffer	Spier
Sh-Boom	Aberbach
Wait For Me	Lafleur
Little Shoemaker	Bourne
Never Land	Keith Prowse
Make Her Mine	Wood
High-Mighty	Harms-Connelly
I Love Paris	Chappell
Idle Gossip	Bron
West of Zanzibar	Bluebird

Remington Seeks Cut Royalty Rate; Sues Fox, Victor, Col for $1,500,000

In a precedental challenge to the 2c. royalty provision of the Copyright Act, Remington Records last week filed a $1,500,000 suit in N. Y. Federal Court against Harry Fox, publishers' agent and trustee, and RCA Victor and Columbia Records. Donald Gabor, head of Remington, charged that the major publishers, represented by Fox, and the disk companies are conspiring to put his low-priced record operation out of business by refusing to give him a royalty rate less than the statutory 2c. per tune. Gabor claims he lost $500,000 on this basis and is suing for treble damages.

Remington's difficulties with Fox go back to last year when attorney Julian T. Abeles, representing Fox, won a summary judgment against Remington for royalties due to publishers. Amount of coin volved is being set by a court-appointed master.

After the publishers won their action, Remington initially filed suit against Fox last September in N. Y. Supreme Court for breach-of-contract, claiming that it had an oral agreement with Fox under which the disk company would get a lower royalty rate. Abeles said "Remington offered to drop its suit if we made a settlement on the summary judgment due the publishers." Abeles, however, refused to make such a settlement.

Issue of whether publishers have to grant rates to diskeries may be determined in the Remington action. Diskery is claiming that both Victor and Columbia have conspired with the publisher defendants to drive it out of business by way of insisting on the highest permissible royalty. Diskery is suing under the restraint-of-trade and conspiracy provision of the Clayton and Robinson-Patman anti-trust laws.

Gabor also operates Plymouth Records, which sells at even lower prices than Remington.

Jenkins, Decca Huddling; Going to Another Label?

Gordon Jenkins, Decca Records musical director, is currently talking with the diskery about a new pact. His current deal winds up at the end of this year and there's a possibility that he may wind up with some other label.

Jenkins, besides cutting disks and backing other Decca artists, is also a composer. His "Manhattan Tower" album was a bestseller for Decca and last year he cut another one of his major works, "Seven Dreams," for a Decca set.

Wired Music Cos. Face Licensing Bite From N.Y.C.

An obscure resolution recently passed by the N. Y. City Board of Estimate has now turned into a tax bite of the wired music services and similar operations using transmission lines within the streets. Under the resolution, all such operations have to apply for a franchise from the city, with a fee of $150 to cover the cost of filing.

The N. Y. C. Director of Franchises asked the following firms to apply for such franchises: Automatic Fire Alarm Co., American District Telegraph Co., John Andrew's Music of Distinction Inc., Super-Market Broadcasting System, Muzak Corp., Central Station Signals Inc. and Personal Music. The resolution directs all outfits "engaged in the transmission of music, burglar alarm signals, fire alarm signals and other telegraphic signals or information through the ownership, operation or leasing of transmission lines and conductors within the streets of the City of N. Y. without having secured the consent of the city, to submit petitions to the Board of Estimate, Bureau of Franchises, for the right to use the streets of the city in reference to such services."

It's feared that the resolution will eventually require all radio and video stations, press services and all other firms using telephone lines for the dissemination of information or music to file for N. Y. C. franchises.

Lieberson Winds Southern Trek With 'Confederacy'

Goddard Lieberson, Columbia Records veep, returned to his New York desk last week after a six-city swing through the deep South plugging the label's new package, "The Confederacy." Lieberson, who had been boning up on Civil War stuff for the past year, kicked off the album on radio stations, luncheons and lecture platforms in Richmond, Charlotte, Atlanta, New Orleans, Dallas and Memphis. Lieberson's goal is to hit the 100,000 sales mark the first year. Reorders already are coming i from Richmond and Baltimore.

Lieberson, who last went on a personal exploitation trek a few years ago for "I Can Hear It Now," expects to tackle several key cities in the midwest in a few weeks to help launch the album north of the Mason-Dixon line.

Album, which retails for $10, is a compilation of Civil War songs by Richard Bales. The 12-inch disk has been packaged with 32 pages of pictures and text. The essays were written by historians Clifford Dowdey and Bruce Catton.

Decca Inks Mae West

Mae West will have her fling on wax. She's been inked by Decca Records and will likely slice part of her nitery song repertoire for a disk package.

La West is currently playing at the Latin Quarter, New York.

'Can-Can' Disks Open Up Policy of Show Tunes On Continent Before Prod.

London, Nov. 9.

The first breach has been made in the established American policy which places an embargo on European recordings of Broadway and Hollywood show tunes prior to actual presentation. Through the initiative of Robert Weiss, European representative of Capitol Records, agreement has been reached for the release of "Can-Can" tunes in a number of Continental countries.

Weiss launched his campaign last summer, using as his main argument the fact that the majority of Broadway tuners did not ever reach most European capitals, and that operation of the embargo involved the exclusion of hit disks from key and profitable situations.

In the arrangement made with Feuer & Marti association with the British music pubbery of Chappell & Co., authority has been given for release of the "Can-Can" tunes in Switzerland, Austri , West Germany, France, Bleigum and Holland. For the meantime, the pact does not apply to Scandinavia, as there is a likelihood of the production being staged there.

Cabled instructions were sent off from London last week to all Capitol's manufacturer - distributors, giving them the greenlight to release the records. The masters ar already available in these territories.

Although Capitol has done the actual pioneering, its action will benefit the record industry as a whole. According to Weiss, it was just bad business to withhold potential hits from any territory. Even if the shows concerned eventually reached the affected countries, he felt sure the boxiffice would benefit by the pre-selling done on disks.

Polly Bergen's Platter

Polly Bergen cut a special session last week and personal manager Clarence Freed has a platter pact cooking on the basis of the custom biscuits.

Johnny Richards arranged and conducted.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Jack Downey—WGTH—Hartford	George LeZotte—WAVZ—New Haven	Jackson Lowe—WUST—Washington	Howie Leonard—WPOR—Portland	Buddy Deane—WITH—Baltimor	Sherm Feller—WVDA—Boston	Johnny Towne—WESX—Salem	Donn Tibbetts—WMUR—Manchester	Alan Owen—WMID—Atlantic City	Dick Doty—WHAM—Rochester	Earle Pudney—WGY—Schenectady	Joe Deane—KQV—Pittsbur	SOUTH: Chuck Thompson—WALA—Mobile	Frank Tucker—WCOV—Montgomery	Bill Burns—WQAM—Miami	Johnny Fairchild—WORZ—Orlando	Ken Johnston—WEAT—W. Palm Beach	Bob Corley—WQXI—Atlanta	Jerry Kay—WTIX—New Orleans	Jimmy Lowe—WRR—Dallas	Howard Edwards—KONO—San Antonio	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Don Bell—KRNT—Des Moines	Robin Seymour—WKMH—Dearborn	Don McLeod—WJBK—Detroit	Art Blaske—KFAM—St. Cloud	Johnny Morris—KSTP—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Ed Bonner—KXOK—St. Louis	Johnny Pearson—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Gene Piatt—KELO—Sioux Falls	Paul Bartell—WISN—Milwaukee	FAR WEST: Allin Slate—KIEV—Glendale	Ira Cook—KABC-KMPC—Hollywood	Frank Darien—KSJO—San Jose	Ray Perkins—KIMN—Denver	Bruce Vanderhoof—KDYL—Salt Lake	TOTAL POINTS
1	2	13	Don Cornell	Coral	*Hold My Hand	1	..	..	5	1	5	..	..	8	8	6	..	3	10	3	..	7	..	1	..	1	6	9	..	3	..	1	3	4	8	3	5	3	5	7	..	4	1	6	9	184
2	4	12	Eddie Fisher	Victor	*I Need You Now	..	3	..	9	3	4	..	..	3	..	9	3	..	..	..	2	5	..	3	1	5	1	6	2	6	..	..	..	6	3	..	2	4	..	1	..	3	5	2	2	182
3	1	8	Perry Como	Victor	*Papa Loves Mambo	2	..	1	1	2	7	..	..	..	6	..	4	..	2	..	5	..	..	5	3	6	3	2	..	10	..	4	10	5	4	1	6	5	..	2	6	5	..	3	6	181
4	6	4	Chordettes	Cadence	*Mister Sandman	6	10	5	..	4	..	1	1	6	5	..	6	1	..	..	3	..	9	2	..	4	..	..	..	8	3	2	..	..	10	..	..	1	..	5	..	9	..	..	1	140
5	3	19	Rosemary Clooney	Columbia	*Hey There	..	1	..	3	..	2	..	..	..	..	2	2	..	..	..	1	..	8	..	..	..	5	..	..	1	..	..	6	..	..	..	4	..	..	4	2	..	3	4	7	121
6	15	11	Doris Day	Columbia	*If I Give My Heart to You	3	..	..	..	..	1	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	2	..	..	5	..	..	..	..	..	2	9	8	..	..	8	2	..	1	..	79
7	5	7	De Castro Sisters	Abbott	*Teach Me Tonight	..	6	3	..	..	..	6	4	..	2	..	..	..	1	..	..	..	..	..	..	3	4	7	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	73
8	7	19	Connee Boswell	Decca	*If I Give My Heart to You	..	..	..	..	..	..	..	..	..	..	..	1	..	..	4	..	..	7	4	8	..	..	9	..	..	..	2	1	..	..	..	..	..	8	..	..	2	..	3	72
9	10	14	Rosemary Clooney	Columbia	†This Ole House	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	9	..	..	..	..	..	..	..	..	2	..	..	2	..	1	2	..	6	..	1	..	5	..	66
10	31	10	Bill Haley's Comets	Decca	†Shake, Rattle and Roll	..	..	..	2	..	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	3	4	2	7	..	..	1	..	3	6	..	..	..	..	..	..	..	65
11	11	5	Four Aces	Decca	†It's a Woman's World	5	..	..	..	..	..	..	..	..	..	..	..	4	3	5	..	..	4	..	..	..	10	..	..	..	..	..	8	..	..	8	..	7	..	..	..	..	4	..	..	52
12A	14	7	Betty Madigan	MGM	†Always You	..	..	..	..	6	..	..	..	..	..	4	..	..	4	..	..	4	2	..	..	..	4	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	10	50
12B	16	13	Denise Lor	Majar	*If I Give My Heart to You	..	2	..	7	..	..	10	9	1	..	1	..	..	..	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	50
14	9	6	Les Paul—Mary Ford	Capitol	†Whither Thou Goest	..	..	..	..	..	10	8	..	..	..	..	..	9	..	..	..	..	5	4	5	7	..	..	..	..	..	..	7	..	..	..	7	..	4	..	..	..	..	..	..	44
15	28	11	Norman Petty Trio	Label X	*Mood Indigo	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	1	..	..	..	..	..	9	2	..	..	..	..	..	..	4	6	..	..	..	42
16	22	5	Perry Como	Victor	†Things I Didn't Do	..	..	..	..	..	..	2	..	..	..	..	..	2	..	..	9	..	..	..	6	..	7	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	7	..	..	41
17	8	12	Ralph Marterie	Mercury	*Skokiaan	..	4	..	..	..	..	..	..	..	7	8	7	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	1	..	..	..	..	..	..	..	9	..	..	7	..	40
18	20	4	Eddie Fisher	Victor	*Count Your Blessings	4	..	2	..	..	..	..	..	..	..	5	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	9	..	..	..	8	..	38
19	24	4	McGuire Sisters	Coral	*Muskrat Ramble	..	..	..	9	..	7	..	4	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	36
20A	12	9	June Valli	Victor	*Tell Me, Tell Me	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	9	5	..	..	7	..	..	..	..	..	29
20B	22	3	Don, Dick & Jimmy	Crown	*That's What I Like	..	..	6	..	5	..	..	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	10	..	8	..	..	..	29
22	13	8	Nat (King) Cole	Capitol	*Smile	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	27
23	..	2	Nat (King) Cole	Capitol	*Hajji Baba	7	..	..	..	..	..	..	..	2	..	..	..	..	..	7	4	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	25
24	..	11	Sammy Davis, Jr.	Decca	*Hey There	..	..	7	..	..	..	..	..	..	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
25	29	4	Crew Cuts	Mercury	*I Spoke Too Soon	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
26A	18	4	Laurie Loman	Century	†Whither Thou Goest	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
26B	34	3	Janet Brace	Decca	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	6	..	..	..	..	8	..	..	20
28	36	11	Four Lads	Columbia	*Skokiaan	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	19
29A	..	1	Wilder Brothers	Label X	*Down in Bottom of Well	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	5	..	..	..	..	..	..	..	..	..	..	..	18
29B	..	2	Three Chuckles	Label X	*Runaround	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..	..	..	..	..	..	..	..	..	..	18
31A	36	3	Kitty Kallen	Decca	*I Want You All to Myself	..	..	..	..	..	..	9	3	..	..	..	..	8	..	..	..	..	..	..	10	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31B	..	1	Rosemary Clooney	Columbia	*Mambo Italiano	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	16
31C	..	8	Richard Maltby	Label X	*St. Louis Blues Mambo	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	16
31D	24	9	Sunny Gale	Victor	*Smile	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	16
35A	20	20	Crew Cuts	Mercury	†Sh-Boom	..	5	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35B	..	1	Archie Bleyer	Cadence	*Naughty Lady	..	..	..	..	..	..	2	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
37	..	1	Hugo Winterhalter	Victor	†Land of Dreams	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
38A	44	16	LeRoy Holmes	MGM	*High and the Mighty	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
38B	..	4	Johnston Brothers	London	*The Bandit	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40	17	13	Whitfield—Mantovani	London	*Cara Mia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	10	..	..	..	..	..	10	..	..	9
41A	..	1	LeRoy Holmes	MGM	*Tara's Theme	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	8
41B	..	1	Jaye P. Morgan	Victor	†That's All I Want	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8
43	..	2	Helen Grayco	Label X	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	..	..	..	7
44	26	2	Patti Page	Mercury	*Mama Doll Song	9	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45		1	Sarah Vaughan	Mercury	*Yourself Comfortable	..	..	..	..	10	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	2	EDDIE FISHER (Victor) "I Need You Now"	1	6	3	2		2	3	2	2	3	3	2		1	7	7		2	9		5	127
2	1	ROSEMARY CLOONEY (Columbia) "Hey There"		2	8			1	2	3	1	1	1	9	8			1		1			3	102
3A	6	ROSEMARY CLOONEY (Columbia) "This Ole House"	8			1	2			8		2	5	10		3		3	8	4	1	1	7	91
3B	11	CHORDETTES (Cadence) "Mister Sandman"	6	3	1	8	3	6	8	6					1		1		1		7			91
5	4	PERRY COMO (Victor) "Papa Loves Mambo"	2	5	4	6	4		4	5	7	8	6			2	10	6		5	2			89
6	3	DON CORNELL (Coral) "Hold My Hand"	4	4		5		4		4	6	5	4	1	4		6		10	9	4			84
7	5	DORIS DAY (Columbia) "If I Give My Heart to You"	3		9			3	1	1		6	2			6	8	5		3	3			82
8	7	BILL HALEY'S COMETS (Decca) "Shake, Rattle and Roll"		1	6		7				4		9	4	3		3	2	9	6	6		4	79
9	9	De CASTRO SISTERS (Abbott) "Teach Me Tonight"	5		2		1	5		7			10					10	2		8		2	58
10	8	RALPH MARTERIE (Mercury) "Skokiaan"		8					6		3	7	8		5			8		8	5		9	43
11	14	McGUIRE SISTERS (Coral) "Muskrat Ramble"	9	9		10									9	5		4		7			10	25
12A	10	CREW CUTS (Mercury) "Sh-Boom"	10	7			5			9			7							10				18
12B		ROSEMARY CLOONEY (Columbia) "Mambo Italiano"		10	7	3								7								10		18
14	21	NAT (KING) COLE (Capitol) "Smile"										4			2									16
15	23	NORMAN PETTY TRIO (Label X) "Mood Indigo"						7						6										6	14
16A	13	DON, DICK & JIMMY (Crown) "That's What I Like"					9							5	7										12
16B		ARCHIE BLEYER (Cadence) "Naughty Lady of Shady Lane"			5															5					12
18A	23	FOUR ACES (Decca) "It's a Woman's World"						10								10	2								11
18B	20	DAVID WHITFIELD (London) "Cara Mia"	7			9									6										11
18C		JUDY GARLAND (Columbia) "Man That Got Away"				7																	4		11
18D	18	RICHARD MALTBY (Label X) "St. Louis Blues Mambo"						8						3											11
22		VAUGHN MONROE (Victor) "They Were Doing the Mambo"							5		8														9
23	21	PAUL—FORD (Capitol) "Whither Thou Goest"									9	9				7									8
24		PAUL—FORD (Capitol) "I'm a Fool to Care"							10		5														7
25	12	CHEERS (Capitol) "I Need Your Lovin'"						9		10															3

SIX TOP ALBUMS

1	2	3		5	
STUDENT PRINCE Mari	IS BORN Judy Garland	MUSIC, MARTINIS AND MEMORIES Jackie Gleason	LIMITED EDITI II lenn Miller	BRIGADOON ilm Soundtrack	SEVEN BRI SEVEN BROTHERS Film Soundtr
Victor LM 1837 ERB 1837	Columbi BL 102 BA 1021	Capitol W 509 EAP 1, 2, 3, 4,-309	Victor LPT 6701 EPOT 6701	MGM E 3135 X 263	MGM E 244 X 244

Rosemary Clooney Sets Hot Disk Pace

Rosemary Clooney is setting a hot selling pace for the disk biz, with orders for her Columbia releases coming in at the rate of 60,000 a day. Thrush currently is riding high with the "Hey There"-"This Ole House" coupling (already over the 1,200,000 disk sales mark) and "Mambo Italiano," which is nearing the 200,000 sales bracket in less than three weeks on the market. Her etching of "Sisters" and "Love You Didn't Do Right By Me," which was released a few weeks before "Mambo Italiano," also is developing into a good seller.

Despite the steady sales being racked up by these three platters, Col prepping her waxing of "White Christmas" and "Count Your Blessings" for release within the next week. The sides w culled from the "White Christmas" album, which also is being readied for rush release. Album contains tu from Irving Berlin's "White Christmas" pic in which she co-stars with Bing Crosby, Danny Kaye and Vera-Ellen. Miss Clooney currently is repped in the album field with "While We're Young" and it, too, is pulling hefty orders from the distributors and dealers.

'Dixie' Composer's Home Saved From Wrecking; To Serve as Museum

Mt. Vernon, O., Nov. 9.

The shaky, frame birthplace of Daniel Decatur Emmett, composer of "Dixie" and "Old Dan Tucker," was moved six blocks recently and will be restored to the condition it was in on Oct. 29, 1815, the composer's birth date.

The 140-year-old Emmett house was saved from wrecking here by Dr. Robert L. Eastman and Ogden Wintermute, an antique dealer. The two will put in doors and windows of the period, uncover the home's fine wood paneling and relay the double-sided fireplace. Into the house will go the original "Dixie" manuscript, Emmett's violin, his piccolo, his canes and all the home's old fur iture, now owned by Wintermute.

Emmett worked on newspapers, played his fiddle and flute for dances and parades and composed "Old Dan Tucker" when he was 15. He joined the Army at 17 and wrote the first Army drummer's manual. Emmett played in circus bands until 1847, when he was in New York, where he and three other men got up a little blackface entertainment that was a hit, which some claim was the first minstrel show.

In 1887 Emmett returned to Mt. Vernon and built with his own hands a two-room cabin on his grandfather's farm. In the 1890s he went on sentimental reminiscent minstrel tours with the Al G. Fields company. He died in 1904.

Eatery Ops Hit On Tune Infringement

Muzak Corp. won a $750 judgment in N. Y. Federal Court last week against Wilskers Inc., a Yonkers restaurant, a copyright infringement suit involving three tu copyrighted by Muzak. It was alleged in the suit that Wilskers had installed an FM receiver in the restaurant with a device to eliminate commercial nouncements and all other vocal material, thus getting the same material transmitted to Muzak's subscribers. The suit only involved Wilskers use of tunes specifically copyrighted by Muzak. After the court decision, incidentally, Wilskers signed up as a Muzak subscriber.

In Maryland Federal Court, Paul Sojka, operator of the Sunset Lounge, Glen Burnie, Md., was similarly hit with a $750 judgment in a copyright infringement action filed by three ASCAP publishers. Sojka was charged with playing tunes in his spot without license. Tunes involved were "Oh, Lady Be Good" (New World Music), "I'll Walk Alone" (Mayfair) and "Walking My Baby Back Home" (DeSylva, Brown & Henderson).

Fellow Jazzters, Unite

"Jazzsters of the world unite" will be the keynote of the worldwide organization being set up by Stan Kenton under the banner of Jazz International. Former British Broadcasting Corp. bandleader Howard Lucraft has been set as the org's managing director.

Aim of Jazz International is to unify devotees and musicians via international jazz festivals, supply a steady stream of jazz news and to produce a series of radio and tv programs and films in various countries to spread the jazz idiom. The organizers point ut that you don't have to be a Kenton fan to belong.

BLEYER DENIES LaROSA AS ANKLING CADENCE

Trade reports that Julius LaRosa was ankling Cadence Records for a Coral pact were denied by Archie Bleyer, who heads up the former diskery. LaRosa's contract with Cadence has another two years to run, with an option that's up next month. Whether it's picked up or not is up to Bleyer.

Bleyer is now sole owner of Cadence, which was formed almost two years ago with LaRosa as its first disker.

HAILS TV SALUTE TO EDWARD MAC DOWELL

Hollywood.

Editor, VARIETY:

At writing this, after watching tv and the "Hallmark Hall of Fame" presentation of the life of Mrs. Edward MacDowell. If I were the producer, and of course "I" would overlook the viewers—and think only of ASCAP—I would have called the show "ASCAP Gets In The Hall of Fame."

This great story of the woman behind the man was a gem.

Like George Gershwin, he went too early because of a brain tumor. He was the first of the American serious composers to be recognized by the world—with all deference to Victor Herbert.

The sacrifice of this grand woman—who married, nurtured, and even financed this great talent, so that he could compose such masterpieces as "To A Wild Rose," "Woodland Sketches" and the "Indian Suite." The little money her father left her in Peterborough, N. H., provided the cottage, the manuscript paper and the pencils and piano.

She played piano. He was her tutor—he hated to teach, he wanted to compose. He was offered a job at the college, to teach for the rest of his life. The faith of a woman—what a story. That's the program—the show—the tv presentation.

Here I am, minstrel bard—a rhymester—so emotional, and why? Because of ASCAP, the haven, the last port of security for serious as well as popular composers. ASCAP recognized this great man, Edward MacDowell, and realizing that income from serious music is so inadequate, quite some time ago, it voted an emolument to the estate of this great man. And that is our legacy—recognition of those whose works (if not subsidized by patron saints), earn so little. I'm proud, as a Tin Pan Alley songwriter to look at the culture of America without an apology.

L. Wolfe Gilbert.

COL RUSHING SKELTON KIDISK ITEMS FOR XMAS

Hollywood, Nov. 9.

Columbia has a "super-rush" tag on the material etched by Red Skelton last week, in a frantic effort to get it out in time to corral as much of the Christmas trade as possible. Session consisted of two items, both kidisk material, tagged "The Little Christmas Tree" and "Baby Factory."

Skelton penned the material, which is of an unusual length. Platery will probably issue it as an EP albumette. David Rose and a big orchestra provided the musical backing.

STOKY TO OFFER ORFF CANTATA IN N. Y. BOW

Leopold Stokowski will present the N. Y. premiere of Carl Orff's "Carmina Burana" at Carnegie Hall Nov. 21, with his orchestra, soloists and Boston U. Chorus. Work is a cantata based on medieval poems, set to modern music by the contemporary German co poser.

Presentation will be coupled with "Prairie," tonepoem by the American composer, Normand Lockwood. Andrew Schulhof is managing the event.

'X' Label's 1st Cincy Sesh Disks 'Mr. & Mrs. Melody'

Cincinnati, Nov. 9.

First recording session under the Crosley-RCA "X" label contract was conducted here last week by Eddie Kissack, assistant to Jimmy Hilliard, general manager of the RCA division.

Billy and Phyllis Holmes did the first four of 20 sides to be cut by century and western talent on Crosley radio and tv stations. The Holmes' are "Mr. and Mrs. Melody" of Crosley's "Hayride" tele show.

Inside Stuff—Music

Pegged on the theme that "music is about the most vulnerable piece of property that a man can bring into the world, especially today," a new book, "Copyright And The Public Performance of Music," by Stanley Rothenberg, covers the operation of performing rights societies in the U. S., England and the Continent. Tome has been published by Martinus Hijhoff in Holland where Rothenberg completed the work under the supervision of G. H. C. Bodenhausen, a delegate to the Universal Copyright Convention and Government Commissioner of the Dutch performing rights society (BUMA).

Rothenberg, an American who began the study in the U. S. Copyright Office, has written a valuable handbook for the music trade in giving a detailed rundown of the functioning of both the American Society of Composers, Authors & Publishers, Broadcast Music Inc. and the oversees societies. In addition to the administrative and legal technicalities, Rothenberg also covers the payola and cut-in angles in discussing the modern accent of performances, particularly in the U. S. The appendix publishes the full texts of the ASCAP and BMI consent decrees in addition to the BMI publisher and writer contracts. In its description of ASCAP distribution system, the book was written before several changes in the payoff plan for the writers were instituted.

Time's current cover story on pianist Dave Brubeck, progressive jazz leader, raised howls of anguish in his native San Francisco. San Francisco Examiner columnist Herb Caen and Chronicle radio editor Terry O'Flaherty both noted in print that nowhere in the four-page Time takeout on Brubeck was there a mention of Jimmy Lyons, former Frisco deejay, who discovered Brubeck, got him started via Lyons' KNBC radio show, procured for him his record contract, got him signed by Clif Aronsen, then with Associated Booking Corp., and landed him his first Frisco nightclub job at Cir ', as well as driving the late-night audience from Canada to Mexico dippy with repeated plugging of Brubeck's disks.

The new Record Room at the Hollywood Brown Derby debuts today (Wed.) with a special ceremony in which record stars who've made million-sale disks gather to hang their own portraits on the wall. Room will boast caricatures of disk personalities as the adjacent main dining room of the Brown Derby has represented pix names for the last 30 years. Brown Derby prexy Bob Cobb commissioned Nicholas Volpe to do the pastel portraits.

Record Room will also serve as origination point for a new coast-to-coast ABC program presided over by Al Gannaway with diskers dropping in Wednesdays at 6:30 p.m. (PST) to tell the stories of their areers.

Although they have rival versions in the works, RCA Victor d Decca are splitting the cost on some of the work on "No Business Like Sh Business." Victor is prepping an album of Marilyn Monroe's tunes in the 20th-Fox film while Decca has the "almost soundtrack" album in which Ethel Merman, Johnnie Ray, Donald O'Connor, Dan Dailey and Mitzi Gaynor will be heard—with Dolores Gray doing the Monroe tunes. Engineers from the two platteries showed up at 20th simultaneously to work on the soundtrack, so the waxeries are sharing the expense of that part of the platter production.

George Shearing will drop his quintet for a solo stint on a special MGM Records album. Shearing will introduce a sequence of six miniatures composed by a longtime friend from England, Alfred Heckman. The musical sketches are in a longhair groove and will be included in the album with two original Shearing compositions, "Cradle Song" and "Ro "

Barnee Breeskin, maestro at the Shoreham Hotel in Washington, D. C., for the past 25 years, has become air-minded. He learned to fly and was made public relations advisor to Gen. Lucas Beau at the Bolling Air Force Base. He recently completed a trip to Italy for the Air Force and the State Dept. on the International Cadet Exchange program.

Jerry Vogel, vet music publisher, is kicking off the 31st year of his Thanksgiving Fund, which sends packages of candy to institutions and hospitals around the country. The Thanksgiving pitch is part of Vogel's year-round candy-distribution practice. During the first six months of this year, Vogel's Foundation shipped out 750,000 individual packages and bags of candy.

Capitol Records' eastern brass, Bill Fowler, acting general manager, and Hal Cook, national sales manager, return to New York from top-level Coast huddles next Monday (15). Duo was at Cap's homebase in Hollywood for 10 days. Cook takes off Nov. 19 for the hillbilly jamboree in Nashville, accompanied by Dick Linke, label's eastern promotion manager.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is rrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ROSEMARY CLOONEY** (Columbia)	Hey There This Ole House Mambo Italiano
2	2	**EDDIE FISHER** (Victor)	I Need You Now Count Your Blessings Fanny Heaven Was Never Like This
3	4	**PERRY COMO** (Victor)	Papa Loves Mambo Things I Didn't Do
4	5	**DORIS DAY** (Columbia)	If I Give My Heart to You
5	3	**DON CORNELL** (Coral)	Hold My Hand
6	6	**BILL HALEY'S COMETS** (Decca)	Shake, Rattle and Roll ABC Boogi
7	10	**CHORDETTES** (Cadence)	Mister Sandman
8	9	**De CASTRO SISTERS** (Abbott)	Teach Me Tonight
9	7	**RALPH MARTERIE** (Mercury)	Skokiaan
10	8	**CREW CUTS** (Mercury)	Sh-Boom Oop-Shoop

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*I NEED YOU NOW	Miller
2	3	*IF I GIVE MY HEART TO YOU	Miller
3	5	†THIS OLE HOUSE	Hamblen
4	2	*HEY THERE	Frank
5	6	*PAPA LOVES MAMBO	Shapiro-B
6	4	*HOLD MY HAND	Raphael
7		*MISTER SANDMAN	Morris
8		TEACH ME TONIGHT	Hub-L
9	8	†SHAKE, RATTLE AND ROLL	Progressive
10		*COUNT YOUR BLESSINGS	Berlin

Set Precedental Treble Damages

Continued from page 49

unlawful operations, Fox had been plagued with a prior decision of the U. S. Court of Appeals in N. Y. back in 1920 in G. Ricordi & Co. v. Columbia Graphophone Co., in which the court held that an infringer could serve notice of use under the compulsory provision of the Copyright Act (Sec. 1 (e) any time after the institution of the infringement action, and thereby lawfully continue the manufacture and sale of the records and prevent the copyright proprietor from obtaining an injunction or having the masters impounded by the court.

Cite Prior Actions

Furthermore, while the Copyright Act provides that in an infringement action, or in an action to enforce payment under the compulsory provision of the Act, the court may award the copyright proprietor in addition to the 2c. royalty damages of three times such sum (a total of 8c), there is no reported decision of such an award of damages ever having been made. While in a prior series of actions against Paradox Industries Abeles had obtained for Fox the first adjudication that the $250 minimum recovery applied to infringing phonograph recordings, the 8c royalty was not involved.

Judge Dawson held that Fox's principals were entitled to 8c for every record manufactured in addition to such damages as the publishers could establish, plus taxable costs and counsel fee, and referred the matter to a special master to ascertain the amount of royalties and damages.

Judge Dawson likewise made the novel determination that the matrices, tapes and other matter for making the infringing records should be impounded by the court, and enjoined the defendant from manufacturing any additional records regardless of the service of notice under the compulsory license provision of the Copyright Act, until the defendant has paid in full all such royalties, damages and counsel fee awarded by the court.

Under this decision Fox can now make an immediate application to the court against an infringer for the impounding of the matrices, etc., and enjoining the defendant from further manufacturing the infringing records until judgment for the 8c royalty, damages and counsel fee has been rendered for his respective principals and fully paid.

Ethel Smith will be guest soloist with the Atlanta Symphony Orchestra Nov. 21.

There's Life in The Ol' 78; Decca Readies 'Xmas' Set

The 78 rpm albums have all but died out, but not quite. In response to dealer demand, Decca Records is pressing a "limited edition" of 78 albums of its Bing Crosby-Danny Kaye album, "White Christmas." Edition will be limited to initial orders from the field.

MGM Records has also been releasing some of its soundtrack albums in 78 form, in addition to the now standard 33 rpm and 45 rpm packages.

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HUGO WINTERHALTER

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RCA VICTOR

On The Upbeat

New York

Belle Nardone, Larry Spier's secretary, collabbed with **Al Hoffman** and **Dick Manning** on the new Yule tune, "Santo Natale." Spier is publishing, natch . . . **Al Calder** hitting the road for Porgie Music promoting **June Valli's** RCA Victor slicing of "Wrong, Wrong, Wrong" . . . **Frank Sorrell Trio** at the Hotel Edison's Piccadilly Lounge for an indefi ite stay . . Platter promoter **Morris Diamond** setting up a Disk Jockey Mailing Service for publishers, managers and indie disk companies . . . **Rover Boys,** Coral Records' vocal combo, play the Eastman Kodak Show in Rochester tomorrow (Thurs.) and move into the Club 86, Geneva, N.Y., the following night for a three-day stand . . . **Ford Lile,** who recently wound up an assignment in Howard Hughes' pic, "Thunderstone," setting up an indie label with **Bill Davis.** Plattery will be tagged Shield Records . . Pianist **Joe Moon** will alternate at the Hotel Earle's Waverly Lounge with the **Herman Chittison Trio** beginning Friday (12) . . **Sol Yaged's Quintet** into Birdland for a one-night gig Nov. 22 . . **Tony Scott's Quartet** take over Philadelphia's Rendezvous Room for two weeks beginning Nov. 22 . . Disk jockeys are going in for marathon spins on a single disk. Now it's **Bill Stewart** of KELP, El Paso. Last week he kept **Spike Jones'** "Japanese Skokiaan" on the turntable for 56 consecutive plays.

London

Singer **David Whitfield** is to appear on **Ed Sullivan's** "Toast of the Town" Dec. 12. He will spend six days in the States . . . First signing for the London Palladium variety season next spring, when all the American stars make their annual top-of-the-bill appearances, is **Eddie Fisher,** who has been booked for two weeks, commencing March 28 . . . **Irving Berlin** arrived last Tuesday (2) for the "White Christmas" premiere. He is doing a couple of broadcasts here . . Pianist **Winifred Atwell**—top record-seller in a pop-boogie style—is to be soloist in Grieg's Piano Concerto with the London Philharmonic Orchestra at Royal Albert Hall Nov. 28 . . . New club opened on Chelsea Embankment Monday (7). **John Mills,** proprietor of the Milroy nitery, is also responsible for this new club, the Riverside, and pianist **Joe Saye** and his trio have been installed to provide the music . . . Singer **Jimmy Young** operated on for appendicitis at University College Hospital.

Pittsburgh

Bunny Benack orch signed for annual Penn State Gridiron Ball at William Penn Hotel Nov. 20 following Pitt-Penn State football game here at Stadium . . . **Spike Jones** plays two shows Sunday (14) at nearby Aliquippa H.S. auditorium before coming here the 16th to entertain the Shrine at four shows in three days at Syria Mosque . . . New recording session of Bigelow label owned by musicians **Al Marisco** and **Dick Stutz** features the Marisco orch and vocalists **Ralph Granada** and **McElhoe Sisters** in a new number called "If I Hurry," by **Jean Matthews,** a Pittsburgh musician . . . **Stella Brooks,** pianist, into the Carnival for a stay . . **Al Fremont's** band has returned to the Merry-Go-Round, where floor shows Wednesday through Saturday are now being presented . . . **Frances Gill,** organist, has checked in at the Center Ave. Cafe for a run . . . **Louis Amen,** pianist at the Pittsburgh Athletic Assn. for the last 15 years, is recuperating at home after an operation and expects to be back on the job again shortly . . . Option of twin pianists **Reid Jayes** and **Bobby Cardillo** picked up at Carlton House's Town and Country Lounge.

Omaha

Bud Holloway orch booked for V. C. Sloan's Pla-mor in Lincoln Saturday (13), with **Bobby Mills, Skippy Anderson, Eddy Haddad, Mal Dun** and **Lambert Bartak** following . . . "Grand Ole Opry" unit featuring the **Carlisles, Dottie Sills, Tommy Warren** and **Lonzo & Oscar** toured the state last week, getting $1.50 at the door.

Kansas City

Ralph Marterie rch in for one of its periodical one-nighters at the Pla-Mor Ballroom Saturday (13) . . . **Tiny Hill** orch traipsing through Iow and Illinois with a finale at Indian Acres, Streator, Ill., Sunday (14). After that the crew takes a long vacation, with leader back to the farm at Lupton, Colo. **Joe Bride,** drummer of the outfit, is rounding up five of the crew as a cocktail lounge unit . . . **Mello-Larks** foursome follows current date at Eddys' Restaurant with a date at the Esquire Red Room, Dayton, O. . . **Stan Fisher** and harmonica have a return date at Eddys', opening a two-week stand Nov. 12 . . **Eddie Fisher** warbles with the Kansas City Philharmonic Orch as guest artist on the annual concert for Katz Drug Co. Nov. 13 in Municipal Auditorium.

Scotland

Mae Cooper, w.k. chirper, and **Dave Kidd** teaming up as brother-sister vocal twosome under name of Mae & Tony Cooper; they were members with brother **Nicky Kidd** of the prewar singing trio Nick, Mae & Tony . . . Maori vocal quartet supporting **Gracie Fields** on her concert tour of Scotland . . . **Dean Martin's** waxing of "Sway," on Capitol label, topping Auld Lang Syne hit parade, with **Don Cornell's** "Hold My Hand" (Vogue) in second slotting . . . **Johnny Dankworth** orch to St. Andrews Hall, Glasgow

Thanks For Everything

"Tara's Theme," Max Steiner's melody from the background score of **"Gone With the Wind,"** is bringing a lot of disk company gratitude into the open. Harry Meyerson, MGM Records artists & repertoire chief, is thanking WNEW (N. Y.) disk jockey Jerry Marshall for giving him the idea to record the tune with LeRoy Holmes, and Coral's a&r topper Bob Thiele is thanking Meyerson and Marshall for giving him the idea to make a vocal version with Johnny Desmond. Both a&r men penned "thank you" notes to Marshall, who's been reading them regularly over his disk show.

The lyrics to the Steiner melody were penned by Mack David under the tag, "My Own True Love." Remick Music, one of the Warner Bros. firms, is publishing.

Nat'l Symph, AFM In D.C. Hi-Fi Tie

Washington, Nov. 9.

A hi-fi "Soundorama" symphony concert will be offered at Constitution Hall Nov. 13, in a tieup involving National Symphony Orchestra, American Federation of Musicians, audio engineers and three manufacturers of high fidelity equipment.

Unusual concert, to promote hi-fi, will be sponsored by station WGMS (Washington's Good Music Station), with professional music and radio critics, etc., among the guests.

Affair, first of its kind, will have Howard Mitchell leading his National Symphony Orch. Numbers will be picked up on tape and then immediately played back for the audience on hi-fi equipment to demonstrate the quality. Deal with the AFM provides that the music must be wiped from the magnetic tape immediately after the demonstration.

Among firms whose equipment will be used on stage in the playback are Fisher Radio Corp., Berlant Associates and Jensen Speaker Manufacturing Co. Technical presentation is being handled by two D. C. engineers, both past presidents of the Washington Audio Society—Al Preisman and Irwin Stein.

'RUDOLPH' RIDING HIGH INTO TUNE'S SIXTH YEAR

Composer publisher Johnny Marks is prepping for his sixth year on "Rudolph the Red-Nosed Reindeer" with the addition of three new contactmen to his plugging staff. Joining Marks' St. Nicholas Music firm for the Yule push are Burt Haber in New York, Solly Wagner in Chicago and Joe Whalen on the Coast.

In six years "Rudolph" has picked up more than 75 separate disk versions with Gene Autry's Columbia version leading the pack. Autry has racked up more than 5,000,000 platter sales. Marks also has issued 60 different arrangements on "Rudolph" including one for boys with changing voices.

ASCAP

Continued from page 49

writers and headed by Adolph Deutsch, has been concerned over the situation Switzerland. Deutsch, in fact, recently returned from a European trip to study the significance of the Swiss exhibitors' suit. Leonard Zissu, N. Y. attorney, is repping the SCA.

The copyright committee of the film producers, meantime, has been meeting in N. Y. this week also to study the Swiss suit. Adolph Schimmel, general counsel for Universal Pictures, heads the copyright group which comprises the legalites of each major studi .

Film company music copyright specialist, attorney Julian T. Abeles (& Bernstein) may have to make a flying trip to Europe on this matter.

Maestro Music, wired music outfit with approximately 150 locations in L. A., is switching to a complete 45 rpm setup.

Jocks, Jukes & Disks

Continued from page 50

irritating to any sensitivities on the subject. On this disk, Cohen delivers four or five short yarns in his trademarked manner, and although some of the gags are weak, the dialect is handled humorously throughout.

Bill Haley & His Comets: "Dim, Dim The Lights"-"Happy Baby" (Decca). This group has been having considerable impact in the pop field as a result of the rhythm & blues influence. It's a combo that never stops bouncing on typical r&b numbers. "Dim, Dim The Lights" has the better prospects on this coupling.

Album Reviews

"The Boy Friend" (Victor). "The Boy Friend" may be a critical and boxoffice Broadway click, but the original cast album of the Sandy Wilson score makes for a thin wax package. A parody of the 1920s, the music has the flavor of that period but the humorous point is largely lost without the visual setting. Performances by the legit cast are veddy British for the most part, with Paul McGrane's orch backgrounding with a jazzy beat typical of the flapper era. Both the album lines and the disk label fail to give full name billing to the performers.

"On Your Toes" (Decca). This is the "original cast" album of the current revival, with **Vera Zorina** and **Bobby Van** starring. This score by Richard Rodgers and the late Lorenz (Larry) Hart has long since passed the test of time and this new package gives it an appropriate highgrade showcasing. **Van** and **Kay Coulter** team up on the great standard, "There's A Small Hotel," with **Elaine Stritch** delivering "You Took Advantage of Me," interpolated from "Present Arms," and the long "Slaughter on 10th Avenue," one of the pioneer ballet numbers in musical comedies, getting an instrumental workover by the orch under the baton of **Salvatore Dell'Isola.** The topnotch material and comedy songs, such as "The Three B's," "The Heart Is Quicker Than The Eye" and "Too Good For The Average Man," are expertly and lucidly handled by the lead singers and a supporting cast of **Jack Williams, Eleanor Williams, David Winters,** and **Ben Astar,** with **Joshua Shelley** and chorus doing "Quiet Night."

Gene Kelly-Van Johnson: "Brigadoon" (MGM). Soundtrack albums have become big sellers these days and there's no reason why "Brigadoon" shouldn't carry on the tradition. Album lacks some of the zest that was put into RCA Victor's original cast album a couple of years ago, but once the Metro pic gets around, it'll be the MGM album the consumer will be asking for. Gene Kelly is appealing, though a bit weak-voiced, on "Almost Like Being In Love" and "There But For You Go I." Van Johnson comes across as a slick disker in a duet with John Gustafson on "I'll Go Home With Bonnie Jean." Cyd Charisse, who co-stars in the pic, isn't on the track. It's Carol Richards warbling "Waitin' For My Dearie," and okay, too. The Alan Jay Lerner-Frederick Loewe score remains flavorsome and inviting.

Percy Faith Orch: "Music of Christmas" (Columbia). Percy Faith's workover of 14 assorted Christmas carols and hymns is a package that will delight deejays and disk-buyers alike. For the deejays, it offers topnotch programming material for the Yule season and for the at-home spinner, it's perfect for any Yule musicale that's being planned. Faith treats them all with the reverence and spirit they deserve. Liner notes, which are unbylined, supply helpful background info on the tunes in the package.

Gray Setting Record For Return Dates at H'wood Palladium; 3d in a Year

Hollywood, Nov. 9.

Jerry Gray sets a new record for return dates at the Hollywood Palladium when he opens a three-week stand at the terpery tonight (Tues.). It will be his third date ther since the first of the year.

Gray closes Nov. 29 and Palladium then shuts down, as far as the public is concerned, until Christmas night. During those four weeks, terpery is sold out nightly on a private party basis, continuing its annual schedule of Yultetide parties tossed by big Southern California industries. Orrin Tucker and his orchestra will play all the private party dates.

Les Brown opens Christmas night for a four-week stand, to be followed Jan. 25 by Harry James. Latter will be followed Feb. 22 by Les Elgart, date marking the first stand here for the Columbia Records band.

The television tube holds brighter promise of the future than the ballroom biz, according to Don Tosti, so the Latune bandleader has given up some lucrative work and opened Nov. 5 at the Palladium Ballroom as relief band. It's a 3½-week stand.

Palladium has a weekly telecast and Tosti feels it's important his outfit be seen on tv. As a result, he cancelled several one nighters and series of one-night-weekly stands, as at the Club Del Mar in Santa Monica, to take the Palladium date.

The Indianapolis Symphony Orchestra, under baton of Fabien Sevitzky, launched its 25th season last Saturday (6).

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RUSSELL ARMS ..... Epic
TED HEATH AND HIS MUSIC London
THE THREE HARMONICAIRES ..... DeLuxe
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STANLEY BLACK STRINGS ..... London
BETTY JOHNSON ..... Bell

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THE SHERIFF SONG

I'LL NEVER FALL IN LOVE, UNLESS...

Bill Wimberly Western Swing Band

Voc. Buddy Kendrick

Austria Balking At Jukeboxes

Vienna, Nov. 2.

Arrival of Wurlitzer representatives with the intention to introduce jukeboxes in Austria has aroused interest in the entertainment industry.

Situation is not favorable for Wurlitzer. Contrary to the situation in America, the Austrian Society of Authors, Composers and Musicpublishers (AKM) will have no difficulty at all to collect fees. This question is not even being discussed, as AKM has a monopoly, is state-controlled and has a priori the right to collect.

Greatest difficulty lies the fact that cafe-bar owners, etc., were asked to pay a flat 3% of the total turnover for rent. This is out of question, replied the owners' association.

Nevertheless, a few spots far outside the capital have tried it, but so far haven't received any favorable response from the customers.

SACKS & SIDEL WIND INDPLS. BANQUET STAND

Robert Seidel, RCA exec vice-prexy over consumer products, and Manie Sacks, v.p. over the Victor disk division, are winding up a two-day banquet stand at the company's Indianapolis plant today (Wed.). Seidel spoke at the 25-year annual service awards dinner yesterday (Tues.) while Sacks is addressing the annual record club dinner there today (Wed.).

While in the midwest, Sacks will visit RCA distribs in Detroit and Chicago.

Decca Ties Cuban Mambo Maestro to Exclusive

Riding with the mambo cycle, Decca Records has wrapped up an exclusive deal with Bebo Valdes, conductor - arranger - composer known as "the Glenn Miller of Cuba."

Decca was among the first companies to click with mambo in this country via Sonny Burke's "Mambo Jambo" package a few years ago.

Overnight Smash!

Mister Sandman

(E. H. Morris)

Words and Music by Pat Ballard

(Writer of "Oh, Baby Mine")

(And, course, dozens of unpublished hits!)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. L. Music Supply)	Cleveland—(Grossman Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*If I Give My Heart (Miller)	3	5	2	2	1	3	3	1	5	2	2	6	6	102
2	2	†This Ole House (Hamblen)	1	7	5	1	2	1	2	.	1	1	1	8	1	101
3	4	*I Need You Now (Miller)	4	.	.	3	4	4	1	2	3	3	4	2	3	88
4	5	*Count Your Blessings (Berlin)	2	1	3	4	7	5	6	4	2	4	7	5	.	82
5	3	*Hey There (Frank)	8	4	.	5	3	.	8	3	.	5	3	1	2	68
6	8	*Papa Loves Mambo (S-B)	9	6	8	8	5	6	4	9	9	6	6	4	4	59
7	6	*Hold My Hand (Raphael)	5	3	.	9	9	.	.	5	4	8	5	7	10	45
8	6	*High and Mighty (Witmark)	.	8	.	6	6	2	.	8	6	7	.	3	.	42
9	11	*Teach Me Tonight (Hub-L)	6	10	1	.	.	.	.	.	.	10	8	.	5	26
10	.	*Mister Sandman (Morris)	7	2	.	.	.	10	.	.	.	.	.	.	8	17
11	9	*Skokiaan (Shapiro-B)	.	.	.	10	8	7	7	.	.	9	9	.	.	16
12	10	*Little Shoemaker (Bourne)	.	.	.	7	.	9	.	.	8	.	.	.	.	9
13	.	†Things I Didn't Do (H&R)	.	.	6	.	.	.	9	.	.	.	.	.	.	7
14	15	*Smile (Bourne)	.	.	.	.	.	.	.	6	.	.	.	10	.	6
15	.	*Doing the Mambo (Morris)	.	.	.	.	.	.	.	.	.	.	10	.	7	5

'DRAGNET' VIDPIX MAY FOSTER ANOTHER HIT

Hollywood, Nov. 9.

Looks like another instrumental hit may come out of the "Dragnet" vidfilm series.

Last year, the title theme became a hit, landing atop the Hit Parade in a matter of weeks. Now, Jack Webb is arranging for the publication and recording of a new tune, "Funny Man," which created immediate audience interest when it was used on a "Dragnet" telepic a few weeks ago.

Tune was written by Arthur Hamilton and used in a yarn in which a psychotic killer plays a jukebox before he tackles each new victim.

Simon Into Indie Setup To Make Jazz Masters

George T. Simon, jazz critic, and Stanley White, plastics manufacturer, have organized a new company, B Plus Records, which will make masters and sell them to major companies. The outfit will use freelance jazz and pop artists in various packaging formats.

RCA bought the first B Plus package, "Cool Yuletide," and is releasing it via its quasi-Indie Label X. Set is a cool jazz workover of several Xmas standards by a combo headed by trombonist Urbie Green. MGM Records, meantime, has picked up a couple of masters sliced by songstress Louise Tobin, former Benny Goodman band vocalist.

'Hit Parade' Lineup

(On Nov. 6 NBC-TV Show)

1. If I Give My Heart..Miller
2. I Need You Now....Miller
3. This Ole House...Hamblen
4. Hold My Hand....Raphael
5. Hey There.....Frank
6. Papa Loves Mambo....S-B
7. Skokiaan.....S-B

Maestros to Double As Bookers in New Setup Of McConkey Ex-Veep

Chicago, Nov. 9.

Bill Black, v.p. of McConkey Artists Corp., is ankling MAC on Nov. 15 and is pulling out the band department with him. Company will pitch wholly at tv films and cocktail units henceforth.

Meanwhile, Black is setting up an unusual corporation with the former McConkey orchs to be known as Orchestras Inc. Bandleaders Ray Pearl, Russ Carlyle, Jimmy Featherstone, Don Reid and Larry Faith will double as bookers in the office maintained by Black whenever they are playing dates in this area.

Most of the orchs have been playing location dates in hotels and ballrooms in the midwest and south. Black reports that at least two other orchestra leaders have invested money in the new venture and will join Orchestras Inc. as soon as their present contracts expire. There's to be constant cross-plugging among the orchs in the corporation.

Campus Combos Ready Carnegie Hall Takeover

New York's Carnegie Hall, which has housed virtually every variety of modern jazz from Granz to mambo this fall, will swing to an educated form of dixieland Nov. 27 when a couple of Ivy League combos will take over. It's reportedly the first intercollegiate jazz concert to be held in the longhair auditorium.

Lineup will feature Stan Rubin's Tigertown Five, an aggregation hailing from Princeton U., and the Spring Street Stompers, from Williams College. The two combos will alternate on the program and combine for the finale. Eddie Condon, a non-academic jazzman, will emcee the bash.

Rubin's unit toured most of the large colleges along the eastern seaboard and recently played a date at Frank Dailey's Meadowbrook in Cedar Grove, N. J. This group also played at Maxim's on the French Riviera a couple of years ago. The Stompers also have been swinging along the campus jazz loop.

Bob Cross orch booked for a return date at the St. Anthony Hotel, San Antonio, opening Dec. 9 through New Year's Eve. Cross is currently at the Studio Lounge in Galveston.

ENG. MAESTRO AMBROSE TO DISK FOR U.S. MARKET

London, Nov. 2.

A deal has been fixed between British bandleader Ambrose and RCA Victor for him to record titles specially for the United States market with a hand-picked 40-piece orchestra. The deal was inaugurated by Joe Carlton on his visit here last week.

Ambrose has not been recording for a couple of years or so, nor has he had a regular band in a resident spot for the same period.

He is being given carte blanche in regard to musicians and choice of numbers for disks for the American market.

Ohio Jukeboxes Up Fee to Dime

Cleveland, Nov. 9.

Sudden hike in jukebox playing fees from 5c to 10c per platter, or three for a quarter, is causing rumbles and some grumbles along the circuit of approximately 4,000 taverner About 500 of them have already climbed aboard the dime-per-spin bandwagon, headed by Jack Cohen, prez of Cleveland Phonograph Merchants Assn.

Northern Ohio operators of coin music boxes have fought against the 10c take for several years, Cohen said, but his association's members were "forced either to increase prices or go out of business," because costs have tripled.

One of the first major operators to install the new dime jukeboxes was Sanford Levine, of Atlas Music Co. who pointed out that machines costing $265 each several years ago now come to more than $1,200 wholesale for latest models.

Quick spot-check indicated that most tavern-keepers are going along with the hike amicably, although there are still some beefs.

MGM INTO DELUXE-CLASS WITH ITS 'HEART' ALBUM

MGM Records is hopping on the deluxe-package bandwagon. Label is boxing its 12-inch soundtrack platter of Metro's "Deep In My Heart" with a four-page brochure of text and photos about the pic. The package will be priced at $6.95. It's MGM's first try at deluxe album merchandising. Previous MGM albums had been priced at $4.85.

Soundtracker will feature the works of Sigmund Romberg sung by Jose Ferrer, Helen Traubel, Rosemary Clooney, Vic Damone, Tony Martin, Gene and Fred Kelly, Jane Powell and Howard Keel, among others. Columbia Records gave MGM the okay for Miss Clooney, while Mercury and RCA Victor released Vic Damone and Tony Martin, respectively, for the special set.





Betty Madigan

Sings

ALWAYS YOU

b/w

That Was My Heart You Heard

MGM 11812 78 RPM

K 11812 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Philly Casino In Booking Snag On Unit's Floppola

Philadelphia, Nov. 9.

Collapse of George White's "Glad to See You" as an attraction has caught the Latin Casino with its dates wide open. Flagship of town's niteries booked "Scandals" for two weeks with options, expecting revue to run at least four weeks and possibly through Christmas, on strength of its 18-month stand at the Versailles, New York.

Owners Dallas Gerson and Dave Dushoff knew the worst by the first weekend and started casting about for replacements. Package moves out tomorrow night (Wed.) and Lenny Kent and Rosemarie are set for a Thursday (11) opener. Gerson said he was trying to sign Peggy Lee for the following week, Nov. 21, but illness of her child makes songstress a highly tentative booking.

Latin Casino ops were praiseful of ensemble even though the highpriced package failed to bring them in. "It is a very good show and everybody that saw it liked it. Unfortunately, in this town you have to give them a name to bring them out at all," Gerson said.

Misplaced confidence in White's show finds the Latin Casino virtually without a top attraction for remainder of the year. Situation wasn't helped any by an indiscreet member of the program's cast, who went on a late-night radio show and announced "Latin didn't have more than 15 people at the second show." Remodeled room now seats 600, with all ringside tables.

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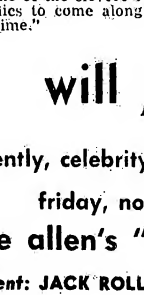
LEW BLACK and PAT DUNDEE

(Beauty and the Least)

A new note in Glamor Comedy

Staged by Mervyn Nelson

Direction NAT DUNN 1650 B'way New York



Uphold White Slave Rap Vs. Mpls. Nitery Figure

Minneapolis, Nov. 9.

Supreme Court here has affirmed the white slave conviction of Joe Rosenfield, who was floorman at Vic's, leading loop nitery here, at the time of his arrest, and he must serve a two-year prison term.

Rosenfield was accused of recruiting a woman patron of the club for prostitution, later inducing her to become a Superior, Wis., resort inmate and participating in her ings. He appealed from the lower court verdict.

D.C. Hotels Yen Convensh Biz

Washington, Nov. 9.

Top Washington hotels are arming for a scramble to increase banquet and convention business. They hope to bring all of the largest conventions to the nation's capital regularly.

American Legion's first D. C. national convention last summer proved it could be done and now the National Assn. of Radio & Television Broadcasters convenes here next April, first time they have set one of their big national conclaves for this city.

Biggest job of improvement is currently under way at the Sheraton Park which, with the Sheraton-Carleton, was acquired last year by the Sheraton Corp. Sheraton Park is building a $1,500,000 annex which will contain an enormous ballroom and exhibition hall. Annex is slated for completion next April, in time for the NARTB convention which will be based there and at the Shoreham Hotel, a block away. Sheraton Park, largest in town, has 1,200 rooms. Annex will offer 20,000 square feet of banquet and meeting hall plus another 16,000 square feet for exhibition area. Banquet hall is expected to hold 2,000 for seated di ers and up to 3,000 for dances.

In recent years, the bulk of Washington's convention business has centered about the Statler and Mayflower Hotels. The two now under the same Conrad Hilton management, indicate that they believe they will be able to take care of themselves, despite the new competition, by working the two hotels as a unit for conventions and other large affairs. Mayflower's mai ballroom seats about 800. Statler now has the largest in town, its connecting Presidential and Congressional Rooms able to hold 1,200 comfortably for major dinners.

Paid-In-Full Stamp To Circus on H'ford Fire

Hartford, Nov. 9.

Paid-in-full stamp has been placed on all claims arising from the disastrous Ringling Bros. circus fire here on July 6, 1944. In his final report to the Hartford County Superior Court last week, Atty. Edward S. Rogin, receiver for the circus, said that all claims for personal injuries and deaths, totaling $3,946,155.70, have been paid in full.

As a result of the holocaust, America's worst circus disaster, 169 persons died and 500 were injured. A total of 676 claims was filed against the circus.

. . at the MOCAMBO, Hollywood

BILLBOARD

"Will Jordan proved to a tough opening-night crowd that he's one of the cleverest young comics to come along in a long time."

VARIETY

"Will Jordan, peer of th present im ressionists."

will jordan

currently, celebrity room, philadelphia

friday, november 12th

steve allen's "tonight" wrca-tv

Management: JACK ROLLINS Direction: MCA

Vaude, Cafe Dates

New York

Billy Daniels goes into the Copacabana, N. Y., starting Feb. 17 . . . **Will Mastin Trio** signed for Copa City, Miami Beach, Feb. 3 . . . "Hippodrome" producer **Harold Steinman** off to Europe for a talent inspection tour . . . **Christine Jorgensen** being booked for an Australian tour late this month, starting at the Palladium, Sydney. . . . Pianist **Sten Free** currently at the Beau Brummel, N. Y. . . . **Lucille & Eddie Roberts** go into the British Colonial, Nassau, Jan. 27. **Jenny Collins** set to play there Dec. 31 at the opening of the season. **James Grady** is booking the spot . . . **Jackie Kannon** cancelled out of a Dec. 1 stand at El Rancho, Las Vegas, in order to go into "School For Brides" . . . **Irving Gray** to produce and direct the annual "Lights On" benefit for The Lighthouse. **Milton Berle** will emcee.

Eddy Arnold booked for the Home Exposition, in February . . . **Nanci Crompton** tapped for the Town Casino, Buffalo, Dec. 27 . . . **Dick Kallman** goes into the Hotel Ambassador, Los Angeles, Dec. 1 . . . **Bonardi**, former maitre d' at the late Riviera, Ft. Lee, N. J., to assume similar chores at the Latin Quarter, Miami Beach . . . **Tessa Smallpage** joined the show at the Albany Club, London, last week . . . Calypso singers **Lord Templar** and **The Charmer** go into the Golden Slipper, Glen Cove, L. I., Nov. 11 . . . British comic **Paul Rodney Methune** has been added to **Kay Thompson's** act when she opens the Persian Room of the Plaza Hotel, N. Y., Nov. 18 . . . **Polly Bergen** into the Thunderbird, Las Vegas, Dec. 31.

Chicago

Joe E. Lewis and **Peggy Lee** helming Dec. 28 Chez Paree bill for couple of weeks . . **Robert Clary** headlining four weeks at Black Orchid, beginning Dec. 21, with **Buddy Baer** and **Naomi Stevens** featured . . **Phyllis Branch** set for Dec. 8 calypso show at Blue Angel, with eight-week lineup including **Count Daville** . . . **Phil Tucker**, currently at Chi's Silver Cloud, pegged for indefinite stand at Chase Hotel, St. Louis, beginning Nov. 19.

Omaha

Don Romeo of Paul Moorhead Agency has signed the **Mills Bros.** to top his week-long new auto show here in February, and expects to add **Monica Lewis** and **Gil Lamb** in the near future.

HART SUBS MORGAN IN HUB AGVA POST

Boston, Nov. 9.

Smiley Hart has replaced Ralph Morgan as national rep of AGVA here. Morgan, who held the post for about six years, was ousted last week by the union's national board, acting in New York on the recommendation of the local executive board.

Hart, who transferred here from Montreal, has also been AGVA rep in Kansas City and Baltimore and more recently, manager of the Hub's Hotel Bostonian Jewell Room.

2d Ziegfeld Follies Club Is Formed in N.Y.

A second organization of former Ziegfeld Follies members has been formed. New group, tabbed The Ziegfeld Alumna Assn., has named Mrs. John Russell Green as its prexy. Dorothy Brown Fox is first veepee, Barbar Idyl is second vicepresident; Tess Redfield, third v.p.; Gertrude Vanderbilt, treasurer; Mosellecita Stapp Van Wyck, secretary, and Kathryn Cornelli, recording secretary. Marcella English and Consuela Flowerton will be on the board.

Group will maintain quarters in the Hotel Beverly, N. Y. The Ziegfeld Girls Club is the other organization.

St. Paul Flame's Tax Jam

Minneapolis, Nov. 9.

St. Paul Flame, one of Twin Cities leading iteries playing floor shows, is in a jam as a result of allegedly unpaid cabaret and miscellaneous Federal taxes from December, 1952, through March, 1954.

Bureau of Internal Revenue filed a $28,190.06 tax lien against H. & G. Co. Inc., which operates the establishment.

Hold Atlantic City Op For Beating Femme Help

Atlantic City, Nov. 9.

Nathan Goldberg, who has operated the Yacht Club in midcity, nightspot for many years known as Babettes, was held for the Atlantic County Grand Jury on charges of atrocious assault and battery Thursday (4) by Municipal Judge Stephen A. Damico.

A waitress at the spot testified that Goldberg beat her twice when she asked for her pay after finding her envelope empty. Her lawyer charged that the beating was "savage and brutal" and said it was the fourth time the nightspot operator had beaten women employees. Nathan denied the charges as he acted as his own counsel.

2 N.Y. Niteries Tiff Over Singer

American Guild of Variety Artists "pay or play" ruling has stirred up a hassle between Epic Records' crooner Roy Hamilton and Morris Levy, operator of Birdland, N. Y., jazz nitery. Dispute flared up last week when Levy claimed that Hamilton was skipping out of a previously committed Birdland date to take an engagement at the rival Basin Street nitery at a higher fee.

AGVA decision on the rhubarb was that Hamilton would have to pay Levy the $700 he was to receive for two weeks at Birdland. Ruling, however, doesn't satisfy Levy and he's planning to bring it up before the AGVA board later this week.

Levy claims that since he launched Hamilton's nitery career last February before the singer broke out as a click disker, and since he already had picked up the singer's options, Hamilton owes him the playing time.

Basin Street offered Hamilton a hefty deal to come into the club in December and the Gale Agency, which books the singer, moved in fast and accepted. According to Tim Gale, agency's topper, Levy agreed to let Hamilton out of his option time if the singer would appear in the Birdland Jazz Concert which played New York and Boston last month.

Hamilton developed into a hot marquee name via three discliks for Epic, "If I Loved You," "You'll Never Walk Alone" and "Ebb Tide."

DeWitt Ducks Date For His Critically Ill Kid

George DeWitt postponed his date at the Boulevard, Rego Park, N. Y., to be near his three-year-old son, who was in critical condition in Variety Children's Hospital, Miami. Comedian flew down after his son was bitten by dog belonging to a neighbor, Willie Pep, a former fighter. Kid's upper lip had been badly torn.

During the operation the lad, Nicky, was said to be "medically dead." His heart stopped beating, and surgeons cut a hole in the chest cavity in order to massage the organ. The same situation occurred agai , and again life was restored by the same process.

Jack DeLeon substituted for DeWitt at the Boulevard.

'Follies' in Double Bonus

Omaha, Nov. 9.

Switch of iceshows from the old Arena to the Stadium in Chicago has resulted in a double bonus for the Shipstad & Johnson "Ice Follies."

Not only will they do as much biz in 11 days as they handled in 35 at the Arena, but the extra time enables them to pick up three more cities—Pittsburgh, Spokane and Des Moines—in the 24 days.

Midwest AGVA Is in Clear Again After Court Rule

Chicago, Nov. 9.

As of now, the midwester AGVA bureau is in the clear again, having untangled itself from the legalistics that have plagued it for almost two years. A couple weeks ago the union settled its differences with the Entertainment Managers Assn. out of court and restored the local booking agentry to good standing. And last Friday (5), Federal District Court Judge William J. Campbell dismissed the suit of a group of cafe owners and performers, represented the Cafe Owners Assn., who were seeking damages and injunctive action against AGVA's welfare fund.

Plaintiff's case, as presented by attorney Stanford Clinton, hinged on the interpretation of AGVA's mandatory fund as a violation of antitrust legislation. However, Judge Campbell opined that AGVA was not in an industry affecting interstate commerce and construed personal efforts of performers and athletes not being subjects of commerce. He cited an early Supreme Court ruling in a baseball case to substantiate his decision. Attorney for AGVA was Alfred Kamin.

BAR OF MUSIC IN DALLAS

Dallas, Nov. 9.

Bob Williams, who built the Bar of Music at Las Vegas, has opened a similar spot here.

Williams also plans to use outstanding keyboard rtists at th local spot.

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Walters Blasts 'Salary-Happy' Miami Ops Competing With Top Vegas Fees

Lou Walters, operator of the Lati Quarter iteries New York and Miami Beach, returned from Europe last week with a blast at the Miami Beach bonifaces who have been influenced by Las Vegas salaries i their bids for talent.

According to Walters, salaries being bid by several cafe operators in the area are virtually equal to those being shelled out by the Nevada spots. He stated that Betty Hutton was being offered $20,000 a week by one; another, according to Walters, offered Martin & Lewis a record $40,000 per week, and others are being offered salaries which may be impossible to recoup in their spots.

Walters stated that these nightclubs are tying themselves down to the necessity of doing capacity business every night in order to come out only slightly ahead or perhaps only even. A lot of food and liquor has to be sold in order to make up these big salaries. This kind of wages, he stated, is impossible without the help of a casi

At the N. Y. Lati Quarter, which now has a show topped by Mae West, Walters stated that his own profit in the current show is considerably less than the salary he is paying Miss West.

Walters further blasted those who have been offering "fantastic" sums to names as being "salary-happy." They want to be known as being responsible for the highest stipends in show business outside of Las Vegas. Later, he said, Las Vegas may be taken into that territory. He said that this bidding makes nitery operation more difficult in New York, Chicago, Hollywood, Boston, or any place.

Walters closed his attack with his observation that, generally, these owners are reasonable citizens in a business way. "They pride themselves on being able to cut three cents from the price of a pound of meat, or cut a busboy's or waiter's salary, or place one less roll on the table in order to save a minute sum. But all bets are off when it comes to buying talent."

Mpls. Clubs Get Strike Notice

Minneapolis, Nov. 9.

Night and supper clubs here face the threat of shuttering as the result of a 10-day strike notice filed against all restaurants and bars by the Minneapolis joint board of the AFL Hotel and Restaurant Employees union. All bistros and cafes serving liquor and 2,500 employees affected by the action.

Present contract doesn't expire until Oct. 1, 1955, but includes a clause permitting either side to reopen it on Oct. 1, 1954, which the union has done. Its demand is for a 10% across-the-board wage increase, a third week of vacation after 10 years of service, retroactive to last Oct. 1.

Negotiations between representatives of the two sides started shortly after the union submitted its proposals last Aug. 1, but have been unavailing.

CORDOBA DANCERS SET FOR NITERY IN MIAMI

The Hurtado de Cordoba concert troupe of flamenco dancers are paring down their concert repertoire to nitery proportions. The group, comprising 11, which includes two guitarists, will preem their cafe routines at the Saxony Hotel, Miami Beach, Dec. 20.

Importefrom Spain recently did a stand at a N. Y. legit house, but critics were virtually unanimous in their appraisal that this was primarily a nitery turn. Mercury Artists Corp. is representing them in this field.

Mex Baritone Matador To Head N.Y. Pierre Show

The Cotillion Room of the Hotel Pierre, N. Y., will attempt a Latin show built around Mex matador Manuel Capatrillo. According to Marcel Ventura, who booked the show, el torero doubles as a baritone and gets $5,000 each time he enters the ring. Naturally, he's taking a cut for his Pierre stand, which opens Nov. 16. He's also done radio and films in Mexico.

Dancers Rafael Ruiz & Conchita, and flamenco guitarist Carlos Montoya, complete the lineup.

Brasselle Answers Claim On Nitery Act Material

Los Angeles, Nov. 9.

In answer to writer Alan Wilson's breach of contract suit in Superior Court, Keefe Brasselle charged that the plaintiff collected money in advance but failed to deliver material for the actor's nitery act.

Wilson claimed he was to get $3,000 plus $250 weekly for writing, directing and staging the act. Brasselle said there was no such agreement and declared he paid the writer $500 for gags that were not forthcoming.

Stan Scottland, formerly with the Kenneth Later Agency, has opened his own agency in New York.

Philly May Be U.S. Centre Of Can. AFM Auxiliary; Joint Council Gives OK

Philadelphia, Nov. 9.

The powerful Joint Council of the Hotel and Restaurant Workers went on record with an offer of support to the new American Federation of Musicians Auxiliary, which has supplanted the recently-formed Actors International Union, variety performers group.

Dick Jones, former regional director of American Guild of Variety Artists, and Charles Garvey, former Philly branch manager for the AGVA, attended the meeting and received the go signal from the joint Council to organize.

Local entertainers are being organized under the charter of the Toronto AFM Auxiliary, No. 149, and plans are underway to make Philadelphia the American headquarters of the Auxiliary.

Move of the Joint Council indicated that union lines were being formed here in the AGVA hassle. The action stemmed the entrance of Stephen "Blackie" Cardulo, head of the Seafarers International here, into the picture. Cardulo's stevedores are supporting AGVA and allegedly put the heat on entertainers belonging to the Auxiliary.

Jackie Won't Get Rich on Par Date

Jackie Gleason will probably work at the Paramount, N. Y., for the sheer joy of making fun for a live audience. The CBS-TV comic will probably shell out most of his stipend for cast and production when he plays his first vaude date in years, starting there Nov. 17 for two weeks.

Gleason will be getting a 50-50 deal for the first $110,000; after that, the split goes to 80-20 in his favor. Out of that sum he'll pay for 50 musicians which he will conduct (so he'll save money on the leader) special arrangements, a dance line of 32, Audrey Meadows, Art Carney, and outside acts including Lou Wills Jr. and Rudy Cardenas. He'll have a special producer on this show, special sets, and a curtain which will cost $10,000.

At the same time, the Paramount will undergo considerable expense in getting the house ready for the first stageshow since the place went over to a straight pix policy a couple of years ago. For the first time in two decades, the Par will use the full stage. During its long tenure as a bandshow house, the pit was the only part of the stage that was used.

Gleason will double between the Par and his teleshow. After that he's set to do a straight dramatic role on "Studio One." After that he'll be so tired that he'll take two weeks off in January. The Dorsey Bros. Gleason's summer replacement on the network, will again be the subs. However, in this instance, they'll get an expanded budget so that they can get some highpowered guests to assist them.

Jennie Grossinger Fete May Raise 100G for Israel

A gross of nearly $100,000 is expected to result from the Jennie Grossinger testimonial dinner which was held last night (Tues.) at the Hotel Waldorf-Astoria, N. Y. The dinner, which was held in honor of the hostess of the Catskill Mountain hotel, will benefit the Grossinger Memorial Hospital in Israel.

George Jessel emceed. Others making appearances included Eddie Fisher and Debbie Reynolds, Milton Berle, Jan Peerce, Sen. Estes Kefauver, Barney Ross and others. Attendance was estimated at 1,200. Chairman of the event, Eddie Cantor, had to remain on the Coast because of his health.

Fontainebleu's Teeoff

Miami Beach, Nov. 9.

The new Fontainebleu has signed the Lecuona Cuban Boys to start in January for the season, when the hotel bows.

Although a talent policy hasn't fully been decided upon, indications point to the possibility that floorshows will be staged at this new hospice.

AGVA, Musicians to End Warfare; Talent Union to Renew 1950 Pact

The American Guild of Variety Artists has decided to end the warfare with the American Federation of Musicians. The performer union has okayed a move to renew the 1950 agreement, which defined the jurisdiction of musical acts on the same terms that had been in effect when the agreement was abrogated by the union about a year ago.

Jack Irving, AGVA's national administrative secretary, conferred yesterday (Tues.) with AFM execs on renewal of the old contract.

Move was taken by AGVA effort to alleviate the unemployment problem existing for many acts, particularly in the Canadian region where Walter Murdoch, AFM v.p., has organized a local for performers, and has forbidden musicians to work behind any AGVA acts unless they resign from that union.

Union toppers felt that with the decline in employment, it would be better part of valor to concede the issues involved in an effort to get more acts working.

Should the agreement be signed, both sides will be spared the expense continuing several cases now on the dockets of various courts. AGVA got one temporary injunction in Canada, and lost a plea for one. Several AGVA members are suing AFM in Canada because of damages sustained when the AFM refused to abide by their agreement and play for acts.

Discontinuance of the court cases would help alleviate AGVA's precarious financial condition. Union is scraping bottom because of the expenses involved in the various legal tiffs. This consideration is said to be another reason for the pitch to renew the old agreement.

Board gave assent to the move this week in a wire referendum initiated by the national office. There had been some reports that the AFM had been preparing to notify U.S. locals not to back AGVA acts, but this was unconfirmed.

Friars to Fete Martha

Martha Raye will be tendered a testimonial luncheon by the Friars Club, Nov. 17 at the Park Sheraton Hotel, N. Y.

This marks the third time that this all-male theatrical organization has honored a femme performer. Others were Blossom Seeley and Sophie Tucker.

Mull AGVA Shows In VA Hospitals

Washington, Nov. 9.

Secretary of Defense Charles E. Wilson last week told Jack Irving, national administrative secretary of the American Guild of Variety Artists, and Jackie Bright, prexy of that union, that he would study a plan advanced by the union to furnish vaudeville shows in Veteran Administration hospitals as well as those operated by the various services.

Under the proposed plan, union would finance travelling troupes out of its welfare fund. These troupes would then perform in theatres an effort to recoup costs and raise travel expenses for the show, and double into various hospitals at no cost to the government.

DANCING WATERS SET FOR CENTRAL AMERICA

Dancing Waters, the fountain display, is being sent on the Central American route. The aqua spray has been set for two dates at San Jose, Costa Rica, which will serve as an audition point for other dates. Dancing Waters will open at the Nacional Theatre, there, Dec. 18, after which it plays the Costa Rican Fair, Dec. 22.

Both dates are under auspices of promoter Raul Volio. Sam Shayon, of the N. Y. office of Dancing Waters, will go down to Costa Rica to set further stands for the fount.

'Antennae' Spurts to Stay Alive in Chi; O&J Eye N.Y.

Chicago, Nov. 9.

Sudden business splurge last week caused backers of Olsen & Johnson's vaude-legiter, "Pardon My Antennae," to rip off the closing sign. A run at the wickets last week built the gross to over $20,000, which gave the show a new lease on life after the first three weeks of teetering biz.

It's now planned to keep the show running here indefinitely, and backers, encouraged by past week's response, again have their eyes on Broadway.

Russell Again Picked To Head ARA Midwest Office

Chicago, Nov. 9.

Artists Representatives Assn. re-elected Jack Russell president of the midwest regional office and retained Fred C. Williamson, Associated Booking v.p., as first vice-prez. Second v.p. is GAC's Floyd Shaw, and third MCA's Marvin Moss. Goldie Cohan was named secretary-treasurer.

Board of Governors lists Phil Levant, Sidney Epstein, and Milo Stelt, all of Chicago; and Ray Auler of Milwaukee, Jack Blue of Denver, Tom Reardon of St. Louis, and Ruth Best of Cincinnati.

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Night Club Reviews

Hotel St. Regis, N. Y.

Fernanda Montel; Milt Shaw Orch; $2 and $2.50 cowert.

There's a gag about the British being such intensive overseas traders that when a merchant became the parent of triplets, and his wife asked with true motherly concern as to their future, he said, "Oh, don't worry; we'll keep one of them and export the other two." The French are now rivaling the English as international tradesmen; exporting French singers to America seems to be the No. 1 industry.

If they're of the stripe of Fernanda Montel, there apparently will always be an England, an America, a Brazil, an Argentine and kindred markets for the Montmartre diseuses. There's no question but that they offer something special for the international saloon market which seemingly the homegrown brand of song delineators lack.

This is another return to the Maisonette of the St. Regis for Miss Montel, and she's better than ever. She is marked for her chic style and commercial brand of songalog, in itself a marked contrast to the severe approach that Genevieve gives herself at the nearby Plaza Hotel. Both Gallic gals opened on the same night, and by further coincidence under the me Barron Polan management. Genevieve is of the Piaf school of suffering songstresses; Miss Montel is a tall lissome blonde with a plus chic brand of haut couture and not so haughty songs.

She is tailored to the Manhattan manner, which means that she may have broadened her commercial songalog appeal, but there's nothing wrong with not handicapping yourself if primed for a certain market. From "Rue Lepic"—Paris songsmiths write with beaucoup passion about Place Pigalle, the rue de Rivoli, St. Germain-de-Pres and contiguous quartiers and rues like George M. Cohan writes about the Grand Old Flag—to the lament of "Pauvre Jean" she is a bell-ringer all the way. By the way, a sort of "French Danny Kaye," one Philippe Clay, of the Paris bistros, first introduced "Galante Pauvre Jean" in the French capital last spring, and it's a tune to which some Yank publisher should attach himself—it has all the ingredients for an offbeat international success.

Intersplicing her songalog with brief American lingo intros, Miss Montel runs the gamut from songs by Michel Emer (France) to Harold Rome ("Wish You Were Here"). She even kids herself with a reprise of what she calls " corny medley of surefires," meaning the now somewhat overly familiar "trains of "La Seine," "Mlle. de Paris," "April In Portugal" and the like. Not corny is her salute to Charles Trenet's "L'ame des Poetes" ("At Last," in the U. S. ver. "Paris Canaille"; and a "lazy" mber. Her generally authoritative style is as fetching as her repertoire, and makes for solid 40 minutes.

She is a towering slim blonde whose contrasting black dress and high-neck are an arresting floor effect. As attractive is maestro-violinist Milt Shaw's slick accomp, always a big plus to any performer in the class Maisonette. He goes with the lease—and should—because his sympatico musical interpretations are no small force in the excellent results. Same goes for maitre d' August and his crew. The captai , like their head-man at the tape, are to the manner born in service and knowledgability, frequently in marked contrast to the new type of hotel help which is more and more encountered, with the tempus fugit department filling-in from the ranks. Savvy veterans are amazingly effective buffers and antidotes to some of the waitering help with which many a hotel and restaurant must fence on occasion. *Abel.*

Edgewater Beach, Chi

Chicago, Nov. 5.

Ted Lewis Revue, with Sue Evans, Elroy Peace, Bert Gordon, Manor & Mignon, Midge & Bill Haggett, Dewey Sisters (2), Ted Lewis Orch (10); $1.05 cover, no minimum.

No other act in this room this year has had such a strong opening night turnout as Ted Lewis, who had the ropes up for both the dinner and late shows. Evidently the market is still very good for this trouper who represents, more than nostalgia, some of the constancy and tradition of show business. He's been absent from the Chi nitery scene over four years, and his present date is only a fortnighter.

Lewis is aboard actively for nearly all the 80 minutes his revue scopes, demonstrating what he says repeatedly—that there's still some life in the old dog yet. He essays those dramatically rhythmic monologs that are ageless, talksings his perennial lyrics, engages in cornball banter that harks back to the old school of burlesque, fronts his orch with clarinet on a rowdy "Tiger Rag," and of course vaunts his trademarked battered hat and cane.

Lewis' present "shadow," Elroy Peace, gets leave to execute a brace of fancy tap steps during the course of the show, and pert Sue Evans handles the distaff side of song solidly. Dance team of Manor & Mignon executes fluid ballroomology in two moods with proper flourish, and the Dewey Sisters attractively dish acro terp in rapid synch.

Midge and Bill Haggett are the hit of the show with their imaginatively modern terp exposition of a sprightly tour about New York. On the mirth side, Bert Gordon of the popping ears, standup hair and "Mad Russian" accent occasions a smattering of laughs for his rejoinders with Lewis. The three trumpets, three reeds, trombone, violin and rhythms which make up the Ted Lewis orch back the show aptly and play for the ballroom besides.

Ironically, the rare healthy biz this layout forecasts has come in time to ring down the curtain on the Marine Dining Room's 35 years as a talent showcase. When the Lewis group packs up, this hotel nitery will get a complete overhauling in decor, and present plans are to reopen for the new year with a straight dine and dance policy. *Les.*

Hotel Biltmore, L. A.

Los Angeles, Nov. 4.

Romo Vincent; Tippy & Cobina; Norton & Patricia; Biltmore Starlets (12); Hal Derwin Orch (10); Cover, $1, $1.50.

With Romo Vincent as marquee bait, Joe Faber has dished up another confection of comedy, choreography and color to sate the tourists who comprise the bulk of his trade. It's a good show, albeit not up to the standard of some he's had in recent months.

Vincent does his usually fine job with some comedy material that registers strongly and he sells his stuff for constant laughs. He's whittled away some 50 pounds but he's still no stringbean, and he makes use of his bulk for some added laughs. Best of his stuff is a discourse on the wonders of Paris and a "Deacon Jones" routine that gets an audience handclap participation.

Monkey act of Tippy & Cobina seems to have slowed somewhat. Their stuff doesn't appear to be as sharp as in previous visits, although they still build to a good payoff with the "People Will Say We're In Love" instrumental by Tippy on the electric organ.

Opener is an energetic dance team, Norton & Patricia. They've got some good routines, dance easily and have a freshness and appeal, particularly in their "Dancing in the Dark" interpretation. They'll be out of the opener soon.

Moro-Landis productions involving the Biltmore Starlets include a toreador number and the inevitable black light presentation. Garr Nelson handles vocals and the Hal Derwin orchestra does its usual good job of showbacking and providing the dance beat. *Kap.*

Seven Seas, Omaha

Omaha, Nov. 4.

Shecky Greene; Al Lamm Trio; no cover or minimum.

Shecky Greene is back from the Chicago and Vegas wars and boniface Don Hammond reports he's "doing as much business as the last time." Since the hard-working comic set a house record the last time, that's an indication of h w busy Hammond and his maitre d', Harold Fisher, are these nights.

At show caught Wednesday (3), the house was packed with 48 standees. And Greene, even more polished after playing the big spots, responded with another of his topflight shows. He opened with a new sock football stint, worked in a hilarious takeoff on a French singer, did his fighter routine and rounded out matters with a boffo ad lib session.

Al Lamm Trio expertly backs Greene and shines in between-show sets. *Trump.*

Sahara, Las Vegas

Las Vegas, Nov. 2.

Esther Williams & Ben Gage, Joey Bishop, Romano Bros. (3), Cliff Ferre, Saharem Dancers (12), Cee Davidson Orch (11); no cover or minimum.

Esther Williams makes a beautiful picture in her nitery act with husband Ben Cage. The pair work together in an act that is top-heavy in songs and dialog, and it must be admitted, a little light on the talent side. Tightening of their turn and the inclusion of more suitable material is necessary before it can justifiably be taken seriously. Miss Williams is a picture of grace and charm in her striking gowns that set off a figure better known to her pic fans in a swim suit. As a matter of fact, she even parlays her swim-suit-draped shape in water—it's actually a fountain streaming upward in vari-colored lights—as she stands under a many-pointed headdress for beautifully nautical effect seen only in her MGMers. The acquatic filmstar is making her local cafe bow in a three-framer which won't pile up the turnstile click of the preceding Marlene Dietrich show.

No less than a dozen songs envelope the overlong turn of 45 minutes that has the tendency to lag as the couple lay it on too thick with windy discourses of their domestic bliss. Miss Williams does display a neat sense of showmanship and is in nice command of the act, singing in a pleasingly natural voice. Gage shows a good personality and a nice baritone in "Hey There." The best work by the duet is "Don't," with lyrics that are socko. Hal Bell and Jerry Rush work well with Miss Williams in dance sequences, while the trio of Don Carson and Brian and Linda Peters render good vocal backing. Gerry Dolin leads the Cee Davidson orch for the stars in efficient style.

Joey Bishop is back with boffo comedy material. Satirical jokester builds his material cleverly and socks the punch lines with good timing, to net big returns. Bishop has long been one of Vegas' more popular comics.

The Romano Bros. are three acro artists who tomfool around while thrilling with somersaults and flips and balancing stunts that evoke plenty of mitt-stinging in a fast opening routine.

The George Moro Saharem Dancers do without the four walkers this time out, the 12 chorines display nice terps in edifying routines. The costuming and lighting are excellent. Cliff Ferre is a talented song and dance emcee who garners a big hand with tap chores. *Bob.*

Mapes Skyroom, Reno

Reno, Nov. 5.

Helen Forrest, Dave Barry, Donn Arden Skylets, Eddie Fitzpatrick orch. No cover, $2 minimum.

Here is a real sleeper. It may be hard to sell but word travels fast in town. It'll be up against some big name attractions, too.

Helen Forrest, vet of the swing bands, shows the advantages of her fine training. Her mike treatment is a technician's. Her honey-smooth voice does a job of spell-binding on her soft ballads. She keeps the room attentive and not with anything more than straight song-selling sans dramatics and gimmicks.

Very effective is a Gordon Jenkins special material entry which outlines her band career, with the themes of the big bands as a backdrop to her narration. Then she goes into w.k. disks—such as Artie Shaw's "Honorable Mr. So & So," which she warbled for him, and Harry James' "You Made Me Love You."

Dave Barry has returned with a fine load of new stuff and will have no trouble keeping his opening slot filled with yocks.

The Donn Arden Skylets are glamorous for their opener, and flapperish for a closing "Roaring '20s" number which is a fine windup for this show. Costuming is of the era, even to the rouged knees and cupid-bow lips.

Eddie Fitzpatrick handles Helen Forrest's arrangement just right. *Mark.*

Sans Souci, Miami B'ch

Miami Beach, Nov. 5.

Nicholas Bros., George Hopkins, Sacasas Orch; $2.50 bev. minimum.

The Blue Sails room in this ocean-fronter is entering its early winter booking schedule with a potent lineup of acts set for the ensuing weeks, most of them for one-week stands. Previously established draws, however, are sometimes booked in on a two-frame deal; such as current Nicholas Bros., and Arthur Blake to follow. The vet Nicholas duo are always a hard-working, showwise pair of hoofers and singers, with a warm, amiable approach to the tablers that establishes rapport within a short time. This time out they again mark up a click with the hep trade here, via a fast-paced session of nimble heel and toe work, climaxed by split slides and plussed by their version of Latino tempos. Spanish lyrics are handled authentically, ditto the hip-weaves injected to add color to the routine. They top matters with a jive session that keeps the aud happy, sending them off to heavy plaudits.

Young George Hopkins is a local product who, in the past several years, has had several chances to start the climb up, thanks to a shot with Godfrey and bookings at the better Miami clubs, such as the Vagabonds. He hasn't, however, hit the route, although equipped with a pliable pan and sharp sense of timing. Fault, mainly, lies in the material. The gags are pick-ups, while some of the visual material is not in the best of taste, such as a carbon of a monkey. Best of his catalog is the series of impreshes. They're smartly handled, although in the standard vein as regards characters chosen. He rises above that facet to display definite talent in the metier. With proper material and disciplining in routining, he'd add up as a potent bet.

Sacasas and his orch, in themselves a draw here, are one of the best units around for show backings. On the dansapation side they boast a sock library of brillantly arranged Latin and American music. *Lary.*

L'Amiral, Paris

Paris, Nov. 1.

Maurice Mesle presents "Chocolat-Show" revue in two parts (24 sketches) by Roger-Pierre. Staged by Roger-Pierre; music, Michel Emer, Dary Cowl, Jean Delbecco, With Cowl, Pierre Mondy, Jacqueline Maillan, Christi Duvaleix, Anick Tanguy, Jean Lefebvre; $3 Minimum.

Three talented young comics, Roger-Pierre, Jean-Marc Thibault and Jean Richard, have made this cellar club, off the Champs-Elysees, into a mecca for the hep cafe crowd and show biz circles desiring neat offbeat and topical revues. All three have graduated to the big time, but have written this new show, which keeps in the same old zany vein. Though familiar, its pacing, agile crew and good timing give this enough laughs to keep up the prestige of this Left Bank-type club on the Right Bank. Biz was solid when caught.

Show starts with a drunk and plant and then goes into its tumbling skits as one is piled upon the other. Twitted are cli ical sex pix in a takeoff on a recent film on nymphomania, abstract painters, camping, explorers, clippo niteries and beachtime. Standout is the nitery bit with a howl sketch of a harassed client who gets the full treatment in a supposedly chichi nitery. This is almost a training film for wary tourists.

Christian Duvaleix emerges as a comedian of excellent timing and comic sense, with Pierre Mondy a fine straight man, and Dary Cowl, in his fey antics and droll dialogs, a definite comedy find. Pulchritude is amply supplied by Anick Tanguy and rest of the troupe is excellent. This looks in for a good Gallic season and is worth a tourist look-see, provided a French friend is along to keep the gist in mind. *Mosk.*

Eddys', K. C.

Kansas City, Nov. 5.

Mello-Larks (4), Russell Swann, Tony DiPardo's Orch (8); $1 cover.

Combo of musical comedy foursome and magico-comic is a somewhat modest bill at the Eddy establishment. Entertainment is satisfactory in 40 minutes, albeit against heavy competition from the gathering of conventioneers and other noisy patrons at show caught.

Opening wedge by Russell Swann, who claims he still is a magician, more or less kids the trade, fumbling a rope trick, a bit with a customer and the "disappearing" napkin, and turn at hypnotizing a rabbit who won't sit still. He gets a degree of humor out of it all, but could stand with a bit livelier pacing. Works with a comely assistant, Virginia Oaks, a neat trick in her own right.

Four Mello-Larks add one more to the lengthening list of musical groups to have played Eddys' recently. Combo of three lads and a gal makes it first stand in town and comes off well enough. They run through a list of standards and some special material in good musical style and with suitable choreography to carry their portion of the show in good shape. *Quin.*

Shoreham Hotel, D. C.

Washington, Nov. 4.

Tippy Stringer, Nancy & Michael Mann, Harp Quartet (4), Shoreham Ballerinas (6), Singing Violins (10), Barnee & Orch; cover 50c, $1 Fridays and Saturdays.

The Shoreham's big Blue Room is continuing the production style entertainment which Mernie Bralove originated early last summer at the hotel's outdoor Terrace.

Current bill features two novelties—four gal harpists whose string-plucking ranges the gamut from classical to boogie-woogie, and six ballerinas who start off on their toes in the classical manner and wind up doing a cancan. Rounding out the bill are Tippy Stringer, who has been singing in Shoreham shows for the past few months; the dancing duo of Nancy & Michael Mann, with the unit since last August, and the 10 Singing Violins, group of male violinists who have now become a kind of signature for Shoreham entertainment.

The dinner show has a strong Parisian accent, with its finale featuring the cancan, in which the ballet girls rip off fancy garters and toss them out into the audience. There is a solid, fast-moving 35 minutes of entertainment here which could stand lengthening for another 10 minutes. Audience eats it up. Late show is not quite up to the earlier one. It is completely different and is built around music from "St. Louis Blues" to "If I Loved You," with a medley from "Carmen."

One of the novel features of the Blue Room entertainment is th appearance of a small revolving stage near the rear of the room. Action moves between this little stage and the large dance floor and occasionally both operate together, to keep the heads turning and necks straining to watch what's next.

Success of the new-style entertainment, which hotels in other cities are reported scouting, is the fact that Blue Room business is up substantially over what it was a year ago when the former policy of straight acts, without production effect, were used. *Lowe.*

Club Des Auteurs, Paris

Paris, Nov. 9.

Noel Guyves, Florence Veron, Jean Constantin, Trio Mexico, Maya Medwar, Orch (4); $4 minimum.

Small boite, off the Champs-Elysees, was formerly called the Night Club. New policy opens show to young songwriters, who perform their own ditties, and hence the new club monicker. This is a laudable attempt, but lack of names, and lagging nitery biz of late, is not helping this house, and though word-of-mouth is good, biz was low when caught. Next show goes back to name status, with Leo Marjane in for her first Paris sing stint in two years.

Noel Guyves opens show with a guitar accomp of self-cleffed ditties. Songs are fresh and clear, but he adds nothing definite to the myriads of guitar acts springing up here, and would be more at home in a Left Bank bar. However, Canadian folk aspects of his turn make for neat offbeat interest and listening. Florence Veron brings no voice but a pleasing insouciance and comic patter aspect to her well-known ditties, made famous by the bigname chanters. She gives them a personalized rendition that makes the club aims plausible, and is in for big mitts too.

Jean Constantin is a fey type individualistic songwriter who goes in for the musette styled songs. His patter is good and his songs have the street appeal and twang of Paris for pop appeal. Trio Mexico add an authentic carioca note to proceedings and Maya Medwar supplies the exotic with a neat bellydance. *Mosk.*

Gatineau, Ottawa

Ottawa, Nov. 3.

Four Guys, Ted & Diana Peters, Juvelys (2), Harry Pozy Orch (8); $1 admission.

Usual switchover day at the Gatineau Club is Thursday but manager Joe Saxe brought in two new acts and held over Four Guys last Tuesday (2). The Guys are still top-billed.

Ted and Diana Peters work a clicko adagio session to good returns. Their slight touch of comedy is effectively underplayed, giving most of their time to the flashy terpsing. Juvelys have a standout balance and juggling act, work divided nicely and evenly between male and femme. Act goes smoothly and shows top savvy.

Harry Pozy band plays for customers to dance and backs shows. Al Costi chants and 88s in lounge. *Gorm.*

La Martinique, N. Y.

Harvey Stone, Mary Burton, Nejla Ates, Kirby Stone Quartet, Caribbeans (3), Pupi Campo & Anthony Roberts Orchs; $5 minimum.

La Martinique is presenting a fullbodied show that's difficult to cut into the regulation nitery running time. There seems to be a surplus of talent, all of it in an entertai ing vei , with midnight show customers getting a plus value with Nejla Ates, doubling from the latest legit hit, "Fanny." Initial show ran over the 90-minute mark, but pruning and tightening will make this a smoothrunning enterprise.

There seem to be a lot of performers (most of them in the comedy department.) who get the 100% billing here. Category includes Harvey Stone, Mary Burton, Miss Ates, Kirby Stone Quartet and Pupi Campo. In smaller lettering are the Caribbeans and the Anthony Roberts orch. It's a lot of talent for this session.

On top of the show, Harvey Stone has a smartly-tailored cafe turn. Most of the material on display here is new and it seems to be his first postwar show in which he hasn't trotted out his GI bit. He has a wealth of material, which he can mould to fit the needs of the particular audience. His line ranges from the hep to the familiar. After getting the temper of the payees, he settles down into accomplished bit of laughmaking. His 52 minutes provide a rewarding session.

Miss Burton, who recently made a comeback at the Copacabana after many years of retirement, is a punchy performer who fights her way on top of an audience. Miss Burton uses special material which fits her hearty style of comedy. Her solo venture into impressions with one of Sophie Tucker is an extremely strong bit and gets her a healthy sendoff. Prior to that, she has a set of tunes dealing with a variety of subjects, all of them in an irreverent vein that makes for laughs.

The Stone Quartet similarly essays comedy. Their instrumental vocal pieces are laugh-producing. Their work has a broad base with occasional satirical thrusts. Their lampoons encompass special material as well as unique treatment of pops, and they walk off to a crisp mitt. They are a reliable group of performers.

The Caribbeans, a dance turn comprising two boys and girl, break their act into two sections, although on this display, single viewing would have been sufficient, because of the extraordinary length of the show. They are a well-drilled turn, with each capable of solo work. They put over a series of sexy dances. Girl is especially pliable and makes a good centerpiece in the act. Their work runs from flamenco, to a slithering blues piece, to Egyptian and East Indian pieces, all of which re well executed.

Pupi Campo emcees and plays the rhumba relief, with Anthony Roberts doing the show music. Miss Ates, a longterm feature at the nearby Latin Quarter, rushes in as soon as her chores in her legiter re through. *Jose.*

Riverside, Reno

Reno, Nov. 1.

Patti Moore & Ben Lessy, Jones Boys (4), Les Mathurins, Riverside Starlets, Bill Clifford Orch; no cover, $2 minimum.

It's been a long time since the Riverside has billed a comedy team. Vet duo of Patti Moore & Ben Lessy is a real switch from the long line of single singers and packages. The change comes sandwiched between Kay Starr and the Mills Bros.

The perpetual motion team quickly revs the house into happy frame with a flying medley opener and from there on in the flight never sets down. Miss Moore's bounce and Lessy's delightful dizziness sparkle throughout. Lessy still can collect enough laughs for an evening with his "Dance For Mommy" bit.

The Jones Boys, a group collected for Kay Starr when the Lancers struck out alone, have been held over from the thrush's show.

Greatly improved since they debuted here earlier in the year, the foursome has some really fine stuff in a mambo, "Marry a Rich Woman," and "Sweet and Low," in a neat tempo with tricky counterpoint. Their schedule of impressions is only average and is mostly recognized by the obvious tunes they choose—"If I Didn't Care" and "Cool Water."

An acro-slapstick duo, Les Mathrins, gets some spectacular results. They throw each other around with a violence that hurts the aud, and otherwise amaze with the amount of punishment each apparently takes. Boys end by winding in a human wheel over a table, around the floor and back underneath for big sendoff. *Mark.*

Mocambo, L. A.

Los Angeles, Nov. 4.

Eileen Barton (with Lee Pines), Paul Hebert Orch (10); $2 cover.

There will be some mighty pleased customers for the next two weeks at the Mocambo if Eileen Barton stays with the entertainment pace she demonstrated opening night. As a peddler of music, she is more the performer than straight songstress, and rocks off a varied tune catalog with a sock touch of showmanship, besides looking extremely good while she does it.

The little girl who parlayed a biscuit about a cake into a disclick starts her song stint with "If I knew You Were Coming'" (what else?), and then tosses off "From This Moment On" and "Hey, There" before getting into the more solid portions of the show.

These are a really sock medley treatment on 10 Harold Arlen tunes, with takeoffs on the artists with whom they are identified, and a good Al Jolson finale medley on "Swanee," "Toot, Toot, Tootsie," "Mammy" and "Rock A-Bye, Baby." Between Arlen and Jolson she kudoes vaudeville and her parents, Ben and Elsie Barton, exsong and funny patter team, and does an onstage costume change, complete with blackface, for the windup. Opening night, all this material was wrapped up in a fast 20 minutes. *Brog.*

Chateau Madrid, N. Y.

Ernesto Bonini, Sherri Shear, Elba Ocampo, Alonso Dancers (8), Maya & Ralph Font Orchs; minimums $3.50, $5.

Angel Lopez has brought in a sort of interim show at his Latinerie. It's not one of the stronger sessions, but it'll hold the customers. One of the surprising aspects of this bill is the reliance placed upon the line. It's a well-routined group comprising four couples who terp in the Castilian manner. The Alonso Dancers are well-gaited, have a trio of colorful routines and make a good impact in this house. Although handicapped by the small floorspace, they hit a fine stride.

In a few showings around New York, Bonini is a likeable singer who has a solid song turn. He's well-schooled in the tune department, in addition to which he has a few gimmicks that make for an act. His magnum opus is an impression of how singers in various countries would interpret "O Marie." Another good item is a medley of tunes of Italian origin that have made good in the U.S. He segues between his native tongue and English quite easily. In addition, he can throw in a tune in French and Spanish as well. He does okay in this situation.

Other acts at the Lopez spot are both in the New Acts column. Singer Sherri Shear and Elba Ocampo, flamenco dancer, complete the lineup. *Jose.*

Blinstrub's, Boston

Boston, Nov. 1.

Satisfiers (4), Edwards Bros. (3), Harbers & Dale, Virginians (2), Shirley Vann, Michael Gaylord Orch (7), Lou Weir, organist; $2 minimum.

Although election activity bopped biz at the opener, the lineup, per custom here, is topnotch. Fast and well-diversified to insure appealing to various ringsider tastes, it scores down the line.

Topbilled is the vocal grou , The Satisfiers, three guys and a femme who dish out easy-to-listen-to harmonies wrapped up in slick arrangements. Group, which is featured on the local weekly tver, "On Stage," adeptly handles various types of songs with nice harmonic structure and balance. They're visually okay too.

Bill fees off with Shirley Vann, a longstemmed looker, who scores nicely with a sesh of terps featuring whirlwind spins and taps. The Virginians, a mixed duo, uncork some fancy Indian club juggling, garnering hefty response. Pair works very nonchalantly while whipping through the difficult tricks, tossing in some acro work for plus values. Harbers & Vale shape nicely in a ballroom terp turn, each number graceful and routined for strong visual impact.

In the next-to-closing spot, the Edwards Bros., three acros, nab strong customer response with a series of tricks performed atop a piano, clinching with the boys balancing on two chairs set on four pop bottles. *Elie.*

Embers, N. Y.

Hazel Scott (3), Don Elliot Quartet; no cover or minimum.

It's been more than five years since Hazel Scott last appeared in a Gotham nitery, but her keyboard capers are still full of bounce. During the five-year lapse she been concertizing, touring Europe and making guest shots on tv, keeping her digits well-oiled for her flashy keyboard work.

Working in 30-minute sets here, Miss Scott pounds out a driving repertoire that never seems to let up. She's got a keen rhythm sense and a neat flair for improvisation. It's a blending that keeps the standards in her book fresh and interesting. The trouble, though, is that there's no letup. Each number is packed with so much energy that it tends to wear down the listener, especially in this room. Interjection of some mellow piano moods would help the overall effect. An important plus in Miss Scott's favor is her impish smile and the display of enthusiasm for her work. It's a magnetic technique and holds the tablers.

She works with Rudy Nichols (drums) and Charlie Mingus (bass). Both give her a pleasant rhythmic lift.

Sharing the podium with Miss Scott is the Don Elliot Quartet. It's out of the modern school of jazz but it doesn't go overboard in its arrangements. The boys, all looking like undergrads, have a refreshing way with an instrumental that makes for attractive listening. The youthful maestro is featured on vibes, trumpet and mellophone, and tackles each with sure musicianship. He's backed by Judd Woldin (piano), Ted Kotich (bass) and Jim Campbell (drums). All work at an easygoing pace and deliver the kind of instrumental backing that's perfect for the dining and tippling crowd. Elliot is standout on a mellophone workover of "Gone With the Wind" and a trumpet treatment of "What's New?" *Gros.*

Tiffany, Los Angeles

Los Angeles, Nov. 5.

Ella Fitzgerald, with Red Callender (bass), Don Abney (piano), Bobby White (drums); Jimmie Joyce; admission, $1.25.

Plenty of singers, good and bad, have been cut down by Father Time in the last two decades, but Ella Fitzgerald is still going strong. And if there's any doubt about the appeal, even to this newer generation, business at the Tiffany for this session should dispel 'em. She'll pack 'em in.

Fresh off a "Jazz at the Philharmonie" tour, and chomping at the bit for another tour to Europe, this marks the first local nitery date Miss Fitzgerald has essayed in three years. She's a bit rounder, but the voice, phrasing and technique haven't changed. She's still a singer who needs no tricks and no apologies, whether it's on a revival of "A Tisket A Tasket," (which she wrote 16 years ago with Al Feldman and made into a smash disk with Chick Webb), or the current "Hey There." She even attempts a good-natured ad lib version of "This Ole House" that warrants table-pounding response. There's no doubt too that the crowd here is more interested in the evergreens and the shouted requests emphasize the continuing devotion of the flock.

Miss Fitzgerald is working here with Red Callender on bass; Don Abney on piano, and Bobby White on drums, for backing. There's nothing cool about it, despite an occasional excursion into bop to prove she knows all facets of the music field, and she wins a socko response in takeoffs on Rose Murphy and Louis Armstrong.

She's on and off all night in a succession of shows that this timery needs to maintain a turnover—and it's a cinch she'll pull. When she's offstage, house has Jimmie Joyce, a pianist and singer, maintaining the entertainment. *Kap.*

More Grief for Dallas Op; 2 Spots Lose Beer Permits

Dallas, Nov. 9.

Troubles continued to pile up here for Joe Bonds, local nitery operator, who is under three morals indictments.

The latest development came when the Texas Liquor Control Board advised Bond that it has revoked his beer license for the Blue Lady. Bond has 30 days to dispose of his beer stock, but it must be in one transaction, with retail sales banned. The board also failed to renew Bond's beer license for his Sky Club, which puts Bond out of the nightclub biz here.

New Acts

JOHNNY JOHNSTON
With Sonia Shaw Dancers (3)
Song and Dance
34 Mins.
Vogue Room, Cleveland

Johnny Johnston, partnered with Hildegarde last year, breaks out as a song-and-dance man with production effects and a new voice-amplifying gimmick to add more novelty to his ow show.

Troubador had rough going, almost embarrassingly so, on opening night when his tiny Link wireless microphone for coat lapel went completely haywire. His pocket-sized electronic device and his hidden control-box amplifier suddenly began picking up static, sounding like a cement-mixing machine. Horrified, Johnston snapped it off and quickly grabbed Vogue Room's regular wired mike.

By sheer force of personality and showmanship he got through a ragged itial performance with the Sonia Shaw dancers but he was nervous as seven henpecked cats and wringing wet before it was over. After brooding about possibility of sabotage, he discovered the gadget had one dead tube and loose parts that re easily fixed.

Results were more dramatically gratifying when Johnston tried his wireless microphone on second night. Singing gustily around tables, into lobby on a tricky bow-off, and while dancing with tremendously amped vocal power, he astonished blase ringsiders who kept wondering how he performed the trick.

Magical amplificati seemed made to order for his warm, hearty baritone. It gives his stylized act more fluidity and vividness. It hypoes his romantic ballads as well as a nostalgic dip into a "I Want to Be Happy" medley. He smartly chants "Hey There," rollicking "Gambler's Guitar" and a crisply done "World On a String" although his dancing attempts aren't going to worry Fred Astaire.

It will take more than electronics to spark the so-so humor, particularly in the Shaw trio's cornjuiced caricatures of oldtime Hollywood leading ladies. Girls are flashy, hard-working hoofers but they don't have the light satiric touch of personalities to put heavy travesties across, despite headliner's commentary.

A barefooted calypso dance in Cuban costumes comes off much better. While no more tropical than a Lake Erie clambake, this number has lots of color, dashing action and only needs sharper timing as far as girls are concerned.

Johnston gambols around in skin-tight, barber-pole outfit like a happy trained bear but the incongruity spears guffaws somehow. Opener is fast paced in conventional format. The movie burlesques are segued into a lively blues impression by foursome, with the Shaw babes stripping to slinky evening gowns. If Johnston doesn't have any more mishaps with that tempermental wireless mike, it should pump up keen interest and become a great asset to this potpourri. *Pull.*

HARVEY NORMAN
Songs
12 Mins.
RKO Palace, N. Y.

Harvey Norman made four sides for M-G-M hence the billing of "recording star." He's a personable lad who evidences a little of the Tony Martin influence in style but who hasn't the firmness of baritone delivery of his more seasoned confreres. He is said to be this side of 20, and undoubtedly will develop with time. At this catching he was inclined to some flatties in his vocal modulations.

He opens with "Bye Bye Blackbird" and heralds "Angel" as "one of my latest." The four numbers are standard pops. The authority and performance of the performer require bolstering. *Abel.*

ELBA OCAMPO
Flamenco
8 Mins.
Chateau Madrid, N. Y.

Elba Ocampo, a flamenco dancer, must make some concessions to commercialism if she's to get along on the cafe circuit. Miss Ocampo attempts to fit all her numbers into the traditional groove. However, some further gimmicks are needed for nitery audiences.

This is especially true in a cafe such as the Chateau Madrid where the bulk of the patronage feeds on the excitement of the mambo. Anything less energetic than that which the customers put into their own efforts on the floor are apt to get the go-by. *Jose.*

MILLER & GIBSON
Dance-Harp
12 Mins.
Apollo, N. Y.

Miller & Gibson, Negro team, have worked up an act of class calibre. It's a combination of femme harp strumming and male terping. Gibson handles the latter assignment, with partner on the strings. Hoofing and harping are nicely integrated for strong results. Definitely on the plus side is smart costui ing. Distaffer, a looker, makes an offstage switch from a black to white gown, while Gibson makes a similar tux change.

Only weak spot in 12-minute turn is a windup "Me and My Shadow" number where cleater darns femme garb to carbon partner. It's completely out of keeping with act's motif. Duo execute individual stints with polish. An agile acro-tap routine by Gibson gets turn underway. Miss Miller joins in at the harp and does nicely in a solo slot. Her occasional delivery of a lyric line or aside to dancer is done tastefully. *Jess.*

SHERRI SHEAR
Songs
5 Mins.
Chateau Madrid, N. Y.

Sherri Shear is a pleasant newcomer in local cafe. She's a youthful looker who has yet to develops her own style. At present, she sticks to a straight rendition, which carries a high degree of listenability.

On show caught, she essayed only tw tunes which failed to give a full account of her potential. Her renditions indicated she could have done several more numbers than she attempted. *Jose.*

DICKIE HENDERSON
Comedy
14 Mins.
Empire, Glasgow

Dickie Henderson, son of Dick Henderson, vet. English comedian, and brother of the former Henderson Twins (Triss & Winnie), shapes up as a talented young newstyle comedian who can rouse yocks both with patter and eccentric dance routines and score in impressions.

Opens with topical patter, including subtle tilts at the U.S. invasion of British vaude. Follows nimble line of eccentric terping with a standout impresh of Norman Wisdom, topline English comedian, singing "Don't Laugh At Me" and engaging in stage-falls. It's a honey of a travesty, Henderson catching all the physical attributes of the London Palladium star. His own deep-set eyes and build are a prim asset in achieving the effect.

Segues with Cantor, Jolson and Danny Kaye tunes, and winds with more original hoofing.

Okay for most vauderies and a good bet for niteries as typical young English comedian. Rates high on versatility. *Gord.*

KENNETH McKELLAR
Songs
17 Mins.
Gaiety, Ayr, Scotland

Handsome young Scot tenor, with increasing marquee name vi radio and tv in Britain, shapes up as a singer to note for the future, although his gabbing will have to be taken in hand.

His strongest asset is firstrate vocal powers, and he gives out to good effect in ballads, pops and operatic airs. At show caught, he was garbed in dignified evening dress, but also sports the Scotch kilt.

Gabbing between numbers, however, too conversational and lacking in finish, and crisper effect here should come with experience of a songalog act, which he's currently breaking in to more lucrative fields of vaude after a spell with Carl Rosa Opera. Singer also has a strong sense of humor, which he could usefully introduce. Okay for vaude, radio and tv. *Gord.*

BREDICE & OLSEN
Music, Comedy
28 Mins.
Angelo's, Omaha

This is an unusual pairing, with Tony Bredice a short, Italian accordionist and Joan Olsen a tall, blonde singer and mimic. However, the duo works hard to get results and has a good routine for smaller niteries and vaude dates.

Couple's best bit is when Joan, who wears platform shoes to enhance her height and a black gown that bring wolf howls, goes into her Betty Hutton impressions. She also dons a cowboy hat to spoof "San Antonio Rose" and bangs away with cymbals on "McNamara's Band." *Trump.*

Why Not U.S. Command Performance

Continued from page 2

The pomp and the circumstance that surrounds the appearance of Her Majesty in the Royal Box, the dignity of the proceedings, thrill even a non-Britisher when at exactly eight o'clock the Queen steps into the Royal Box and the band strikes up "God Save the Queen." Fact is that this is not a stiff, arty highbrow show, but a real vaudeville show, which in spite of the presence of royalty becomes downright bawdy in spots. Many of the scenes and gags, in fact, are far broader than we are accustomed to seeing on the too-highly criticized American stage. But the audience, the royal party, everyone, enters into the spirit, and for over three hours one sees a smooth, enjoyable, funny, sometimes burlesquey show that is staged and presented by a master showman.

Tickets are always at a premium. The theatre is always sold out. The seats which I occupied were priced at 21 pounds each (approximately $50), and if we suppose that on the average the seats sold for $20 each, in a house seating 2,000 people this would total $40,000, not a bad sum to use for the relief of vaudeville actors, who today have no real relief.

$75,000 Boxoffice

In addition there are thousands of dollars worth of ads in the program , and the souvenir programs are sold by society leaders and well-known stage and screen stars. When I asked the price the lady informed me that the program was five shillings or more, so on a similar scale it might be quite easy in the United States to raise $75,000 or more. That, for the use of indigent vaudeville actors, would be quite a sum.

There isn't in this country any agency set up for the relief of vaudeville actors. The Saranac fund, the Jewish Theatrical Guild, Catholic Actors Guild and Negro Actors Guild are all, of course, splendid and worthwhile charities. But their scope is necessarily limited by the amount of money they are able to raise, and none of these organizations has ever captured the imagination of the audiences as does the Command Performance.

So I advocate an American Command Performance. A once-a-year show held perhaps at the N.Y. Palace, or the Winter Garden, on a Sunday night when most legitimate shows are closed.

What A Show

A show at which the President and the Vice-President would be guests of honor and sponsor. Tickets priced from $5 to $100. A show that would excite the public. What a show we could put on if this was properly sold to the people in show business as well as to the public. Bing Crosby and Bob Hope, Jack Benny and Marlene Dietrich, Judy Garland and Lena Horne, Eddie Fisher and Sophie Tucker, Martin and Lewis, Milton Berle, Jackie Gleason, Sid Caesar. A sketch with Marilyn Monroe, Humphrey Bogart, Clark Gable and Tallulah Bankhead. Scenes from "Pajama Game" and "Kismet," the Radio City Rockettes. Mae West and Betty Grable, Guy Lombardo and Harry James, Lauritz Melchior and Helen Traubel, scenes from "Tea and Sympathy" and from "Teahouse of the August Moon." What a show!

So I suggest that some of us get together and promote.

And the money raised without any deductions of any kind for officers' salaries, administration expenses or anything else, all to go to the relief of the indigent vaudeville actor, so many of whom in these days need help and relief, a clubhouse and home where the oldtimers may meet and reminisce and be taken care of.

Charity At Home

If our American actors can go to England to help the British actors, why isn't it just as great a cause to help out the oldtimers who helped to make show business, so many of whom need help, so many of whom are too proud to ask for charity but who, because this would be a recognized and bonafide arrangement strictly for them, would be happy to take advantage of clubhouse with no dues, no strings, just a place to take care of and look after those who need it.

I know, of course, that some one will say, "How about AGVA or Actors' Equity?" Equity and the dramatic stage run a show every year for the dramatic actor's relief.

AGVA not in position to give the vast amount of money our scheme entails. The cost of administration of a union, their business expenses, are tremendous; their setup is primarily labor and management, not charity. And while the Four A's does have a charity fund, only a proportion goes to the vaudeville actor—not nearly enough to look after the need. And all of these unions have, as I say, administrative expenses. If an actor is not in good standing with his dues paid up, the unions do not or cannot give relief. Actors who are ill, have been out of work or are indigent, cannot keep up with their dues, and this project as I say makes it possible for every worthy vaudeville actor to get help after his playing days are over.

An American Command Performance—what do you think?

Everybody Got Elected

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the b'easters run well behind the tallies and could not possibly deliver a reasonably accurate picture on a national basis. The local stations appeared best equipped to pinpoint how candidates in the area were doing, but many of these were caught with a preponderance of their commercials showing.

Even the most astute politicians in and out of office were caught with their "horse's mouth" tabulations awry. There were so many concessions it resembled the New York World Fair of 1939-40 in revival.

Governor-Elect Ave Harriman of N. Y. thought late Tuesday he was a shoo-in with a 100,000 plurality. The updated score (with a state recount on the way) gave him no better than an 11,000 or so edge over Senator Irv Ives.

Franklin Roosevelt (D.) running as N. Y. attorney general, was winning handily on radio-tv; but Jack Javits (R.) will go to Albany in a sweep, not having heard what the airialists were saying about him on the scoreboard.

The kilowatt and kinescope boys were fair game for the politicos. Biggest of the beefers was Vice President Nixon after NBC nixed his request for time to follow Adlai Stevenson's "willifyin" speech. But Nixon pulled a neat switch. After lowering the boom on the web and giving the press a handout of a statement he said he would have made on the air had he been granted the time, he told NBC that theirs was "the finest election coverage I have ever seen . . particularly excellent because of objective reporting."

There was no good word for the Election Night coverage of the other networks, apparently because the Veep's hassle had turned strictly on NBC, which had been caught in the middle.

It now develops, according to a Washington authority, that a V.P. of the U.S. does not have any special rights the exercise of "equal tim privilege unless and until he himself has been under "attack" on the air by the opposition. The D.C. expert claims the more authoritative voice is that of the national chairman of either party; that the Veep's privileges, if any, stem from the White House, i.e., the President, and that the Chief Exec rarely exercises the "demand" privilege. Protocol dictates that requests for cuffo time come direct from the national chairman. The latter (of both parties) were previously awarded the very time that Nixon had sought.

NBC was keenly aware of Univac's star billing. So it pitched a newsman out of Washington as "NBC's improvement on electronic computers." But CBS is no dummy. Its Murrow & Sevareid, among others in Paley's Comet, poohpoohed the "giant brain" all along.

NBC's Joe Harsch was even intriguing the competition with his typical Harschisms. Some examples: "This is a terrible day for trend-spotters. There hasn't been a good fat trend a man could sink his teeth into." And a crack on Univac: "I'm glad I've got brain cells instead of electronic devices or on a night like tonight I'd blow a fuse and short circuit the whole program."

"It could be that many people had flat tires on their way to the polls and blamed it on the party in power."

"One of my male colleagues . . . has expressed the opinion that this (type of balloting) comes from giving women the vote. But personally I can't go that far. My wife wouldn't like it."

"When we have trouble making up programs in this business, we go to something called audience participation. So—send in your favorite trend to your local station."

Ballads to Ballots

Conti from page 1

publican ticket. Bell, husband of ex-screen star Clara Bow, has been operating a western goods store in Las Vegas for the past several years.

A show biz background, however, doesn't guarantee votes. Actress Karen Morley made a poor showing in last week's race for Lieutenant Governor of New York, running on the American Labor Party ticket. Ex-film actor John Cabot Lodge lost in his bid for reelection as Governor of Connecticut.

Tin Pan Alleyites constantly have been disproving the bromide "I'd rather write the nation's songs than write the nation's laws" by moving into the political foray at every opportunity. Vote-getting power of the music biz was proved with hillbilly crooner-composer Jimmie ("You Are My Sunshine") Davis getting the nod as Governor of Louisiana, and bandleader Vic Meyers dropping his baton for the Lieutenant Governorship of Oregon.

Preceding them on the road to politics were such other tunesmiths as James J. Walker (Mayor of New York), William H. Woodin (Secretary of Treasury), Charles G. Dawes (Vice-President) and Congressman (N. Y.) Sol Bloom. Later operated his own music publishing firm in the early 1900's and Woodin established Miller Music (now in the Big Three orbit) with the late Charles Miller.

Vet music publishers often have repeated that it's easier for songwriters to get into office than on the Hit Parade. Stuart Hamblen disproved that theory. Hamblen failed to get into the White House on the Prohibition ticket in 1952, but he did make this year's hit lists with "This Ole House."

Hate--U. S. Pix

Continued from page 2

tion of Movie and Theatre Workers Union and the New Japan Motion Picture Co. It will be offered free to distribs.

Film opens with the Hiroshima atom bomb explosion, moves to a closeup of a skull and a destroyed church at Nagasaki and plays up the 300,000 casualty toll. Moving to Korea in 1950, the film shows UN troops fighting a Korean town with no enemy in sight, merely fleeing refugees. Next come shots showing U. S. atom bomb production and Japan's elementary attempts at atomic power. Next, extracts of the U. S. Navy films of the Biki i explosion are shown and there is a segue into the atom-dusted fishermen of Japan.

After diagramatic views of the damage to the human body from inhalation of radioactive dust, the film ends with pleas for atomic control by world leaders, with the west represented by Churchill alone, the others being Nehru, Chou En-Lai and others.

Ed Hastings

Conti ued from page 2

Huntington Hotel, Pasadena, and who will be Matson's general contact on the mainland, in light of his longtime connections with the class trade which has periodically traveled to Hawaii.

As for Rene Black, whom many regarded as the logical successor to the famed "Oscar of the Waldorf," when the latter died, his decision, too, is to seek a balmier clime. He becomes the general cuisine factotum at Ben Novack's lavish new Fontainbleu, Miami Beach, on the old Harvey Firestone estate. Black, now around 74, is considered by hoteliers as still a virile operator.

VARIETY BILLS

WEEK OF NOVEMBER 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; ( ) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (1) 11
Jacqueline Langee
Edward Ruhl
Les Marcellis
Gloria Ware
Chet Clark
Rockettes
Corps de Ballet
Sym Orc

Palace ( ) 12
Ferdinand Gerri
Joe Howar
Renards
Little Buck
B Lenn & Tatlers
3 to fill

GALESBURG

Palace (P) 12 only
House of Living Dead

PEORIA

Palace (P) 13 only
House of Living Dead

AUSTRALIA

MELBOURNE
Tivoli (T) 8
Roy Barbour
T Fontane & K Vaughn
Margaret Brown
Julian Somers
Nina Cooke
Eddie Edwards
David Eadie
John Bluthal
Lloyd Martin
Vocal Octette
Male Dancers
Ballet Girls

PERTH
His Majestys (T) 8
Michael Bentine
W Latona & Sparks
Buck & Chic
Dagenham G Pipers
O'Hagan & H Stead
2 Myrons
Francis Van Dyk
Seyler & Arlen
Max Blake
Irene Bevans
Ballet Girls

SYDNEY
Tivoli (T)
Jerry Lester
Howell & Radcliffe
Harry Jacobson
2 Chadellis
Atele & Latu
G Dawn & F Cleary
Singers
Dancing Boys
Ballet Girls

BRITAIN

ASTON
Hippodrome (I) 8
Jimmy Bryant
Patricia Morrissey
Paris Lovlies

BIRMINGHAM
Hippodrome (M) 8
Frankie Vaughn
2 Maxwells
Jimmy Wheeler
Conway & Day
Audrey Jeans
Vic Perry
Dickie Henderson
Vogelbeins Bears
Mundy & Earle

BRIGHTON
Hippodrome (M)
Tony Brent
Bonar Colleano
Russmase 2
Eddie Arnold
Brian Andro
Medlock & Marlowe
S & K Kay
Max Gelaney

CHISWICK
Empire (S) 8
Lita Rosa
Tito Hums
Freddie Sales
Dargie 5
4 Cassandres
Arthur Haynes
Al Lingana & Diane Barbara
Billy & Betty

COVENTRY
Hippodrome (I) 8
Billy Cotton Bd
Derek Roy
Helene Cordet
C Cairoli & Paul
Clarisse & Marvin
La Bola Misterlosa
Ben Alis Arabs
Farlow
Rosa Ricardo
S Fisher Girls
Paul Waring
William Shearer

EAST HAM
Granada (I) 8
Allen Bros & J Mel Taylor
4 Nordics
Buddy Bolly

Metropolitan 8
Jimmy Mac
Ragolol Bros
Jan Harding
Burke & Novac

EDINBURGH
Empire (M) 8
Vic Oliver
2 Macklins
Sylvia Campbell
Gaston Palmer
Mills & Melita
George Meaton
J & K Richard

FINSBURY PARK
Empire (M) 8
Diana Decker
Rey & Romly
Jimmy James Co
P & S Sherry
B Kayes Pekes
Tommy Fields
L & E Roberts
Kirk Stevens
D Rosaire & T

GLASGOW
Empire (M) 8
Jewel & Warriss
Sally Barnes
Audrey Mann
G Grossetto & G
Eric Tinsley
Harmony 8

GRIMSBY
Palace (I) 8
B & A Pearson
2 Nadias
Hengler Bros
Billy Machett
Lucille Gaye
Cal McCord
Peggy Cavell
Susie

HACKNEY
Empire (S) 8
Issy Bonn
Penny Nicholls
Peter Cavangh
Joe Church
Copa Cousins
Ravic & Babs
R Allan & Steve Nicolettes

LIVERPOOL
Empire (M) 8
Ray Rennington 4
Eve Boswell
Les Marthys
Kay & Katrina
Morecambe & Wise
Marvels
Norman Vaughn
Manning & Lea

MANCHESTER
Hippodrome (S) 8
Benny Hill
Virginia Somers
Jerry Allen 3
Jeremy Hawk
Kirby & Hayes
4 Helmars
Noberti
De Vere Dancers

NEWCASTLE
Empire (M) 8
Joan Regan
Tommy Cooper
Louise Pets
E Ardley & Gloria
Rex & Bessie
Fayne & Evans
Del Cortina
Fred Lovelle

NORTHAMPTON
New (I) 8
Reggie Dennis
Alan & Alan
Tom Jacobsen Co
5 Speedmacs
Henri Vadden Co

NORWICH
Hippodrome (I) 8
Carroll Levis Co
Violet Pretty
Teen Agers

PORTSMOUTH
Royal (M) 8
Anne Shelton
Kelroys
5 Skyliners
Morgan & Manning
Gordon & Colvelle
Peter Dulay
Woodward & Cooper
Joan & Ernest

SHEFFIELD
Empire (M) 8
Josef Locke
Morettas
Henderson & Kemp
Alexanders Dogs
Joe King
Lee Toungster
Rolf Hansen

SUNDERLAND
Empire (M) 8
David Whitfield
Bow Jackson & D Jack Jackson
Harry & Betty Terry Scott
Lowe & Ladd
Lorrae Desmond
Rio Rion & Rita

SWANSEA
Empire (M) 8
Peter Brough & A Bonar Chorus
Peter Madden
Ossie Noble
Robertis
L Raynor & Betty
Candy Sis & Eddie
Jimmy Gilmore
Michael Mitchell

WOLVERHAMPTON
Hippodrome (I) 8
Frasers Harm Bd
Tanner Sis
5 J's & June
Billy O'Sullivan
Jimmy Jeff & June
B Brooks & Harvey
Jack Bradley

YORK
Empire (I)
Jack Storey
Hilda Meechem
Cooper Twins
Tommy Ashworth
Terry Hall
Jack Desmond
Cormock & Sharpel
Royale 3
Darlys Dogs

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Ciel Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames

Blue Angel
Dwight Fiske
Othella Dallas
Dick Drake
Geo Lafaye
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Ernest Bonino
Sherri Shear
Elba Ocampo
Alonso Dancers
Ralph Font Orc
Maya Orc

Copacabana
Nat (King) Cole
Morty Gunty
4 Lads
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Orc

Frank Marti Orc

Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc

No. 1 Fifth Ave
Helena Bliss
Bob Downey
Harold Fonville
Hazel Webster

Hotel New Yorker
Ralph Flanagan Orc

Belmont Plaza
Joan Bishop
Al Castellano
John Barney

Hotel Pierre
Hildegarde
Jack Whiti
Gene Bone
Howard Fenton
Stanley Melba Orc

Hotel Plaza
Genevieve
J & J Belmont
Ted Straeter Orc
Mark Monte Orc

Hotel Pk Sheraton
Irving Fields
Eddie Layton

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Barl

Hotel Statler
Vaughn Monroe
R Hayman Orc

Hotel Taft
Vincent Lopez Orc

La Martinique
Harvey Stone
Mary Burton
Nyla Ates
Kirby Stone 4
A Roberts Orc
Pupi Campo Orc

Latin Quarter
Mae West
Louise Beavers
Ashtons
Debonairs
Anthony Dexter
Ralph Young
Piroska
Art Waner Orc
B arlowe Orc

Le Ruban Bleu
Julius Monk
Norman Paris
Irwin Corey
Dorothy Louden
Melita
Marshall Izen

Two Guitars
Kostya Polianskoy
Misha Usdanoff
Marusia Sava

Versailles
"Bon Voyage"
Paul Grey
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bissey
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Senna & Gyle
Jack Wallace
Givens & Ferris
Mary Ellen Trio
Larry McMahan
Piute Pete

Waldorf-Astoria
Los Chavales De Espana
Trini Reyes
Nat Brandwynne
Mischa Borr

Village Vanguard
Robert Clary
C Williams Trio

CHICAGO

Black Orchid
Henny Youngman
Terry Haven
Ruby Hill
Rudy Kerpasy Duo

Blue Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Victor Manuel
D'Lacy Orc
Angela San Juan

Blue Note
Dizzy Gillespie
Terry Gibbs

Chez Paree
Sam Levenson
Peggy Taylor
Ryan & MacDonald
Brian Farnon Orc

Cloister Inn
Chris Connor
Lurlene Hunter
Ralph Sharon

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McClintosh
B Dears & Dons
Frankie Masters Orc

Edgewater Beach
Ted Lewis & Orc
Bert Gordon
Manor & Mi
Sue Evans
Dewey Sisters
B & B Haggett
Elroy Peace

Palmer House
Jean Carroll
Robert Maxwell
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Estelita
Buddy Lester
Los Barrancos (2)
Rex Koury Orc

Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

Bar of Music
Wesson Bros (2)
Kitt Carson
C Callinicos
Eddie Oliver Orc
Tony Martinez Orc

Biltmore Hotel
Romo Vincent
Tippy & Cobina
Norton & Patricia
Hal Derwin Orc

Ciro's
Joel Grey
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Dave Apollon
Ann McCormack
Abbey Browne

Crescendo
Perez Prado Orc

Mocambo
Eileen Barton
Paul Herbert Orc

Moulin Rouge
Frank Libuse
Margot Brander
Szonys (2)
Charlivels (3)
Miss Malia & Co
Doubledaters (4)
Mme Ardeity
Jery LaZarre
Frolliot Charlton
Tony Gentry
Gaby Wooldrl
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Dorothy Shay
Ralph & Lorraine
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Kalantan
Luis Torrens
Harold & Lola
Baron Bulka
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Leon & Eddie's
Lois De Pace
Lynn Starr
Rose Ann
Rita Marlow
Charlotte Waters

Nautilus Hotel
Danny Crystal
Antone & Ina
Sid Stanley Orc

Black Orchid
Jo Thompson
Richard Cannon

Sans Souci
Nicholas Bros
George Hopkins
Sacasas Orc
Ann Herman
Anne Barnett

Saxony Hotel
Carroll & Gorman
Tito & Dee
Nirva
Freddy Calo Orc
Johnny Silvers Orc

Bombay Hotel
Phil Brito
Lee Johnson
Peter Mack
Jennifer Marshall

Johnina Hotel
B S Pully
Sam Bari
Harry Rogers Orc
Gloria Hart

LAS VEGAS, NEVADA

Flamingo
3 Ritz Bros

Silver Slipper
Sally Rand
Buddy Baer
Kalantan
Hank Henry

Desert Inn
L Walters' L O Rev

Sahara
Marlene Dietrich

Last Frontier
Ed Wynn
Step Bros
Dagenham Piper

El Cortez
Rowan & Martin
Vicki Young

Golden Nugget
Gas Lights & Pink Tights

Sands
Frank Sinatra
Harmonica Rascals
Clarke Bros

El Rancho Vegas
Billy Daniels

Showboat
Minsky's Follies of 1955

Thunderbird
Ella Logan
Don Tannen
Catron Bros

RENO

Mapes Skyroom
Helen Forrest
Dave Barry
D Arden Dancers
E Fitzpatrick Orc

New Golden
S "S" Crothers
Yvonne Moray
Rich & Gibson
Will Osborne Orc

Riverside
Mills Bros
Trio Fayes
Starlets
B Clifford Orc

HAVANA

Montmartre
Gloria & Jaro York
Hungarian Troupe
Esther Borja
Nancy & Rolando
Miguel Angel Ortiz
Casino Playa Orq
Fajardo Orq

Tropicana
Tex Mex
D'Ruff Quartet
Tropicana Ballet
S de Espana Orq
A Romeu Orq
S Suarez Orq

Apollo, N. Y.

Treniers (7); Sonny Thompson Orch (11); with Lulu Reed; Miller & Gibson, Pembroke & Johnson, Leonard Reed; "A Blueprint For Murder" (20th).

Apollo has a high-voltage headline act this week. Topping the bill are the Treniers, a seven-man combo that gives machine-gun pacing to a 25-minute instrumental-vocal stint. Group, almost constantly in motion, gives frenzied handling to its material. Turn, for the most part, sustains a high quality. There's an occasional tendency, however, on the part of the leader towards excessive mugging.

Also on the card are Miller & Gibson (reviewed under New Acts); Pembroke & Johnson, acro-terp team, comic Leonard Reed and the Sonny Thompson orch, featuring songstress Lulu Reed. Band, comprised of four brass, three reed and four rhythm, opens with an okay jump number, breaking down later in the show six pieces for some neat instrumentalization. Sextet (electric guitar, piano, sax, horn, bass and drums) delivers two numbers prior to giving backing to Miss Reed on a trio of tunes. Chirp's offerings are in the rhythm and blues vein.

TP and acro display by Pennbroke & Johnson is good. Male and femme partner work together and solo, with latter taking spotlight for contortionist activity. Guy shows up well in a terp routine involving dancing on two drums. Duo winds up with a fast-moving combination of different dance steps.

Reed, functioning emcee, is affable, with chatter getting okay audience response. *Jess.*

Casino, Toronto

Toronto, Nov. 5.

Oolan Farley, Jackie Marlin, Laurie Sisters (3), Edna & Leon, Wallace Bros. (2), Archie Stone Orch; "They Live By Night" (RKO).

No top-name draw, this 70-minute stage package is hefty on diversity and all in the vaude tradition. Brisk opening has the two Wallace Bros. on for sliding taps and a softshoe routine, with plenty of cross-stage slides, plus ballet leaps and splits, all to top response when caught. Trailing are the Laurie Sisters, a harmony trio of three blondes in sequined pink gowns (one pair is twins, the other a year behind), for a bouncy introductory "We're Three Little Sisters" and then into "Three Coins" and a neat ballad delivery of "Because You're Mine," which was their top topper when they recently sang as a vocal trio with the Ted Lewis unit. Kids are young and very pleasing, though they seem to be an intentional carbon of the Andrews Sisters.

Edna & Leon score ith their acrobatic antics. Headliner Oolan Farley is over big in a novel dance act. Blonde in simple black street clothes does a reverse strip in a dignified dance-story of a dress-starved mannikin donning pretty clothes on the salon rack when everyone else has gone. It's a beautiful, poignant dance-mime, enhanced by on-toes work and evident ballet training in leaps and spins.

Top comedy kudos go to Jackie Marlin for his quiet, well-mannered emceeing and then his own next-to-closing stint for cowboy patter, a fine takeoff of a Met singer who went out with a road company of "Oklahoma," some Cockney tales, and a series of song-style takeoffs, ranging from Rudy Vallee to Billy Eckstine, to demonstrate pop delivery changes in the last couple of decades. Marlin is a funny fellow who, when caught, was getting top returns from all age brackets on nostalgia and present pops appeal. *McStay.*

Gaiety, Ayr

Ayr, Scotland, Oct. 29.

Kenneth McKellar, Margo Henderson & Sam Kem Charles Warren & Jean, Gloria's Educated Dogs, Elizabeth & Collins, Two Aberdonians, Les & Len Rogers, Danny Regan & Bentley Sisters (2), Harry Broad Orch.

Neatly-tailored vaude bill at this Clyde coast theatre makes for well-balanced fodder, and most of the acts are aud-pleasers.

The opening section is briskly taken care of by the terping trio of Danny Regan and the two Bentley Sisters. This is a fresh, lithesome turn with neat terping all round. In second segment, trio return for a further rapid offering, the gals being garbed Scotwise in tartan kilt.

Two Aberdonians and a middle-aged male twosome gab in country Scot dialect and indulge in simple acro chores. Casual easy style of act takes it out of the rut, the couple playing up to local patriotism by naming odd-sounding place-names as they balance and cartwheel. Les & Len Rogers do a musical stint on the xylophone, but their brand of humor is n.s.g.

Standout offering is provided immediately prior to the intermission by Elizabeth & Collins, knife-throwing pair. She's a brunette looker. He tees off by surrounding her with knives while stationary. After play with rope-spinning, revolving wheel is readied, distaffer is strapped on, and the male whirls series of knives through air as wheel rotates rapidly. Lights are downed to show up fluorescent effect.

Charles Warren & Jean provide the second-half comedy in patter and crosstalk. He's a crisp-gabbing comic who needs better material, and femme is better part of the act with her mical walk and mouth-twisting, working herself into the oddest-looking positions and gaits.

Margo Henderson & Sam Kemp, vaude favorites here, make a solid impression with their musical act. Male half scores with singing of "My Friend," and distaffer is a standout with travesties of Rose Murphy, Jimmy Logan and Gracie Fields.

Kenneth McKellar, new vaude tenor, is listed in New Acts. The Harry Broad orch gives sound showbacking. *Gord.*

Empire, Glasgow

Glasgow, Nov. 4.

Joan Regan, Tommy Cooper, Eddie Vitch, Dickie Henderson, Morris & Cowley, Del Cortina; Louise, Dogs & Ponies; Kordas (2), Norman & Niki Grant, Bobby Dowds Orch.

Varied vaude bill is notable for its tv slant, the two headliners both having shot to fame via the home screens.

Joan Regan, blonde blue-eyed chirper, who has become a show-biz topper in the United Kingdom in the short space of 18 months, has more verve and personality than on her last time hereabouts, when she occupied a much smaller position on the layout. She registers high with her tuneful songalog. Distaffer, garbed i tasteful red dress which sets off her blonde locks, is a looker with pleasing feminine s. a. An extra load of gabbing between tunes would add to personality of act.

Tommy Cooper, crazy magician wearing a red fez, relies largely on his mad infectious chuckle to keep the stubholders happy. He boobs on a majority of tricks, all in the simple category, and adds to laughter by his constant flustered mien. His gags are of the corniest but tickle the risibilities all the same. Cooper is another with tv to thank for his current marquee value.

Morris & Cowley, vet English comedy twosome, after an oldtime comedy skit at the piano in first half of the layout, winding with a medley of oldies. After interval, male couple clicks moderately in their w.k. classic sketch as two red-coated war veterans or Chelsea Pensioners recalling days of 50 years back, and again wind with old war choruses. Get much audience participation song but n.s.g. in first-segment comedy.

Eddie Vitch, in longish miming act, plays a clueless diner coping with a waiter, and scores with stubholders. Act is entertai ing despite length. As begoff, he does more miming to threading of needle while fixing a button, and exits to good palming.

Louise, assisted by two young distaffers, has a conventional dogs-and-ponies act, in which one assistant is a standout when she does back-somersault and retains one pooch walking over her body.

Kordas, mixed juggling act, close the bill with more conventional ball and club-tossing. Norman & Niki Grant, Del Cortina and Dickie Henderson are in New Acts. The Bobby Dowds house orch provides support from pit. *Gord.*

La Dietrich Limits Cafe Dates to Vegas, London

Las Vegas, Nov. 9.

Marlene Dietrich will henceforth confine her nitery appearances to Las Vegas and London, she reported in signing a new two-year contract with Bill Miller for annual appearances at the Sahara Hotel here. She will work a total of eight weeks per year in niteries, four at the Sahara and four at the Cafe de Paris in London.

Miss Dietrich's Sahara contract calls for a flat $25,000 per week for a four-week stand in 1955 and another in 1956.

Olympia, Miami

Miami, Nov. 5.

Blackburn Twins & Genie Stone, Harvey Bell, Frank Marlowe, Chai & Somai, Tommy Trent Puppets, Les Rhode Orch. "Thunder Pass" (Lip).

Closing bill for this last of the south's vaude houses is a well-balanced one that adds up as a satisfying package. Aud reaction to the proceedings indicate that a return to the medium might still be in the cards, when and if the 2,100 seater is relighted.

The Blackburn Twins return with a new, eye-catching femme in the person of Genie Stone. The looker is easily their best song-dance partner in a long time. Once the timing is sharpened, the trio will add up as a turn with solid aud impact for all mediums. The Blackburns have retained all of their standard routines with their trademarked mirror dance and the softshoe-strawhat routine still the standouts.

Local tenor Harvey Bell has been playing this house for years and rates booking for the closing show. His is a standup and sell 'em session of song, ranging from pops to the "Vesti La Guibba" aria for a steadily buildup canto. In the comedy spot, Frank Marlowe purveys his falls, waggery and general self-mayhem that leaves little to the imaginati . There's nothing subtle about his approach, the overall effect winding him a winner.

Another Miamian on the bill is Tommy Trent. An expert puppeteer, he warms all segments of the audience with a Punch & Judy climaxer that features an ice-skating figurine. Routining is imaginative and a cut above the standard stuff. Slick acroantics as worked out by Chinese team Chai & Somai garners them an unusual amount of gasps. The smooth-working pair sets up lifts and twists to mounting response. Les Rhode and house orch handle showbackings in sock style. *Lary.*

Unit Review

Off the Record

London, Nov. 3.

Jack Hylton presentation of revue in two acts (14 scenes). Stars Eddie Calvert, Nat Jackley. With Ken-Tones (4), Arthur Worsley, Ronald Rogers, Marianne Lincoln, Falcons (3), Jimmy Clitheroe, Sonnie Willis, Sammy Curtis, Dennis Murray, Leslie Want, De Vere Girls (12), Harold Haddock Orch. Directed by Haser Neal. At Victoria Palace, London, Nov. 2, '54; $1.75 top.

This revue has been brought to town from Blackpool, where it had a prosperous summer season, to fill the gap at the Victoria Palace until the new Crazy Gang revue is ready to move in next month. For this short run, it should get by quite profitably as a twice-nightly attraction, even though it falls below the accepted standard of West-end entertainment.

Main interest in the production is in the London debut of trumpeter Eddie Calvert, whose disclick of "Oh Mein Papa" has pitched him into the headline class. On his opening night he lured comedian Jimmy Edwards from the audience to join him on stage for a comedy duet, but his strength as a solo performer emerges clearly via his fine rendition of such numbers as "Midnight" and "My Son, My Son."

Costar Nat Jackley, an eccentric rubbernecked comedian, is always good for laughs, but the slapstick sketches in which he's featured follow a crude pattern and lack the necessary inventive humor. The Ken-Tones are an adequate close-harmony quartet (three men, one gal) and fill their single spot with lively arrangements of pop songs.

Arthur Worsley is an adroit ventriloquist who shrewdly allows most of the patter to come from his dummy, and gets a hefty and well-deserved mitting for his high-speed gab. In two production numbers, Ronald Rogers does a reliable job of dramatic vocalizing, including a spirited interpretation of "Granada." Marianne Lincoln is an attractive, energetic comedienne whose one solo slot consists of luring three males on stage and getting them to join in a rather banal party game, while the Falcons are a conventional knockabout dance trio.

One of the production highlights of the show is the impressive water ballet and waterfall which winds the first half. The attractive line of De Vere girls provides an added touch of color. *Myro.*

Current Palace Show Real Bargain Vaudfilmer Meriting Better B.O.

Berk & Hallow, The Nivellis (2), Harvey Norman, Sharkey the Seal, Joe Morris & Barbara Barry, Noble Sissle & Eubie Blake, Will Mahoney (1), Eve Walker (1); "Four Guns to the Border" (U), reviewed in VARIETY *Sept. 22, '54.*

This Palace bill both a burner-upper and a puzzler on audience tastes and audience values. It is one of the better show biz bargains (85c mat; $1.25 and $1.60 nights) around. The philosophy on the irritation is because such entertainment values merit stronger support. It may never happen in this cycle, but who knows but that tv perhaps may whet appetites anew for dumb acts and kindred vaudeville staples.

Will Mahoney and Noble Sissle & Eubie Blake are the topliners. Mahoney is as solid with his knockabout hardshoe comedy dancing, topped by the surefire xylophone taps and the "battle" of the chimes with his looker of an aide (to "Skater's Waltz"), as when *Skig* first "noticed" him in VARIETY in 1921 at the Colonial, N. Y., in fact better. Because the first VARIETY review was one of those faint-praise critiques, comparing him with such other "nut" comedians as Harry Breen and Bert Fitzgibbon of that era, but *Sime* in a second New Act review, in 1927, gave him a "rave" review at the Palace. He lauded Mahoney for his evidently hard application to bolstering his comedy routine and observed, "No single man act ever held a house more solidly . . He's a study for vaudevillians for all time. Wotta boy!" (referring to his prowess as a potent comedian). Well, Mahoney, despite the tempus fugit, is still "wotta boy," belieing his veteranship, a surefire periodic returner to this last-of-the-Mohicans vaudery.

In a more "polite" but also effective interlude are the vet colored songsmiths, Sissle & Blake, whose surefire excerpts from their "Shuffle Along" (great Negro revue starring Miller & Lyles) are ASCAP perennials, and who err only by overlength. They could drop that World War I "no man's land patrol" number (with a credit to the late Lt. James Reese Europe, a great colored handmaster). They are generous in their credits also to Andy Razaf who fashioned excellent wordage for "Memories of You" (to Blake's melody). Both have a honey of a new number, "Boogie the Beguine," with a lyric credit to Count Basie and Xavier Cugat for blending the Latin and the Harlemania. They work as a bench combo, polite and easy, save for the occasional le-mani interludes, and then it's deliberately on the under-strenuous side. Sissle, now prez of the Negro Actors' Guild, kids his middleage paunch, but adds that "my partner Eubie Blake never had any hair, even when he was younger." Blake is a man who knows how to lay-it-on at the keyboard. Both have played the Palace befor , singly and in combo, the team having split for a time when Sissle headed a band and Blake headed a tab show, but in the VARIETY files is evidence of the former's penchant for that No Man's Land number, which, it was observed, was also dated in the late '20s as in the '50s.

After the Jo Lombardi overture kickoff, Dick Berk & Bunny Hallow open with professional taps which require a li'l something extra if this youthful pair are to progress beyond the opener or deuce slot on what is left of the family time. They're obviously well schooled in their buck & wing and the acro variations. That two-tone gown on Miss Hallow tends to impart an illusion of heft where a more judicious costuming would work in reverse.

The Nivellis, in the deuce, is actually a one-man show. And a good one it is, as this Continental prestidigator makes with water, birdcage, orange-lemon-dove, handkerchief and other professional illusions. He's an obvious vet, probably rarely lacking for theatre or clubdates.

Harvey Norman (New Acts) is followed by Mark Huling's standard Sharkey, (truly) "The Wonder Seal," with his amazing response to the smooth-working Huling.

Another vet is Joe Morri (Long & Campbell), now partnered with Barbara Barry. Somehow this is an instance of seasoned material—the heckling from th box—not coming off as well as the other standards on the bill. The begoggled Morris strives a shade too hard, and perhaps that inclination to the indigo seems out of kilter. Incidentally, the spotlight on the box puts a spotlight on that worn red velvet on the rail of the box perches; a little repair wouldn't hurt.

Sissle & Blake next, followed by Mahoney and his blonde cutie of a straight. Incidentally, like Bill Robinson's stair-dance — although towards the end of a few acts did manage to "adapt" Bojangles' trademarked routine—Mahoney's xylo-dance is certainly something which is so indelibly identified with him that no vaudeville Raffles would dare.

Eve Walker is another Palace standard with her high rope and trapeze work, as surefire indoor as under canvas. She's an ingenue-looking vet who, with a femme aide, does her aerial stuff with dispatch and not a little awed attention from out-front; her one-legged catch on a breakaway trapeze swing particular thriller. Even the western feature is good too. *Abel.*

Etoile, Paris

Paris, Nov. 2.

Andre Sanlaville presents Festival International of Magic & Fakirism with Karmah, Mac Ronay, Robot Mekko, Zambalo & Co. (2), Al Scott, James Crossini, Professor Carthy (2), Flezkis (2), Fakir Yama-Kevadi, Georges Coulonges, Darius Cittanova Orch (5); $2.50 top.

The French have a penchant for magico and fakir turns, though stateside this would be primarily sideshow stuff. However, show looks in for a good run here; with its mixture of eastern mystery, space gadget stuff, horror bits and straight prestidigitation.

First up at this legiter-become-vauder is a straight magic number in the Flezkis (2), with the male performing the tricks while the gal flits airily around in dance strains. He goes through a well-organized series of passes and illusions and ends on a nice new note with a phosphorescent glow on stage and costumes as he peoples the space with figures, buildings and props, to wind with good applause. Al Scott does a Martian gambit with a costume right out of Captain Video, lights and unlights lamps and makes a spatial appearance. This has added advantage of recent Martian scares here. Okay for the tent department.

James Crossini brings a high note to the proceedings with a deft escape act in which he gets out of all sorts of manacles, a trunk tied up by members of the aud in which he is put in a sack, and a fine twisting out of a straitjacket suspended by his feet. This is worthy of big-time vaude or tv. Professor Carthy (2) is a Frankenstein takeoff with a professor building a doll-like creature that finally takes off his cardboard head. Good doll movements and lab gimmicks make this acceptable.

E. Wendling unleashes his robot Mekko, which is run by a photo-electric cell. Interesting in an off-beat way, the robot moves its joints, stands up and can fire a pistol. Zambalo & Co. (2) do a phantom bit, with two men cavorting in a reddish light to have things disembodied, and tables flying to a well-placed rhythm. More sideshow shenanigans, well applauded by the crowd, which wants to be titalated. Mac Ronay is a welcome bit as a fey magician who bumbles all his tricks.

Star is Karmah, the Fakir, who is not for the squeamish. He seems a slight, garrulous fellow as he explains all his acts of self-torture. A pin is driven through his neck or into his chest, liquid lead is spilled on his hand, he lies on a bed of nails with three men on him, jumps on glass, walks up a ladder of razorsharp blades and hangs from one by his neck. No doubting the eerie appeal of this turn. He also descends into the aud to prick many to show that he can do it without their feeling it. He does, and claims that auto-suggestion is the key to it all. A less savory bit the Fakir Yama-Kevadi in a mass hypnotism stint. He quickly gets a bunch on the stage and weeds out those not ready for a hypno submission, and settles on two likely subjects. He makes one sleep and has him actually bleed on command. However, this preemptory act is the type that creates aud irritation and hostility, and was booed here. *Mosk.*

Ferrer-Hepburn (Katie, That Is) Sought in Stratford (Conn.) 'Shrew'

Westport, Nov. 2.

Jose Ferrer may inaugurate the new American Shakespeare Festival Theatre at Stratford, Conn., next June as Petruchio in "Taming of the Shrew." Katharine Hepburn has been approached to play Katherine. The comedy would be one of three Shakespearean works planned by Lawrence Langner for a 12-week repertory season.

Langner, who initiated the festival and has spearheaded the successful drive to create a Shakespearean center in Connecticut, revealed this week that the Stratford Theatre will be a year-round operation. The festival will be limited to the summer season, when pilgrims are expected from all parts of the world.

Playhouse will be available to other shows the balance of the year. The N. Y. City Center is already planning a four-week Connecticut season of ballet and opera, Langner says.

Lincoln Kirstein, City Center, production head, inspected the Stratford Theatre site last week. Afterward, he huddled with Langner on ideas for a two-week season of the City Center Ballet and a two-week season for the opera company.

Location of the Stratford site is considered excellent for a festival-theatre project. The 12-acre property is on a rise overlooking the Housatonic River, approached through elm-lined village streets. The town is a half-mile from new New York-Connecticut thruway paralleling Merritt and Hutchinson River parkways.

Route is expected to cut New York City-Stratford motoring time almost one hour. It will link Stratford with the richly heeled Connecticut shoreline cities of Greenwich, Stamford, Norwalk, Westport, Bridgeport, New Haven, etc.

Langner, Theresa Helburn and Armina Marshall, representing the Theatre Guild, have given the festival a century-old dwelling, costing $60,000, adjacent to the site. It will be administrative headquarters. Mary Hunter assisted Langner in setting up the project. Richard Grayson, as administrative coordinator, the first staff member.

Ralph Lycett, who has long been Langner's principal aide at his Westport Country Playhouse, where he is credited with maintaining the successful subscription setup, will probably direct press and promotion.

ROBBINS OFF TO ISRAEL ON TERP STAGING STINT

Jerome Robbins is flying on Friday (10) from N. Y. to Tel Aviv, where he'll spend the next three weeks directing and coordinating the Inbal, a Yemenite group of folk dancers, for their prospective tour of the U. S. next season. Sol Hurok will present the group here, on behalf of the American Fund for Israeli Institutions.

Robbins, who will be making his fourth trip to Israel in as many years, on invitation of the Fund, will be working out with the Inbal group without fee. Following his directing chore, Robbins will take a vacation, returning home around New Year's.

Robbins, now repped on Broadway by "Peter Pan," which he staged and by "Pajama Game," which he co-staged with George Abbott, has no assignments on tap following his return. He turned down a couple of Hollywood choreographic bids recently.

Deborah in 'Tea' Opens Balto to 23G Advance

Baltimore, Nov. 9.

Legit season at Ford's opened last night (Mon.) with Deborah Kerr in "Tea and Sympathy." November is booked solidly for the first time in many seasons.

"Tea" opened with a $23,000 advance sale, insuring near capacity or better for the week. Subsequent bookings are Nov. 15, "Flowering Peach, tryout, subscription, one week; Nov. 22, "Bad Seed," tryout, subscription, one week.

Eunice Healey's 'Shame' Now Set for Broadway

Eunice Healey is going ahead with an immediate Broadway production of "Shame the Devil," drama by Louis Pelletier and Jacques Fink, which she tried out last summer under the title, "The Other Devil," at the Pocono Playhouse, Mountainhome, Pa. She's financing the project at $60,000.

Rehearsals are tentatively slated for late December, with a Broadway preem around Feb. 1, after a tryout tour. John O'Shaughnessy, who staged the tryout, will repeat the stint for Broadway, and Patricia Benoit, Cora Witherspoon and Joe Maross are in line to play the same leading roles they had in the barn presentation.

Byram and Burr Iffy on Redgrave

The John (Marian) Byrams returned on the Queen Elizabeth on Monday (8), a day after Jerome Lawrence & Robert E. Lee, authors of "Shangri-La," musical version of James Hilton's "Last Horizon," got in by air from abroad. Byram & Courtney Burr are producing "Shangri-La" and their quest for "a British singing Ronald Colman" focused on Michael Redgrave. He likes the property, heard the Harry Warren songs, etc., but is stalemated by a spring commitment to do Christopher Fry's translation of Giradoux's "The Trojan Wars Shall Not Take Place" (or "There Shall Be No War In Troy," which is another free translation of the French original).

Byram-Burr also have Paul Vincent Carroll's Irish play, "The Wayward Saint," on their agenda for Feb. 1, and between Burr lining up some casting in New York and the playwright dittoing from the London roster of talent, that should go forward with greater facility than "Shangri-La."

If the Redgrave play clicks, it would further minimize his Broadway chances as he would probably do it in America for Robert L. Joseph. Stephen Mitchell is producing in the West End.

Co-author Lee flew directly to the Coast, where his wife does the "Corliss Archer" radio series, but Lawrence has taken an apartment to hq in New York until their three plays (Margo Jones has one of 'em) reach the boards. The third is another musicalization of a novel, Theodore Pratt's "Miss Dilly," with music by Vernon Duke.

Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

Living Room, Miller (11-17).
Abie's Irish Rose, Holiday (11-18).
Wedding Br'kf'st, 48th St. (11-20).
One Eye Closed, Bijou (11-24).
Mrs. Patterson, National (12-1).
On With Show, Hell'ger (12-2).
Flowering Peach, Belasco (week of 12-6).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics & Lovers, Br'dhurst (12-13).
Hello Paree (12-14).
Between Friends (12-16).
Black-Eyed Susan (12-16).
Stars in Person's Backyard (wk., 12-19).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
Flim Flam (12-24).
St. Bleecker St., B'way (12-27).
Purple Dust, Bijou (1-4).
Painted Days (wk., 1-10).
Silk Stockings, Imperial (12-30).
Grand Prize (wk., 1-10).
Festival (1-12).
Plain & Fancy (1-20).
Running Mate (1-20).
Desperate Hours (1-26).

OFF-B'WAY

Infernal Machine, Finch Col. (11-12).
Sandhog, Phoenix (11-23).

Eddie Davis

has authored a humorous piece on balletmania in big biz titled

On Your Toes

one of the many byline pi in the

49th Anniversary Number

of

VARIETY

$100,000 Romberg Suit Vs. Shuberts

Executors of the Sigmund Romberg estate slapped a $100,000 breach of contract suit against the Shuberts in N. Y. Supreme Court last week. The composer's widow, Lillian Romberg, and attorney Howard E. Reinheimer, the estate's executors, also are asking that the Shuberts discontinue licensing, publishing and recording tunes from Romberg's "Student Prince."

Plaintiffs claim that the Shuberts have violated the contract made between them and Romberg in 1924. Suit asks $50,000 damages for the period before Romberg's death in 1951 and $50,000 for the period since his death. It also seeks an accounting of all production rights to the operetta.

A motion by the defendant to dismiss the suit will be argued next month.

'Porgy' Seen Springboard For Concert Careers As Leads Get Steady Bids

"Porgy and Bess," the Blevins Davis-Robert Breen revival currently in Paris, is becoming a springboard for concert careers. Two of the four current Besses takes leaves of absence shortly for recital appearances. In addition, Leontyne Price, a former Bess with the troupe, is now doing concert work, as is her husband, William Warfield, a former Porgy in the company. (Miss Price will sing title role in NBC-TV Opera Theatres "Tosca" next month).

Martha Flowers, one of the present Besses, having been upped from the role of the Strawberry Woman, has a three-week leave ending Dec. 7, the climax of which will be a recital Dec. 6 at Town Hall, N. Y. She was a Juilliard student and won a Naumberg fellowship before joining "Porgy and Bess."

Gloria Davy, a Juilliard alumnus who joined the show on the Coast last May, is taking a week's leave starting next Sunday (14) for three recital appearances in Italy. The other two singers sharing the Bess role at present are Irene Williams and Fredye Williams. Three singers currently alternate as Porgy. They are Leslie Scott, Laverne Hutcherson and Irving Barnes.

The George and Ira Gershwin folk opera, adapted from the Dorothy and DuBose Heyward play, "Porgy," is currently in Paris, where it will remain at least until Dec. 4. Subsequent engagements will be played in Germany, Belgium, Italy (including one or two weeks at the La Scala Opera, Milan), Holland, the Scandinavian countries and, subject to State Dept. arrangements, Spain, Portugal, North Africa and South America.

Cab Calloway, who played a single recently at Las Vegas, may return to "Porgy and Bess" next spring in the role of Sportin' Life, which he did in the U. S. last season following the European tour. Part was originally written for him by the Gershwins, but he never played it until this revival.

During the current Paris run, the "Porgy and Bess" company will start rehearsals of "Blues Opera," the Harold Arlen musical to be done in repertory with the Gershwin work. New musical will be preemed in late January. According to present plans, it will be done in the U. S. for the first time during the fall of 1955.

Inside Stuff—Legit

Kermit Bloomgarden's production of "Wedding Breakfast," drew favorable reaction from Washington critics last week. In a followup column Sunday (7), Jay Carmody, of the Star, tagged author Theodore Reeves " new and promising dramatist." He noted, " the tentative condition of a work in tryout, 'Wedding Breakfast' has the earmarks of a bright prospect." He also called it "a lively, funny, moving play." Richard L. Coe, of the Post-Times Herald, rated the comedy "a fine instance of the tryout at work," predicting it "will live a long time."

Richard Watts Jr., N.Y. Post drama critic and a rather self-conscious bachelor, commented last week as follows in one of his "Random Thoughts on This and That" columns: "What good are propaganda plays to the causes they advocate? . . . No sooner had George Jean Nathan, the Eddie Fisher of the intelligentsia, seen and liked 'The Tender Trap,' which advocates the joys of the unmarried state for men, than he decided to turn his back on 72 years of bachelorhood." Nathan recently announced his engagement to actress Julie Haydon.

Legit Bits

Herman Bernstein, general manager for "Peter Pan" and the upcoming road production of "Teahouse of the August Moon," will double company manager of "Pan," succeeding **Abe Cohen,** who will go out ahead of "Teahouse." **Gertrude Bromberg,** advance pressagent for the Old Vic's "Midsummer Night's Dream," is being sought to drumbeat the "Teahouse" tour . N. Y. drama critics seem to have a crush on the word "contrived" this season.

Thieves broke into the apartment of **Myron McCormick** and **Richard Skinner,** on adjoining floors of an East 60th St., N.Y., building, last Thursday (4), and made off with clothing and other valuables . . .

Joan Lancourt, 12-year-old daughter of **Sol Lancourt,** manager of Leblang's ticket agency and house manager of the 48th Street, N. Y., is making her professional debut as a dancer in the N. Y. City Ballet production of "Nutcracker," at the N. Y. City Center.

Vince McKnight, now pressagenting "The Moon is Blue" on tour, and his wife will celebrate their 28th wedding anniversary Saturday (13).

Robert Gallico, second of author **Paul Gallico's** two sons, is currently an actor at the Globe Theatre, Dublin . . . This is a group of alumni from the Gate and Abbey theatres that is about to present **Dalton Trumbo's** "The Biggest Thief in Town . Staff for **Saint Subber's** "House of Flowers" production includes **C. Edwin Knill,** general manager; **Lucia Victor,** production stage manager; **John Barry Ryan** and **Dan Brennen,** stage managers; **Jerry Arlen** (brother of the show's composer, **Harold Arlen**), musical director, and **Dorothy Ross,** pressagent . . . **John Bartis,** singer in the off-Broadway production, "I Feel Wonderful," has been elected Equity deputy of the revue.

"Lawrence of Arabia," co-authored by **John Huntington** and **Erskine F. Gilbert,** will be preemed Dec. 8-11 by the Ithaca (N.Y.) College drama department. **Huntington,** incidentally, operates the Spa Summer Theatre, Saratoga, N.Y., and is slated to bring **John Cecil Holm's** "Southwest Corner" to Broadway this season.

Leontyne Price, who played Bess in last year's production of 'Porgy and Bess" on Broadway, will sing the title role in Puccini's opera, "Tosca," for the NBC-TV Opera Theatre on its broadcast Jan. 23 . . . **Pamela Draper,** eight-year-old daughter of classic tap dancer **Paul Draper** and ballerina-musical comedy dancer **Heidi Vosseler,** is dancing bits as a soldier and bird in "The Nutcracker," at City Center, N.Y., in her pro debut.

Former Broadway actress **Doris Dudley** is a member of the resident company at **Margo Jones'** Theatre '54-'55, Dallas . . . During the pre-Christmas week layoff of the Broadway company of "Tea and Sympathy," star **Joan Fontaine** will vacation at Franconia, N. H., with her husband, film producer **Collier Young,** and two daughters . . . Composer **Leonard Marker,** who recently collaborated on a book with N. Y. Times music critic **Olin Downes,** has a current hit in Munich with a musical titled, "The Ministry Is Insulated," with book by **B. Engler** and lyrics by **H. Lengsfelder.** Hungarian film actress **Marika Roekk** is the star.

Edna Thomas, who was set for the role of the grandmother in the upcoming Equity Library Theatre production of "Take a Giant Step," has had to withdraw because of illness. She's in Brooklyn Hospital following a heart attack. Actress appeared in the stage and film versions of "Streetcar Named Desire."

Mrs. H. Allwyn Innes-Brown, president of the N. Y. Chapter of the American National Theatre & Academy, has informed associates that "because there has been some criticism," she's hereafter using the title of vice-chairman, rather than coordinator, of the organization's International Exchange Program , **Richard Horner,** company manager of the revival of "On Your Toes," is switching to similar assignment with **Katharine Cornell's** production of "Dark Is Light Enough," succeeding **Manning Gurian,** who is temporarily remaining in England after marrying actress **Julie Harris** there.

Jim Miller will be company manager and **Ted Goldsmith** advance man for the tour of "Oh Men, Oh Women," in which **Ralph Bellamy** will be star and **Peggy Cass** play a featured role . . . **Gilbert Miller,** who has frequently expressed dislike of plays like "Death of a Salesman" and "Streetcar Named Desire" because they had " pleasant" elements such as suicides, funeral services, insane characters and generally depressing themes, has apparently changed his mind, since **Graham Greene's** "Living Room," which he's producing, has all those ingredients.

The Westchester Ballet Co. (formerly the Scarborough Children's Ballet Theatre) will open its 1954-55 season at the County Center, White Plains, N. Y., Nov. 28. "Cinderella," a new ballet by **Iris Merrick,** will be presented for the first time.

Stella Unger and **Vic Wolfson,** currently adapting "Seventh Heaven" as a musical, have another tentative script in mind, a straight farce about two actors turned agents. They held conversations about it recently at the Thunderbird, Las Vegas, with cafe comic **Henny Youngman,** whom they visualize for the lead. Tentative title is "Diller A Dollar."

London

London, Nov. 9.

Stephen Mitchell's production of "The Night of the Ball," with **Wendy Hiller** and **Gladys Cooper** starred, opens a five-week tryout at Glasgow next Monday (15). Play was authored by **Michael Burn** and directed by **Joseph Losey . . . Stanley French** back into management with "The Love Machine," by **Ronald Wilkinson,** trying out in Brighton next Monday prior to West End presentation in the New Year. **Griffith Jones, Diane Hart** and **David Hutcheson** are starred.

"Waiting for Gillian," presented at the St. Jame's Theatre last summer by Broadway producers **Albert Selden** and **Morton Gottlieb,** will be televized BBC-TV next Sunday (15) with a repeat the following Thursday (18). **Anne Crawford** and **Patrick Barr** have the roles originally played by **Googie Withers** and **John McCullum,** with **Michael Denision** in the **Frank Lawton** part . . . "La Belle Aventur" moves into the Saville Theatre at the end of the month. **Pere Aabel, Harry Clare** and **Leslie Philip** are starred.

Grossman Exits 'Blondes,' Vice Adler with 'Figure'

Toronto, Nov. 9.

Joseph M. Grossman has resigned effective Nov. 6 after eight weeks as company manager of "Gentlemen Prefer Blondes" to go to New York to succeed Phil Adler as company manager of "Reclining Figure," on Broadway. Adler is moving over to be company manager of "Lovers and Lunatics," forthcoming comedy by Sidney Kingsley. He will also be general manager of "Figure" and "Lovers."

Manny Davis, producer of "Blondes," will also be company manager of the musical tourer.

R&H, Who Dat? Sez Shubert Mgr.; 100G Injury Suit Hinges on Answer

A Shubert employee knows who's his boss, if he doesn't know anyone else. That was one eyebrow-raising item turned up last week in the of the injured "South Pacific" pit musician versus the Shuberts.

Testimony to the effect that a Shubert house manager had never heard of anyone named Rodgers and Hammerstein, even though "South Pacific" was playing his theatre at the time and despite the fact that he had once been an employee of the composer-lyricist duo, occurred during a final hearing of the case before a State Workmen's Compensation Bureau referee.

The hearings were to decide the slippery question of exactly who was horn player William Miller's actual employer last November when he plunged down a pit in the basement of the Broadway Theatre, N. Y., during an intermission, fracturing his back and five ribs. If the Shuberts establish that they were his employers, they merely face a compensation claim of $32 per week. If Rodgers & Hammerstein as "South Pacific" producers were Miller's bosses, as he claims, the Shuberts can be hit with a $100,000 personal injury suit.

Sol Gusikoff, Rodgers & Hammerstein orchestra personnel contractor, testified that it was he who selected Miller for the "South Pacific" pit, thus backing up Miller's assertion that the producers were his employers. John Shubert then testified that in his opinion Miller was a Shubert employee.

In reply to a question, Shubert admitted that he was embarrassed, as he didn't know how the money

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An Expensive Squabble: Gregory Pays $1,000 For Single Day's Pressagentry

Producer Paul Gregory, who's used to paying big coin to stars, varied the routine last week by forking over $1,000 to a pressagent for one day's work.

When pressagent Martin Wagner had a heart attack and was hospitalized on the Coast, Gregory phoned vet advance agent John Montague to plane to San Francisco and take over on "Three for Tonight," the revue costarring Marge and Gower Champion and Harry Belafonte.

As soon as Montague arrived on the job and looked over the show's touring setup he protested to Gregory about the arrangements for certain scheduled dates, arguing that it would be virtually impossible to arrange transportation. There was a flareup and Montague exited, with the producer required by union regulations to pay approximately $1,000 in minimum salary and round-trip plane fare.

Gregory's current productions, in addition to "Three for Tonight," include two editions of "Caine Mutiny Court Martial" and his former ventures have included "Don Juan in Hell" and "John Brown's Body," all with multiple star setups.

GIELGUD-ASHCROFT TO TOUR EUROPE IN BARD

London, Nov. 9.

John Gielgud and Peggy Ashcroft will head a Stratford-on-Avon company in a Shakespearean tour of Europe next summer. Itinerary has not been set, but the company is likely to appear in France, Italy and Holland. Plays being considered for the tour are "King Lear" and "Much Ado About Nothing."

Laurence Olivier and Vivien Leigh will star in next season's productions at the Stratford Memorial Theatre.

'Hearts' Tour Dropped

Plan to tour "King of Hearts" has been dropped. Failure of producer Elaine Perry to land a Theatre Guild subscription run cued the move.

The Jean Kerr-Eleanor Brooke comedy, currently in its 33rd week at the National Theatre, N. Y., following a switch several weeks ago from the Lyceum Theatre, is slated to close Nov. 27.

Jacobson Switching To 'Game' Tour From 'Fancy'

Clarence Jacobson, company manager of the upcoming Richard Kollmar-James Gardiner production, "Plain and Fancy," will remain with the musical only until its Broadway opening, then transfer to the touring edition of "Pajama Game." Maurice Turet, currently pressagenting the touring "Time Out for Ginger," will switch to go ahead of "Pajama Game" on the road.

During Jacobson's absence with the "Plai and Fancy" tryout tour and the "Pajama Game" trek, his independent booking business will be handled by his assistant, Emma Mascolo, former secretary to Augustus Pitou at the United Booking Office.

N.Y. May Get Can. Gab-Style 'Joan'

Canadian Players' lecture platform-style production of "Saint Joan," a current touring hit in the Dominion, may come to New York next spring or, at the latest, next fall. Several New York managements, including Phoenix Theatre, are dickering for it.

The Shaw revival, with a cast of eight doubling and tripling in 20 roles in modern dress, with a few simple props, travels by bus and can operate on an unusually small budget. It has been playing mostly one-night stands in small Canadian towns. It has received generally rave reviews.

Ann Casson, daughter of British stars Lewis Casson and Sybil Thorndike, plays the title role and her husband, Douglas Campbell, directed and plays two parts. They and other members of the troupe were recruited by producer Tom Patterson from the Stratford (Ont.) Shakespeare Festival, which he founded last year. After touring through next spring, they will return to Stratford next summer, but go out in "Joan" again next fall.

Patterson was in New York over the weekend for preliminary discussions about a possible Broadway engagement, road dates in the U. S. and a prospective television booking. He appointed Elwood Emerick as regular New York representative for the show.

SHUBERTS' ANTI-TRUST CASE IN D.C. HEARING

Washington, Nov. 9.

U. S. Supreme Court today (Tues.) heard briefs in the Government's anti-trust suit against the Shuberts. Hour-long hearing is due to wind up tomorrow, with Alfred McCormack, attorney for the defendants, presenting his brief. Phillip Elman, repping the Government, gave full testimony today, while McCormack's case was only partially heard.

Action was brought before the top judicial body directly from the N. Y. Federal District Court where it was thrown out last year on the grounds that legit, like baseball, was not subject to anti-trust laws. The Government appealed the decision, based on the Toolson baseball case, and the Supreme Court agreed to hear the pros and cons.

Defendants listed in the complaint are the late Lee Shubert, his brother Jacob J., Marcus Heiman, United Booking Office, Select Theatre Corp. and L. A. B. Amusement Corp. Government charges group is a monopoly in violation of the Sherman Act. Defendants are charged with being a monopoly not only in control of booking in New York and on the road but also a monopoly in the ownership of theatres.

Elman, in his brief, contended that the Government was not given an opporitunity to present its case when the suit was thrown out in N. Y. He stated "this is a classic case of Sherman Act restraint of trade." Argument offered by McCormack so far was in keeping with the trial court's verdict.

Maude Franchot Plans Musical 'Little Women'

Buffalo, Nov. 9.

Former strawhat producer Maude Franchot has optioned a musical version of "Little Women," and plans to present it on Broadway next spring. Show is titled "Jo," and has book and lyrics by Donald Parks and William Dyer, with music by the latter.

Mrs. Franchot was operator of the Niagara Falls (Ont.) summer theatre for several seasons.

'Game' Producers Warn Off Angels On House Seats

House seat situation for "Pajama Game" has gotten so hectic that the producers have had to protest to the backers. Letter accompanying the last accountant's statement warned that requests would have to be cut down, as "what commenced as an accommodation has been construed recently by a few to be an obligation."

Letter, signed by producers Frederick Brisson, Robert Griffith and Harold Prince, accompanied payment of the final portion of musical's $250,000 investment. Return was made during show's 21st week on Broadway. According to a Sept. 30 accounting, the balance available for partners totalled $98,249, with $62,500 due back on the original capitalization.

Gross for the four weeks covered in the accountant's amounted to $206,793. Operating profit for the period was $49,630, including $371 souvenir program royalty. With $13,880 still to be recouped as of Aug. 30, the net profit as of Sept. 25 was $35,749.

"Pajama" touring edition has been budgeted at about $100,000, compared to $169,468 production cost for the original.

'Crucible' Wows Philly As Hedgerow Theatre Opens Winter Season

Philadelphia, Nov. 9.

Philly had to wait three years to see Arthur Miller's "The Crucible," but the delay hasn't dimmed its reception. Critical and audience reaction has been among the best ever for a Hedgerow Theatre production here.

Kermit Bloomgarden's original Broadway production of "Crucible" was first scheduled to tryout in Philly three seasons ago, but the booking was cancelled in favor of a Wilmington breakin. The show was later supposed to open a tour here following its Broadway run, but that proposal also fell through. So it was not until last Wednesday night (3) that local audiences got a look at the opus as the opener in Hedgerow's second winter repertory season in the Academy of Music Foyer.

Equity-Stock Managers Resume Silo Rules Tiff

Perennial summer stock managers-Actors Equity battle is on again.

Thomas G. Ratcliffe Jr., president of the Stock Managers Assn., has asked members to bypass a strawhat operators-Equity council meeting today (Wed.). Equity, incidentally, doesn't recognize SMA, but some of the barn impresarios invited to the confab belong to the latter group. Conclave will be the first since the windup of the summer season.

Ratcliffe feels that another month is needed before all the data necessary for discussion with the union can be assimilated. This includes answers to questionnaires sent out by him several months ago to approximately 90 silo managements. Ratcliffe has thus far received only two returns, both incomplete.

Questionnaires deal primarily with the effect of Equity's barn pact revisions made early last year. Silo manager objections to the changes, which included elimination of a five-day rehearsal period and upped minimum salaries, were rejected by the union.

Shubert League Vamp Snarls Ticket Code, Sanitary Theatres Committee

No Legit Accommodations For Wheelchair Patrons

Allentown, Pa.

Editor, VARIETY:

I hate to buy an orchestra seat to a legit show because I never use the seat. I like the balcony, and if I were able to buy my seats up there I'd get to see a lot more theatre.

I'm in a wheelchair, and I find that no playhouse in New York is equipped with special arrangements for patrons who are confined to wheelchairs. So when I want to see a show, I must wait till the demand wanes and then buy a choice orchestra seat. Since I am unable to leave my chair, I park in the rear of a side aisle or behind a box. As I sit there, I can see the seat I should have used. It's empty, beside the seat of my companion.

Is there a plan for wheelchairs that I don't know about? I've often thought of buying standing room, just to see if they'd teach me how to stand to keep me from getting a bargain.

Charles Gerras

London Censor KO's 'Immoralist'

London, Nov. 9.

For the second time in recent months, the Lord Chamberlain has banned public presentation of a Broadway stage import on the subject of homosexuality. "Tea and Sympathy" came under the axe last summer and now the Ruth and Augustus Goetz dramatization of Andre Gide's "The Immoralist," has been nixed.

Application for the Lord Chamberlain's seal on "Immoralist" was made by the Arts Theatre Club, who had intended to stage it at Cambridge prior to its opening at their club premises last Wednesday (3). The censor rejected the play unequivocally, and made no suggestion of reconsideration if certain cuts were made.

Under British licensing laws, club theatres which restrict admission to their own members and do not admit the general public are permitted to stage plays banned by the censor. The Lord Chamberlain's approval is only required in cases of public presentation.

According to informed insiders, the H. H. Tennent organization is hoping that "Sympathy" will eventually be licensed for public showing, and is reportedly dickering with the Lord Chamberlain's office on the matter.

N.Y. TIMES SETS BIG LEAD IN AMUSE. ADVERTISING

How far the N. Y. Times is outdistancing the other New York dailies in amusement advertising was graphically demonstrated by the sheet's amusement section of last Sunday (7). It carried 13½ pages of ads and news-comment on legit, films, dance, concert, opera, records, television and radio. Herald Tribune drama section the same day had seven pages of show biz ads and news-comment.

Times had four pages devoted to legit, except for one display ad and one column of critical comment on pictures. Herald Trib's legit coverage was limited to Walter F. Kerr's critical comment column on the first page, plus ads and a legit feature on the second page. In addition to Kerr's piece, the first page contained a picture spread and feature on opera, the regular critical comment column on films, John Crosby's radio-tv column and a feature on the Belgian Congo by correspondent Art Buchwald.

Times had two pages of legit ads, compared to about three-quarters of a page for the Trib. Amount of ad space for other show biz categories was in more or less similar ratio for the two sheets. Sunday circulation and agate-line amusement ad rates for the two papers are: Times, 1,200,000 and $2.37, Trib; 550,000 and $1.82.

Recent withdrawal of the Shuberts from the League of N. Y. Thetres continues to create complications in legit. At least two more difficulties have arisen within the last few weeks.

A serious poser is the matter of the ticket code for Broadway. The League and Actors Equity, partnered in the code, have begun attempts to negotiate with the ticket brokers for a new agreement to replace the expired one. However, since the Shuberts are no longer members of the League, the code would not apply to the 16 Shubert theatres in New York.

The brokers have cited that fact as an argument against new code, claiming that such an agreement would now be largely a meaningless gesture. It's a moot question whether the expired code remains in force pending agreement on a new version. Meanwhile, however, the brokers have stopped paying the 3c-per-ticket fee to the code enforcement fund. Another Shubert-involved headache was highlighted last week with the appointment of a committee, as provided under the Equity-League agreement, to make theatres "safe and itary." Frank Maxwell is chairman of the Equity portion of the committee, with Herman Bernstein chairman of the League delegation.

As with the ticket code situation, the fact that the Shuberts are boycotting the League creates a dilemma for the sanitary committee. It's assumed that all the group can do is to try to persuade the Shuberts to make the renovations to their various theatres that have brought complaints from actors in recent seasons.

Since virtually all the per-

(Continued on page 68)

Schwartz Getting Full Royalties Since Booth Refused to Tour 'Sea'

Composer Arthur Schwartz is the only one receiving full author royalties from "By the Beautiful Sea." Others on royalty deals are taking cuts. Schwartz also went along on reductions prior to Sept. 18, but has been collecting his full take since that date.

Schwartz was taking royalty cuts the assumption Shirley Booth would tour with the show. However, the star wanted to have two new songs added to the Robert Fryer-Lawrence Carr production, and declined to go on the road when her request was refused.

Schwartz and lyricist Dorothy Fields were busy on a Hollywood film assignment and were unable to supply the numbers, it was explained. So instead of touring, "Sea" will fold Dec. 18 at the Imperial, N. Y.

As of Oct. 2, the musical's unrecouped cost was $230,786. Gross for the previous five weeks totaled $161,443, for an operating profit of $9,263. Total operating profit to date was $105,397, less $1,049 moving expense from the Majestic to the Imperial last Oct. 4. Capital available on Oct. 2 was $69,214.

Musical is currently in its 32d week on Broadway.

WILDER 'MATCHMAKER' GOES OVER IN LONDON

London, Nov. 9.

"The Matchmaker," by Thornton Wilder, with Ruth Gordon, Eileen Herlie and Sam Levene in the leads, opened at the Haymarket last Thursday (4) under management of Tennent Productions. Farce, directed by Tyrone Guthrie, was originally staged in New York under the title of "The Merchant of Yonkers." A polished, highly-diverting farce, it was enthusiastically received and warmly reviewed. It looks set for a profitable run.

"Off the Record," a hit summer revue at Blackpool, has been brought to town by Jack Hylton for a short season at the Victori Palace, where it opened last Tuesday (2) as a twice-nightly operation. Production stars trumpeter Eddie Calvert and comedian Nat Jackley, and although frankly unsophisticated, should hold up profitably.

Shows on Broadway

Fanny

David Merrick & Joshua Logan production of musical drama in two acts, with book by S. N. Behrman and Logan, based on the trilogy, "Marius," "Fanny" and "Cesar," by Marcel Pagnol, with music and lyrics by Harold Rome. Stars Ezio Pinza, Walter Slezak; features Florence Henderson, William Tabbert, Nejla Ates, Alan Carney, Gerald Price, Edna Preston, Don McHenry. Staged by Logan; scenery and lighting, Jo Mielziner; costumes, Alvin Colt; dances staged by Helen Tamiris; musical direction and vocal arrangements, Lehman Engel; orchestral arrangements, Philip J. Lang; musical continuity, Trude Rittman. At Majestic, N.Y., Nov. 4, '54; $7.50 top ($9.20 opening).

Arab Rug Seller ..... Mohammed el Bakkar
Marius ..... William Tabbert
Fanny ..... Florence Henderson
Maori Vendor ..... Katherine Graves
Lace Vendor ..... Betty Carr
Customers ..... Toni Wheelis, Lindsay Kirkpatrick, Dolores Smith, Margaret Baxter
..... Tani Seitz, Dran Seitz
..... Wally Strauss
friends ..... Bill Pope, Dean Crane, Ronald Cecilli, Michael de Marco
riends of Fanny ..... Norma Doggett, Carolyn Mayo, Ellen Matthews, Jane House
Walter Slezak
Panisse ..... Herb Banke
Sailor ..... Gerald Price
Admiral ..... Wally Strauss
Moroccan Drummer ..... Charles Mlackwell
2d Mate ..... Henry Michel
Fisherman ..... Steve Wiland
Sailmaker ..... Jack Washburn
Fish-Stall Woman ..... Florence Dunlap
Arab ..... Michael Scrittorale
Cesar ..... Ezio Pinza
Fanny's Mother ..... Edna Preston
Ferryboat Captain ..... Alan Carney
Customs Inspector ..... Don McHenry
Arab Dancing Girl ..... Nejla Ates
Nun ..... Ruth Schumacher
Cesario ..... Lloyd Reese
Butler ..... Mike Mason
Maid ..... Pat Finch
Garage Owner ..... Tom Gleason
Priest ..... Ray Dorian
Acolytes ..... Gary Wright, Daniel Lysell

Songs: "Never Too Late for Love," "Cold Cream Jar Song," "Octopus Song," "Restless Heart," "Why Be Afraid to Dance?" "Shika, Shika," "Welcome Home," "I Like You," "I Have to Tell You," "Fanny," "Oysters, Cockles and Mussels," "Panisse and Son," "Wedding Dance," "Birthday Song," "To My Wife," "The Thought of You," "Love Is a Very Light Thing," "Other Hands, Other Hearts," "Be Kind to Your Parents."

After one of the biggest advance buildups in Broadway history, it was practically inevitable that "Fanny" would be just a bit of a letdown. But allowing for the initial disappointment, the musical has such magnitude, name value and production impact that it's bound to have a sizable public.

Moreover, with an approximate $900,000 advance sale, it has an enormous starting impetus, plus the boxoffice draw of costars Ezio Pinza and Walter Slezak, and the Joshua Logan, S. N. Behrman and Harold Rome authorship credits. On the other hand, it is a relatively solemn show, and the $275,000 cost is pretty steep, although on the basis of the management's claim that it can net $14,000 a week, that may not be prohibitive.

"Fanny" is based on three Marcel Pagnol stories, "Marius," "Fanny" and "Cesar." At least two of the yarns were produced as plays in Paris and all three were filmed in France, with Raimu and Pierre Fresnay co-starred. Also, Metro produced a picture in 1938 based on "Fanny" and titled "Port of Seven Seas," with Wallace Beery, Frank Morgan, Maureen O'Sullivan and John Beal as stars.

The same Pagnol original was produced on Broadway by Gilbert Miller in the fall of 1930 in an adaptation by the late Sidney Howard, under the title, "Marseilles." Dudley Digges played Cesar, Guy Kibbee portrayed Panisse, Frances Torchiana enacted Fanny, with Alexander Kirkland as Marius and Alison Skipworth as Honorine, Fanny's mother. The show played 16 performances.

Story, located on the Marseilles waterfront, is about a boy and girl who love and separate, he to go to sea and she to have his son, but as the wife of a rich, fat, middle-aged storekeeper. The piece has some of the rueful quality of "Carousel," without the unforgettable Richard Rodgers music. But although it has touching and occasionally amusing moments, "Fanny" never seems to acquire momentum and it rarely gets far off the ground.

There will obviously be diverse reaction to this rather sombre musical. Some will find it tender, warm and moving, while to others it will seem slow, heavy and stubbornly lacking in gaiety or in animation. It's very sentimental and visually stunning, but it seems imposing rather than entertaining.

The Rome songs seem musical but not recognizably melodic or hummable. There are a few excellent songs, notably "Welcome Home" and "Love Is a Very Light Thing," sung impressively by Pinza; "To My Wife," sung by Slezak, and the amusing "Be Kind to Your Parents," duetted by featured femme lead Florence Henderson and youngster Lloyd Reese as her son.

The dance numbers are fairly spectacular, in some cases rounding out, if not developing the story, and in other instances, such as the visiting circus, being merely distractions. Fortunately, the second half of the show is much better than the first. On the other hand, too much of the vital action involves the lesser interesting characters of the boy and girl instead of the middleaged husband and his friend and well-loved enemy, the boy's tavernkeeper father.

Moreover, Pinza, as the top boxoffice name, plays the latter part, the secondary lead, while Slezak as second-billed star plays the key character of the doting husband and father by marriage. The scenes between the stars are played with ingratiating humor and conviction. Also, Pinza and even Slezak sing agreeably.

Miss Henderson is sweet and appealing as the girl, although her talent and personality seem dwarfed against the stars and the huge production. William Tabbert, with a black hair-dye job, is likable as the restless, irresponsible youth, but the part remains secondary. Other persuasive supporting performances are given by Edna Preston as Honorine, the girl's raffish mother, Alan Carney as a relaxed ferryboat skipper, and Nejla Ates as a sinuous belly-dancer.

Logan has directed the production with galvanizing vigor and pace, Jo Mielziner has provided tons of vividly colorful scenery and costumes and the whole show is done with open-pursed taste. But somehow, although there are no bad moments, there are no great or uplifting ones, either. In sum, "Fanny" is a good show, but not everyone may think it's much more than that. *Hobe.*

Quadrille

John C. Wilson & H. M. Tennent Ltd. production of comedy in three acts (seven scenes) by Noel Coward. Stars Alfred Lunt, Lynn Fontanne, Brian Aherne, Edna Best; features Brenda Forbes, Dorothy Sands, Jerome Kilty. Staged by Lunt; scenery and costumes, Cecil Beaton; lighting, Jean Rosenthal. At Coronet, N.Y., Nov. 3, '54; $6.90-$5.75-$4.60 top ($9.20 opening).

Frenchman ..... Madeleine Clive
Frenchman ..... Byron Mitchell
Buffet Manageress ..... Patricia Quinn O'Hara
Rev. Edgar Stevi ..... Jerome Kilty
His Wife ..... Phyllis Connard
Gwendolyn ..... Nina Reader
Walter ..... Bruce Webster
Courier ..... Richard Longman
Marquis of Heronden ..... Brian Aherne
Mrs. Axel Diensen ..... Edna Best
Catchpole ..... Harold Crane
Marchioness of Heronden ..... Lynn Fontanne
Lady Harriet Ripley ..... Brenda Forbes
Foster ..... Mildred Clinton
Footman ..... Rhoderick Walker
Axel Diensen ..... Alfred Lunt
Countess of Bonnington ..... Dorothy Sands
2d Frenchwoman ..... Mildred Clinton
2d Frenchman ..... Michael Lewis

The Lunts are back and for the moment all's well on Broadway. The stars seem more captivating than ever—as they always do.

To use the bromide that has become almost traditional in the trade, Alfred Lunt and Lynn Fontanne could probably read the telephone book and make it fascinating theatre. That's the rub. In "Quadrille," it almost seems as if Noel Coward were trying to test the familiar theory by deliberately writing a commonplace play.

Not that "Quadrille" lacks skill. To the contrary, Coward is too accomplished a craftsman for that. No, the uncomfortable impression is that the talented British author-actor-director-composer has little but craftsmanship left. If "Quadrille" is evidence, Coward no longer has anything urgent to say. As the play's heroine phrases it in speaking of her own life, the emotional fires are banked.

"Quadrille" has flashes of the playwright's old, sardonic wit and of course, his uncanny theatrical instinct. But they are familiar flashes now, revealing much the same ideas, attitude and limitations of the Coward of post-World War I. The author is apparently more sentimental now, and perhaps more tolerant of his leading characters, but those are matters of degree.

With the incomparable Lunt & Fontanne and the expert assistance of Brian Aherne and Edna Best as supporting costars, "Quadrille" is superbly theatrical and therefore undeniably absorbing and entertaining. The play's content, a journeyman fiction of the 1870s about an American railroad tycoon and a wise, gracious British marchioness who meet and fall in love when their respective mates have eloped, is like a routine exercise by a long-practiced performer. It's a little sad.

When the Lunts are onstage, however, particularly in their scenes together, "Quadrille" comes alive and momentarily becomes delightful and occasionally touching. For although the Lunts are playing themselves as they always do, rather than creating characterizations, they are such interesting, captivating stage personalities that the effect is irresistibly engaging.

Through the years that they have delighted audiences, Lunt & Fontanne have become not merely the first couple of the theatre, but something of an institution. They convey an impression of theatrical perfection, an aura of affection, charm and even of gallantry. It's an intangible appeal and it is quite affecting.

Otherwise, "Quadrille" is pretty inconsequential. Aherne and Miss Best are skillful and attractive within the limits of the essential if unrewarding roles of the errant, fatuous marquis and the querulous, silly wife of the American capitalist. There are also effective supporting performances by Brenda Forbes as a gossip-happy peeress, Jerome Kilty as a fluttery English cleric and Dorothy Sands as an eccentric emigree novelist. Cecil Beaton's scenery and costumes are lavishly handsome in properly 19th century mode.

"Quadrille" is scintillating theatre. If the authorship is uninspired, the performance is electrifying. It should have a successful run and, despite its brutal percentage setup, and may make a modest profit. *Hobe.*

Off-B'way Shows

Slightly Delinquent

(BLACKFRIARS, N.Y.)

The opener of the Blackfriars' Guild's 14th season, "Slightly Delinquent," is a satirical farce about troubled teenagers. Although Leo Thomas' play points a serious moral, the pill is pleasantly sugar-coated.

To escape unwelcome publicity for their do-nothingness, a social agency for adolescents agrees to let a newspaper crusader follow a case history from arrest to cure. The gimmick is that while his overfond parents are vacationing, the 16-year old son of a prominent juvenile court judge masquerades as the delinquent.

While the author's craftsmanship is on the obvious side, he has written some actable parts. James Millhollin, playing a psychiatrist, makes the most biting points, his tight-lipped performance being sharply quizzical, although not always audible. As the lad whose cloistered existence has found its only outlet in the reading of his father's lurid case histories, Gerald Campbell is amusingly schizoid, especially in aping toughness.

Shelley Berman's portrait of a newspaperman is derivative of the stock film reporter, but he wraps it up into a tight package. Lee Stanley is gruesomely funny as a dead end prototype, and Beulah Vogrin is prim as the indomitable head of Youth Service. Ann Pritchard and Gerald Campbell are the fatuous parents, Jerome Richards is an earnest social worker, and Vanita May displays a trim figure as his co-worker and girl friend.

Dennis Gurney's direction is acute, underscoring the play's significance. There are lots of laughs, and they'll be solider when the company has mastered its timing. Leo Thomas' plotting and moralizing may seem like chores, but he's good when he's kidding. *Georg.*

Mr. and Mrs. North

(SHOWCASE THEATRE, N.Y.)

Referring to itself as "Off-Broadway With On-Broadway Actors," Showcase Theatre is giving Owen Davis' mystery-comedy "Mr. and Mrs. North," adapted from the Frances and Richard Lockridge stories. Unfortunately, this revival at the Finch Theatre is so humdrum that 11 p.m. seems like a never-never land.

In the distaff role, Sylvia Leigh works hardest, giving a generally perky performance. As her vis-a-vis, however, Lauren Gilbert lets his stage weariness seem more applicable to the play than to his wife's shenanigans.

Robert Fitzsimmons, playing a crisp detective, and Joseph Campanella, as an Indian rubber Fuller Brush man, rise with Miss Leigh a little above the crowd. Walter Markey directed. *Geor.*

In Splendid Error

(GREENWICH MEWS, N. Y.)

"In Splendid Error" is a sober recounting of episodes in the life of editor and ex-slave, Frederick Douglass, and his influence on the career of John Brown. In mounting William Branch's history lesson with painstaking care, Greenwich Mews Theatre has been thorough to a fault.

Branch writes intelligently and is clearly master of his subject, but he has submerged his vital theme in a welter of biographical detail. When Brown and Douglass are in conflict over the sagacity of attacking the Federal arsenal at Harper's Ferry, the action flares brightly, only to subside during lengthy passages of political discussion.

Although Salem Ludwig's direction tends to accent the tedium of the script, he has been helpful to some of the actors. William Marshall's mien as Douglass is stately and powerful, limited only by moments of reticence. Alfred Sander guards against overplaying the impassioned Brown, but he fulfills the demand for fire on the single occasion it is needed.

In the small part of a northern industrialist, Albert M. Ottenheimer shows wizened strength. Louis Guss is busy as a judge who doubts Lincoln will make much of a President, Clarice Taylor plays Douglass' loyal wife, Maxwell Glanville is attentive as an ex-slave ready to fight for freedom, and Howard Wierum, as a prominent New York newspaperman, swings into the fight for abolition with crusty efficiency. *Geor.*

Ballet Review

Ballet Theatre

(McCARTER, PRINCETON)

Princeton, Oct. 26.

After 14 years of ups and downs, Ballet Theatre entered a new season at the McCarter Theatre apparently on the uptrend again. New works, the return of ballerina Nora Kaye after a sojourn with the N.Y. City Ballet and Broadway musicals, and a tightening of discipline in the company as a whole, augur a successful season for this major American company.

Two new productions were introduced here, "A Streetcar Named Desire," based on the Tennessee Williams play, which Valerie Bettis originally created for the Slavenska-Franklin Ballet Company, and a restaged and revised version of "Mam'zelle Angot," the Leonide Massine ballet which has been recreated for Ballet Theatre by Massine himself.

On the opening night Valeria Bettis for the first time danced the lead role of Blanche in the Williams work, for this occasion only. As could be expected of the creator of this ballet, Miss Bettis brought to the role power, perception and an understanding of the many subtle nuances that make up the complex character of Blanche.

"Streetcar" is a good ballet. It catches the poetic and violent undertones that run through the Williams play and it is particularly well served by the score of Alex North and the abstract, skeletonized setting by Peter Larkin. As Stanley, lead dancer Igor Youskevitch gave a standout performance and Christine Mayer was impressive i the role of Stella. "Streetcar" may well prove to be the "ham and eggs" work in the Ballet repertoire.

The old standby, "Les Sylphides" showed the corps de ballet to good advantage, with a new-found precision and lyricism, and the dancing of John Kriza and Lupe Serrano was entirely acceptable. In the pas de deux "The Black Swan," Nora Kaye and Erik Bruhn gave a fine exhibition of bravura dancing. Miss Kaye's return is obviously going to be an event for rejoicing among the Ballet Theatre fans. Jerome Robbins' "Interplay," which closed the program, is too reminiscent of other Robbins works and does not wear well.

The orchestra under musical director Joseph Levine showed poor tone in the "Sylphides," but strengthened throughout the evening. *Grif.*

Equity Review

The Heiress

(LENOX HILL, N. Y.)

Equity Library Theatre's production of "The Heiress," by Ruth and Augustus Goetz, has some good performances and first-rate direction. In proportion as it divorces itself from its 1947 Broadway counterpart, this graceful revival gains in warmth and impact.

Bernard Hughes' tersely domineering father, who fears that his fortune will fall into unworthy hands, is distinguished for its clarification of the man's tragically confused motives. Miriam Stovall's performance of the title part is a composite of small touches which accumulate into a moving portrait.

John Mackay seems less happily cast as the gallant who loves the girl less for her face than her fortune, his jauntiness being more playboy than adventurer. In lesser roles, Josephine Nichols is pleasing as the ne'er-do-well's sister, Hope Sansberry is garrulous as the heiress' romantic aunt and Kay Kendall is a pertly efficient maid.

Bill Butler has erred in pacing the second act at a snail's gait, but in other respects his inventive direction shows finesse. The excellently designed Victorian parlor deserves but doesn't get program credit. *Geor.*

Show Out of Town

On With the Show

New Haven, Nov. 4.

Elizabeth Miele production of musical in two acts (13 scenes). Stars Irra Petina; features Robert Wright, Paul Valentine, Diana Drake, Donn Driver, Vera Brynner, Winston Ross, Grace Olsen, Joseph Kallinl, Joseph Leberman. Book by Frank O'Neill; music by Frederico Valerio, lyrics by Elizabeth Miele. Directed by Charles W. Christenberry Jr., and Byrle Cass; dances and musical numbers staged by Gene Baylliss; scenery and lighting, Leo Kerz; costumes, Michi; orchestrations, Don Walker; musical director and vocal arranger, Arthur Norris. At Shubert, New Haven, Nov. 4, '54; $5 top.

Jerry ..... Donn Driver
Charley ..... Diana Drake
Weary Willie ..... Joseph Leberman
Gypsy King ..... James Schlader
Gypsy Queen ..... Rene Mlville
Ludovicl ..... Irene Carroll
Zelmyra ..... Joseph Kallinl
Alonzo ..... Peggy Kinard
Stephon ..... Irra Petin
Sheriff's Aides ..... Paul Valentine
Lucy Vernay ..... Paul Gannon, Alton Ruff
Clayton Harrison ..... Irra Petina
Maestro ..... Paul Valentine
Murph ..... Joseph Kallnl
Aggie July ..... Robert Wright
Miller ..... Grace Olsen
Walter ..... Winston Ross
Mrs. Mills ..... Jack Purcell
Mrs. Rayner ..... Michelle Reiner
Mrs. Nolan ..... Dolores Micheline
Eugenie ..... Nancy Hackenberg
Dancers, ... Vera Brynner

"On With the Show" seems an earnest endeavor by individually talented people, but likely to come a cropper because of lack of skill in developing potentials.

After two years of odds-against-her struggle to bring this opus to footlights, producer Elizabeth Miele has come up with an assortment of tuneful music, appropriate lyrics, fine solo and ensemble singing, grade-A dancing (both individual and group), a personable cast, a fresh and attractive decor and a generally commendable list of separate components. But the blend just simply doesn't jell—at least, not let.

A fair share of the fault lies with the corny book, which lacks comedy values. Story concerns a 19th century opera troupe being stranded in the midwest, and the subsequent romance of a local he-man banker and the prima donna of th cast.

Score by Frederico Valerio rates a substantial bow. With heavy emphasis on strings, and fine orchestrations by Don Walker, the tunes are consistently engaging. It is ably conducted by Arthur Norris. The lyrics are not standout, but ar better than adequate.

Vocally, the music ranges from pop to opera, with satisfying results. Some of the numbers that lend themselves to jukebox acceptance are "Mr. Right," "No! No! No!," "Remember the Night," "Just a Wonderful Time" and "Dynamic."

Sprightly terping helps the production, with a lively "Nevada Hoe Down" good first act closer. Donn Driver and Diana Drake contrib a pair of dance duos of considerable appeal, Paul Valentine mixes terps with vocals effectively, and even Robert Wright, playing a somewhat sedate banker, adds an engaging bit of softshoe.

Irra Petina heads the cast in fine voice, but works too hard to convince the audience that an opera star can also be regular. Wright lends dignity to the banker role, without being stuffed shirt, and he handles vocal assignment well. Valentine, as romantic menace, draws on a terp background.

Vera Brynner is standout vocally, and other featured roles are handled efficiently by Grace Olsen as a casino soubrette, Joseph Kallini as an opera maestro, Winston Ros as a saloon prop and Joseph Leberman as a sourdough.

Out of practically nothing at all, Leo Kerz has created outstanding budget-conscious settings. With a series of traveling slats and a few angular set pieces, he achieves striking results. Costumes by Michi hit a colorful note, highlighting the varied apparel of the era.

Unless radical overall improvement evolves in its remaining three pre-Broadway weeks, "Show" will probably draw critical pans. On the basis of its potentials, it rates classification as a good try. *Bone.*

H'wood Circle Skeds 2

Hollywood, Nov. 9.

Pair of small-cast plays will be tried out here during December by the Circle Theatre, central-staging group headed by George Boroff.

They are "You and I," tw character piece to star Barbara Britton, and "The Woman With Red Hair," a three-character play with Marie Windsor as femme lead.

Frisco Jumping; 'Dream' Wow 108G, 'Tonight' $22,100 in 4, Cronyns 10½G

San Francisco, Nov. 9.

It looked like the summer legit season was in full swing again here last week, with four houses playing to hefty attendance.

"Midsummer Night's Dream" racked up a smacking total for its 15-performance run at the War Memorial Opera House in a Civic Light Opera post-season presentation. "What Every Woman Knows" continued strong in its second week at the Curran and the Paul Gregory production of "Three for Tonight" sold out its four performances at the Alcazar and "Face to Face" was okay at the Geary.

"That's Life" opens an indefinite run at the Alcazar tonight (Tues.) and future bookings include, Nov. 22, Dublin Players, Geary, two weeks; Dec. 6, "Time Out for Ginger" Curran, four weeks, subscription; Jan. 10, "Saint Joan," Curran, four weeks, subscription.

Estimates for Last Week

What Every Woman Knows, Curran (2d wk) ($3.85; 1,758) (Helen Hayes). Big $29,000 (Previous week, $27,000).

Face to Face, Geary ($3.85; 1,550) (Jessica Tandy, Hume Cronyn). Profitable $10,500 for star couple in a program of readings.

Midsummer Night's Dream, Opera House (15 performances, $6; 3,252) (Robert Helpmann, Moira Shearer, Stanley Holloway). Drew a total of $162,600 for its 15-performance run, including $108,000 for last week's final 10 performances.

Three for Tonight, Alcazar (five performances, $4.40; 1,147) (Marge & Gower Champion, Harry Belafonte). Sellout for all four performances for $22,100.

Channing $29,400, Kitt $29,100, Chi

Chicago, Nov. 9.

Biz in the Loop picked up last week, with party bookings aiding "Wonderful Town." Scheduled opening last night (Mon.) of "Saint Joan" at the Great Northern has been delayed a week, with star, Jean Arthur, confined to bed with a virus. Postponement cuts a week off show's scheduled four-week subscription run, which has a mild advance sale.

Future bookings include Nov. 15, "Fifth Season," Erlanger, indefinite run; Nov. 23, "King and I," Shubert, subscription, run; Nov. 29, "Pajama Tops," Blackstone, run, twofers; Dec. 6, "Oh Men, Oh Women," Harris, subscription, run, and "King of Hearts," Selwyn run.

Estimates for Last Week

Mrs. Patterson, Harris, (4th wk) ($5; 1,000) (Eartha Kitt). Almost $21,900 on first stanza without subscription (previous week, $23,500).

Wonderful Town, Shubert, (18th wk) ($4.60; 2,100) (Carol Channing). Nearly $29,400 (previous week, $26,700); exits Nov. 26 to resume tour.

'S.P. $41,200 IN PHILLY; 'SHOLOM' 10G, TO FOLD

Philadelphia, Nov. 9.

"South Pacific" continued its lush pace for the sixth week and the local engagement has been extended two more semesters through Dec. 4.

Best of the newcomers last week was "Fifth Season" in a return stand at the Shubert. "World of Sholom Aleichem" had rough going in its first five days at the Walnut, and "Getting Gertie's Garter" disappointed on twofers at the Locust.

Estimates for Last Week

South Pacific, Forest, (MD) (6th wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Slightly off, but still boff; $41,200.

Getting Gertie's Garter, Locust (C) (1st wk) ($3.60; 1,580). Avery Hopwood evergreen not taken seriously by press; on twofers with double performance Saturday night helping; $8,000.

Fifth Season, Shubert (CD) (1st wk) ($4.20; 1,870) (Chester Morris, Joseph Buloff). Critics cool, but public enthused; fair $14,000.

World of Sholom Aleichem, Walnut (D) (1st wk) ($4.20; 1,346) (Jacob Ben-Ami, Morris Carnovsky). Theatre parties failed to help enough and the gross of under $10,000 involved a loss; tour folds here next Saturday (13).

Current Road Shows

(Nov. 8-20)

Bad Seed (Nancy Kelly) (tryout)—Court Square, Springfield, Mass. (12-13); Shubert, Wash. (15-20).

Black-Eyed Susan (Vincent Price) (tryout)—Parsons, Hartford (10-13); Plymouth, Bost. (15-20).

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie) Royal Alexandra, Toronto (8-13); Her Majesty's, Montreal (15-20)

Face to Face (Jessica Tandy, Hume Cronyn) (tryout) — Geary, S. F. (8-13) (Reviewed in VARIETY, Oct. 27, '54).

Fifth Season (Chester Morris, Joseph Buloff)—Nixon, Pitt. (8-13); Erlanger, Chi. (15-20).

Flowering Peach (Menasha Skulnik) (tryout)—Playhouse, Wilmington (11-13); Forge, Balti. (15-20).

Gentlemen Prefer Blondes—Opera House, Boston (8-13).

Getting Gertie's Garter—Locust, Phila. (8-20).

King and I (Leonard Graves, Patricia Morison) — Keith's, Dayton (8-13); Hartman, Columbus (15-20).

Living Room (Barbara Bel Geddes)—Plymouth, Boston (8-13) (Reviewed in VARIETY, Nov. 3, '54).

Lunatics & Lovers — Shubert, New Haven (17-20).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway) Memorial Aud., Sacramento (8-9); Shrine Aud., L.A. (12-20).

Moon Is Blue (Jerome Cowan)—Shubert, Detroit (8-29).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi. (8-20) (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie—Hanna, Cleve. (8-20).

Oh Men, Oh Women (Ralph Bellamy)—Cass, Detroit (15-20).

Oklahoma—Grand, London, Ont. (8-9); Memorial Aud., Kitchener, Ont. (10); Erlanger, Buffalo (11-14); Royal Alexandra, Toronto (15-20).

On with the Show (Irra Petina) (tryout) — Shubert, Boston (8-13); Plymouth, Boston (15-20). (Reviewed in VARIETY this week.)

One Eye Closed (Tom Helmore) (tryout) — Wilbur, Boston (13-20) (Original strawhat production reviewed in VARIETY, July 14, '54, under title, "Reunion '54").

Pajama Tops — Aud., Rochester (8-13); Cox, Cincinnati (15-20).

Portrait of a Lady (Jennifer Jones) (tryout)—Colonial, Boston (11-20).

Saint Joan (Jean Arthur) (tryout)—Great Northern, Chi. (8-20) (Reviewed in VARIETY, Sept. 22, '54).

School for Brides—WRVA Theatre, Richmond (8-13); Parsons, Hartford (15-20).

Seven Year Itch (Eddie Bracken) —American, St. L. (8-20).

South Pacific (Iva Withers, Webb Tilton) — Forrest, Phila. (8-20).

Tea and Sympathy (Deborah Kerr)—Ford's, Balti. (8-13); National, Wash. (15-20).

Time Out for Ginger (Melvyn Douglas) — Metropolitan, Seattle (8-13); Yakima, Wash. (15); Washington, D.C. (16); Portland, Ore. (17-18); Sacramento (20).

Wedding Breakfast (tryout)—National, Wash. (8-13) (Reviewed in VARIETY, Nov. 3, '54).

What Every Woman Knows (Helen Hayes)—Curran, S.F. (8-20) (Reviewed in VARIETY, Sept. 29, '54).

Wonderful Town (Carol Channing)—Shubert, Chi. (8-20).

World of Sholom Aleichem—Walnut St., Phila. (8-20).

DEBORAH $10,400 IN 3, ASBURY PARK BREAKIN

Touring company of "Tea and Sympathy," starring Deborah Kerr, grossed about $10,400 in three performances last Friday-Saturday (5-6) at the 1,600-seat St. James Theatre, Asbury Park, N. J. It was initial road booking for the Playwrights Co.—Mary K. Frank offering.

Robert Anderson drama is at the Ford's, Baltimore, this week.

'Sabrina' $3,500, Balto

Baltimore, Nov. 9.

Bethel Leslie in "Sabrina Fair" pulled a modest $3,500 last week at Don Swann's Hilltop-Parkway winter stock operation. Gross was better than for the previous two stanzas, but still not healthy.

The Samuel Taylor comedy continues for a second round, with Reginald Owen in "Open House" set to follow.

'GINGER' FLAT $7,800 (7) FOR NORTHWEST SPLIT

Vancouver, Nov. 9.

"Time Out for Ginger" took another beating in the northwest last week. Melvyn Douglas starrer drew a gross of under $7,800 in seven performances split between the Orpheum, Spokane, and the International here. Comedy took in about $2,800 in three performances at the former location Monday-Tuesday (1-2) and nearly $5,000 in four showings at the latter spot Thursday-Saturday (4-6).

Show is at the Metropolitan, Seattle, this week.

'Living' $23,700, Opera 50G, Hub

Boston, Nov. 9.

Legit biz continued strong here last week with "The Living Room," Theatre Guild-ATS third subscription play of the season, a sellout on its initial stanza at the Plymouth. The N.Y. City Opera Co. was also very big in a seven-performance stand at the Opera House.

Two newcomers last night (Mon.) were "On With the Show," in for a three-weeker at the Shubert, and "Gentlemen Prefer Blondes," ticketed for a single week on twofers at the Opera House. Other action this week includes Jennifer Jones in "Portrait of a Lady," at the Colonial Thursday (11) for a 10-day stint, with "One Eye Closed" due Saturday night (13) at the Wilbur.

Estimates for Last Week

Living Room, Plymouth (1st wk) ($3.85; 1,200) (Barbara Bel Geddes). Very hefty $23,700; final week is current for the pre-Broadway tryout.

N.Y. City Opera, Opera House (one week) ($5; 3,000). Very satisfactory $50,000.

'ITCH' OVER $26,600 IN THREE-WAY SPLIT

Peoria, Nov. 9.

"Seven Year Itch" grossed over $26,600 in a three-way split last week. Comedy took in nearly $15,700 in four performances Monday-Wednesday (1-3) at the Murat, Indianapolis; over $4,300 in one performance Thursday (4) at the Lincoln, Decatur, Ill.; and over $6,600 in three showings Friday-Saturday (5-6 at the Shrine Auditorium here.

Eddie Bracken starrer is current at the American, St. Louis.

'Breakfast' $12,200, D.C.; Twofer 'Blondes' $8,500

Washington, Nov. 9.

"Wedding Breakfast" drew a slim $12,200 in the initial frame of a fortnight's stand at the National Theatre last week despite being on Theatre Guild subscription. Kermit Bloomgarden production looks a little better this week, with favorable Sunday (7) follow-up reviews helping.

"Gentlemen Prefer Blondes" racked up $8,500 on twofers at the Shubert Theatre last week. House is dark this stanza.

Jean Arthur N.S.G. $14,000 In 'Saint Joan,' Columbus

Columbus, Nov. 9.

Legit season opened at the Hartman here last week with Jean Arthur in "Saint Joan" doing a meagre $14,200 i eight performances at $4 top, tax included.

House is dark currently, but will be lighted next week with "King and I."

B'way Hits Skids; 'Fanny' $50,300 (6), Lunts SRO $27,700 (5), 'Lady' $11,600, Page 18G, 'Figure' $16,100, Martin 51G

Broadway dropped again last week, with the election and generally rainy weather figured contributing factors. Practically all shows, except the smashes, were affected. Last minute radio-tv political speeches Monday (1) night and election coverage the following eve cut into receipts.

Last week's two openings, "Quadrille" and "Fanny," did standee business, with large advance sales. There are no preems this week.

"All Summer Long" becomes the second folderoo of the current season, calling it quits next Saturday (13). Also shuttering that night, to tour, "Oh Men, Oh Women." Other shows that have set closing dates are "King of Hearts" and "By the Beautiful Sea."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

All Summer Long, Booth (D) (7th wk; 52; $5.75-$4.60; 766; $22,000). Under $7,000 (previous week, $17,000); closes next Saturday (13).

Anniversary Waltz, Broadhurst (C) (31st wk; 243 $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Almost $18,900 (previous week, $20,700).

Boy Friend, Royale (MC) (6th wk; 44; $6.90; 1,172; $38,200). Capacity at $38,300 (previous week, $36,300).

By the Beautiful Sea, Imperial (MC) (31st wk; 244; $6.90; 1,400; $50,000). (Shirley Booth). Over $20,500 (previous week, $24,700; closes Dec. 18.

Caine Mutiny Court Martial, Plymouth (D) (42d wk; 332; $5.75-$4.60; $33,331) Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $28,900 (previous week, $32,300).

Can-Can, Shubert (MC) (79th wk; 628; $6.90; 1,361; $50,160). Almost $46,600 (previous week, $50,400).

Dear Charles, Morosco (C) (8th wk; 61; $6.90-$5.75-$4.60; $29,850) (Tullulah Bankhead). Almost $26,600 (previous week, $28,700).

Fanny, Majestic (MD) (1st wk; 4; $7.50; 1,510; $63,000) (Ezio Pinza, Walter Slezak). Opened last Thursday (4) to three favorable notices (Atkinson, Times; Chapman, News; Hawkins, World-Telegram) and four unfavorable notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); capacity at almost $50,300 for first four performances and two previews.

Fragile Fox, Belasco (D) (4th wk; 31; $5.75; $4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Almost $10,200, with some theatre parties (previous week, $11,500).

King of Hearts, National (C) (32d wk; 250; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper. Almost $13,600 on twofers (previous week, $14,500); closes Nov. 27 to tour.

Kismet, Ziegfeld (OP) (49th wk; 388; $6.90; 1,528; $57,908) (Alfred Drake). Over $53,200 (previous week, $56,900).

Oh Men, Oh Women, Miller (C) (47th wk; 382; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Almost $8,900, with some twofers (previous week, $9,400); closes Nov. 13 to tour with Ralph Bellamy replacing Bridges as star.

On Your Toes, 46th St. (MC) (4th wk; 32; $8.05-$6.90; 1,319; $48,547); (Vera Zorina, Bobby Van). Almost $40,200 (previous week, $36,100).

Pajama Game, S. James (MC) (26th wk; 204; $6.90, 1,571; $51,717) (John Raitt, Janice Paige, Eddie Foy Jr.). Capacity again, over $52,100.

Peter Pan, Winter Garden (MD) (3d wk; 21; $6.90; 1,510; $57,500) (Mary Martin). Almost $51,000 (previous week, $52,400).

Quadrille, Coronet (C) (1st wk; 6; $6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Opened last Wednesday (3) to five affirmative notices (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and two unfavorable reviews (Hawkins, World-Telegram; Kerr, Herald Tribune); capacity at over $27,700 for first 6 performances and one preview.

Rainmaker, Cort (D) (2d wk; 12; $5.75-$4.60; 1,056; $29,000 (Geraldine Page). Almost $18,000 (previous week, $14,100 for first four performances and two previews).

Reclining Figure, Lyceum (C) (5th wk; 36; $5.75-$4.60; 995; $23,389). Nearly $16,100 (previous week, $16,700).

Seven Year Itch, Fulton (C) (103d wk; 821; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Over $18,800 (previous week, $21,200).

Solid Gold Cadillac, Music Box (C) (53d wk; 421; $5.75-$4.60; 1,077; $27,811). Almost $17,800 (previous week, $21,300).

Tea and Sympathy, Barrymore (D) (58th wk; 461; $5.75-$4.60; 1,214; $28,300) (Joan Fontaine). Nearly $18,600 (previous week, $21,400).

Teahouse of the August Moon, Beck (C) (56th wk; 452; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Another sellout over $34,000).

Tender Trap, Longacre (C) (4th wk; 29; $5.75; $4.60; 1,048; $26,317) (Robert Preston, Kim Hunter, Ronny Graham). Almost $23,200 (previous week, $22,300).

Traveling Lady, Playhouse (D) (2d wk; 14; $5.75-$4.60; 999; $23,500) (Kim Stanley). Almost $11,600 (previous week, $8,800 for first six performances).

Miscellaneous

Sing Me No Lullaby, Phoenix (D) (4th wk; 30; $3.45; 1,150; $20,000). Nearly $7,700 (previous week, $7,000); closed Sunday (7).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Dybbuk, 4th St. (10-26-54).

I Feel Wonderful, de Lys (10-18-54).

In Splendid Error, Greenwich Mews (10-26-54).

Sands of the Negev, President (10-25-54).

Slight Delinquent, Blackfriars (10-25-54).

Stone For Danny Fisher, Downtown National (10-21-54).

Twelfth Night, Jan Hus (11-9-54).

Way of the World, Cherry Lane (10-2-54).

Closed Last Week

Clandestine Marriage, Provincetown (9-29-54).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 23d week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	25	24
Total weeks played so far by all shows	402	365
Total gross for all shows last week	$659,800	$597,600
Season's total gross so far	$11,039,400	$10,407,900
Number of new productions	16	20

ROAD

Excluding stock

Number of current shows reported	20	16
Total weeks played so far by all shows	231	295
Total gross for all shows last week	$467,800	$397,100
Season's total gross so far	$7,894,600	$6,769,700

Bus-Truck 'Okla' $32,500; Opens Loew's to Legit

Availability of film houses for legit bookings has spread to the Loew's circuit. Chain is duplicating the Walter Reade outfit in lining up touring productions to augment regular screen product. Bus-and-truck edition of "Oklahoma!" has been set for approximately 16 Loew's theatres in upstate New York and New England.

As is the case with the Reade houses, bookings are usually for two days. Rodgers & Hammerstein musical began its trek of the Loew's spots last week. Tuner played Loew's, Syracuse, Monday-Tuesday (1-2) and Loew's, Rochester, Wednesday-Thursday (3-4). Show wound up week with four performances at the Palace Theatre, Hamilton, Ont., Friday-Saturday (5-6).

Gross for the eight performances was nearly $32,500. Approximate takes were $11,700 in Syracuse, $7,700 in Rochester and $13,100 in Hamilton. Show played to a $3 top all three stands.

Shows Abroad

The Secret Tent

Glasgow, Nov. 2.

George & Alfred Black production of drama in three acts, by Elizabeth Addyman. Stars Richard Greene, Nora Swinburne. Directed by Joan Swinstead; scenery, Michael Weight; costumes, Josephine Clinch. At Theatre Royal, Glasgow; $1.20 top.

Christopher Martyn ..... Richard Greene
Ruth Martyn ..... Mary Mackenzie
Naomi Martyn ..... Nora Swinburne
Miss Mitchum-Browne ... Patience Collier
Ernie Briggs ..... Robert Desmond
Inspector Thornton ..... Ewan Roberts
Miss Pearce ..... Gwynne Whitby

This first play by Elizabeth Addyman builds tension through two acts and has the customers gasping in the third. With extra suspense added to the sentiment in the last last stanza, it would be a real honey thrill-drama.

As it is, the outfronters are sent home in a satisfied frame of mind. Play, capably acted, is one of the best seen at this legit house for months, and with Richard Greene and Nora Swinburne for star names, should pull in the customers on its forthcoming London bow.

Melodrama takes place on a poultry farm cottage in Kent, Eng., during four dramatic days of October. An apparently happily-wed couple, with two young children, go out for the evening, he to a class reunion and she to a film, with a femme acquaintance. When she fails to return and a body identified as hers is discovered, her scandalous past is uncovered. Complications are unraveled in the third act.

Mary MacKenzie as the wife, doesn't fully convince, though she wins the stubholders' sympathy. Her feud with her mother-in-law is not clearly brought out. As the mother-in-law, Nora Swinburne's superficial friendliness towards her son's wife is not too well revealed in the opening scene. Greene never falters in the longish role of the husband who loves and hates his wife.

Patience Collier is ideally cast as the nosey neighbour who butts in at inopportune moments and Gwynne Whitby is suitably detached as a sympathetic matron. Robert Desmond is excellent as a village idiot and Ewan Roberts is convincing as the police inspector.

Joan Swinstead has directed skillfully, and Michael Weight has constructed a cozy set typical of an old English cottage. *Gord.*

An Evening With Beatrice Lillie

Edinburgh, Nov. 9.

H. M. Tennent Ltd. production of revue, by various authors and composers. Stars Beatrice Lillie; features Leslie Bricusse, Constance Carpenter, John Philip, Eadie & Rack, Frances Clare, Gwen Plumb. Scenery, Rolf Gerard. At ing's Theatre, Edinburgh; $1.20 top.

This is the Beatrice Lillie revue from New York specially angled for the United Kingdom and currently on a pre-London tuneup tour. Last seen in England in "Better Late" eight years ago, Miss Lillie maintains her top popularity as a sophisticated actress, and clicks with her unique style.

Star appears in sketches in the first half of the evening and does a one-woman show for the second. Entire program is a highly amusing evening for sophisticates.

Among the sketches, all done by Miss Lillie in previous full-scale shows in the West End and on Broadway, are "Star's First Night," "January White Sale" and "Kabuki Lil," in which she's a geisha girl interrupted by a two-second excerpt from "Three Coi The Fountain."

For her solo stint, Miss Lillie presents old favorites, including "There Are Fairies at the Bottom of Our Garden," "Three Little Fishes," her w.k. lesson with a fan, "Maud, You're Rotten to the Core," "Come Into the Garden, Maud" (with singer J o h n Philip), "Rhythm," "Not Wanted on the Voyage" and a farewell number as curtain-winder. *Gord.*

Mon P'Tit Pote

(MY LI'L PAL)

Paris, Oct. 12.

M. Castille presentation of operetta in two acts (six scenes) by Marc-Cab, Jean Valmy. Staged by Jacques-Henri Duval; music, Jack Ledru; dances by Luska; sets by Lucien Bertaux. At Europeen, Paris; $2.50 top.

Jojo ..... Roger Nicolas
Mousti ..... Eliana Thibault
Didier ..... Charistian Selva
Mercedes ..... Cora Camoin
Ducourneau ..... Rene Bourbon
Phrout ..... Georges
Pichette ..... Mado Franc

This is the nabe-type musical which still can flourish here, but is definitely vintage and hokumy from the U. S. viewpoint. No chance for this cliche-ridden pop piece to make an ocean hop, but it can well run here for years as did its predecessor, "Baratin," which featured the same brash low comic, Roger Nicolas. He possesses everything to appeal to the masses, and does display a fine comic timing, slapstick feeling and song ability to make him recommendable roadshow-type star. Otherwise he lacks the spark for the big time.

Book concerns Jojo, a perennial simpleton, whose attempts at good deeds usually backfire. Here he is seduced by a carioca bombshell into stealing letters from a supposed blackmailing gigolo. However, they turn out to be important industrial plans and rest of the show is spent in recovering them. All is telegraphed, and nondescript dancing and chorus line, and easily forgettable music add nothing to this in the musical line. *Mosk.*

Souviens-Toi Mon Amour

(REMEMBER MY LOVE)

Paris, Oct. 19.

Elisabeth Hijar roduction of comedy in three acts by Andre Birabeau. Directed by Pierre Dux. Costumes, Maggy Rouff; sets by Akermann. At Edouard VII Theatre, Paris; $3 top.

Theodore Jusan ..... Claude Dauphin
Micheline Alize ..... Suzet-Mais
Dominique Jusan ..... Andre Bervil
Simone Fardier ..... Nicole Vervil
Gladys ..... Micheline Selva
Maxence Ivaur ..... Rene Sauvaire
Bernard Ocelot ..... Philippe Dumat
Louis Aliz ..... Roland Rodier
Annette Ocelot ..... Anne Vernone
Clemence-Jose ..... Francine Auclain

Andre Birabeau, pop playscribe of between-the-wars vintage, has made U.S. sales in the past. His "Breakfast at Sunrise" was filmed as a silent in the late '20s and the Theatre Guild produced his "Dame Nature" on Broadway. His new one is a U.S.-British possibility, as it is a sound dual star vehicle and has a share of amusing material.

Play is an ironic version of the grow-old-along-with-me theme, but has a bittersweet rather than biting cynical flavor, as Birabeau treats the story with hi usual delicacy and humor.

It's a mixed story of lovers and mistresses, with the cute moral that only love affairs that have never taken place, last.

Claude Dauphin, a disillusioned, romantic (Theodore) and Suzet-Mais as a capricious long-range teaser (Micheline) register throughout under youth-to-old-age makeup. Nicole Vervil, as a husbandsnatcher whom time turns into an insipid, blondeized lollypop; Micheline Dax, as a Riviera floosey, and Andre-Bervil, Rene Sauvaire, Philippe Dumat, Roland Rodier and Anne Verone in supporting roles, are okay. *Curt.*

Current Stock Bills

(July 8-20)

Millicent's Castle, by Frederic Morton (Julie Wilson, James Daly) (tryout)—Bucks County Playhouse, New Hope, Pa. (8-13).

My 3 Angels (Victor Jory) — Paper Mill Playhouse, Millburn, N. J. (8-20).

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Abie's Irish Rose (C)—Michael Rose, prod.

Anastasia (D) — Elaine Perry, Prod.; Alan Schneider, Dir.; Viveca Lindfors, Eugenie Leontovich, stars.

Dark Is Light Enough (D)—Katharine Cornell, prod.; Guthrie McClintic, dir.; Miss Cornell, Tyrone Power, stars.

Hello, Paree (R)—William L. Taub, prod.; Mervyn Nelson, Dir.

House of Flowers (M)—Saint Subber, prod.; Peter Brook, dir.; Pearl Bailey, star.

Lunatics & Lovers (D)—May Kirschner, prod.; Sidney Kingsley, dir.

Plain & Fancy (M)—Richard Kollmar—James W. Gardiner—Yvette Schumer, prod.; Morton DaCosta, dir.

Sailor's Delight (C)—Richard Aldrich, Richard Meyers, Julius Fleischmann, prods.; Arthur Sicrom, dir.; Eva Gabor, star.

Silk Stockings (M)—Cy Feuer & Ernest H. Martin, prods.; George S. Kaufman, dir.; Hildegard Neff, Don Ameche, stars.

Witness For the Prosecution (D)—Gilbert Miller, Peter Saunders, prods.; Robert Lewis, dir.

Shuberts-League

Continued from page 65

former beefs have involved Shubert theatres, both on Broadway and out of town, the sanitary committee's function may thus be little more than theoretical. For if the Shuberts decline to make the requested cleanups and safety repairs, there's apparently little that the committee or the League or Equity can do by the way of enforcement.

Since the Shuberts are no longer League members they are not bound by the Equity-League agreement. Also, unless and until they become producers under their own name, Equity would have difficulty forcing any action on Shubert theatres. The union conceivably could, as it did in the case of the racial exclusion policy of the former management of the National Theatre, Washington, forbid its members from playing Shubert houses subject to actor complaints. But that might be a complicated and perhaps risky step. In any case, it's unlikely.

Equity's Problem

The sanitary committee is due to meet shortly. Equity's delegates on the group are reportedly determined to obtai action on gripes about filthiness, inadequate toilet facilities, poor heating and lighting and unsafe conditions backstage at various theatres.

Under the Equity-League agreement, the producer-theatre owner organization is obligated to attempt to obtain satisfactory backstage conditions, with the understanding that if it fails, the union may take action on the matter on its own. There is no clear indication what Equity could do in that case.

Two other committees were created last week under the Equity-League agreement. One is to study teh idea of setting up a permanent library of films and records of legit shows, for future reference. The other is a legislative committee to keep tabs on pending or proposed laws dealing ith the theatre.

Shubert withdrawal from the League, which has complicated these various matters, took place last winter, after the League board of governors ignored J. J. Shubert's demand for the ouster of Milton R. Weir as League attorney. Shubert apparently was after Weir's scalp because the attorney had for years represented Lee Shubert, older brother and senior partner of J. J. The two were bitter enemies.

Patricia Bowman will be guest speaker at session of the N.Y. Ballet Club at the Theatre Studio of the Dance, in N.Y., next Sunday afternoon (14).

'Trap' Payoff

Continued from page 1

and a $1,292 loss on the $44,847 gross for the two week tryout. For the first three weeks on Broadway, through Oct. 30, the comedy grossed $62,345 and earned $7,282 operating profit. That left $39,527 to be recouped, without figuring on revenue from the film sale.

Deal with Metro called for a $75,000 down payment, plus weekly payments equal to 10% of the boxoffice gross, with a ceiling of $150,000. Show's share of the down payment came to $30,000, less 10% agent's commission, so that reduces the amount to be recouped as of Oct. 30 to $12,527, less $3,859 as the show's share of the weekly additional Metro payments to date.

This actual remaining deficit of $8,668 was further reduced by an estimated $3,500 operating profit on last week's $23,100 gross, plus the more than $800 additional as the show's of the weekly payment from Metro. On the basis of a total operating profit of over $4,000, "Trap" should get into the black this weekend.

Unusual, if not unique, factor in the situation is that "Trap" drew mixed reviews, with three favorable notices, three pans and one inconclusive reaction. Moreover, two of the pans were from Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, generally regarded as the most influential critics at the boxoffice.

R&H, Who Dat?

Continued from page 65

from the show was accumulated. In response to the question of why the Broadway was a penalty house, Shubert asserted that Local 802 laid down conditions which the Shuberts found objectionable, and they therefore refused to sign a contract with the union.

He added the charge that the union was run like an army, with the executive board acting like a kind of general staff. 'During the recess which followed, Shubert exchanged heated accusations with Max Arons, Local 802 exectuive board member.

After the recess, Shubert auditor Sid Michaelson testified that Miller was on the Shubert payroll, followed by the remarkable testimony of Edward J. Scanlon, now house manager at the Shubert-operated Cort Theatre, N. Y.

Scanlon began by stating that he had worked for Rodgers & Hammerstein long before he was house manager at the Broadway during the run of "South Pacific." Sidney J. Feltenstein, who, with Joseph Benisch, is representing Miller, then produced a transcript of Scanlon's pre-trial testimony, sworn under oath six months ago.

He quoted the following dialog, with Feltenstein asking the questions and Scanlon answering:

Q: Now, I suppose, a man as intimately connected with the theatre as you has heard of Rodgers & Hammerstei A: No.

Q: You don't know either of them? A: No.

Q: You know they were the producers of "South Pacific"? A: No. I don't know that, I cannot swear by it, I don't know.

Scanlon appeared to be ill-at-ease as Feltenstein remarked about the testimony, "To be charitable, I'll call it 'inaccurate.'" Scanlon went along with the hearing referee's suggestion that perhaps he had been seeking a legal loophole in the apparently simple questions.

Scanlon relinquished the stand to Frank Steinhauer, Rodgers & Hammerstein accountant, who further beclouded the question of who was Miller's employer by stating that he never saw the man's name on the R & H payroll.

The referee concluded the hearing by announcing that he would reserve his decision, thus making it necessary for an adjournment of Miller's damage suit in Supreme Court against the Shubert's, which had been scheduled for Nov. 15.

'Moon' Full 20G, St. Loo; Marie Wilson's 'Hut' 16G

St. Louis, Nov. 9.

The second week of a fortnight stand of "Moon Is Blue" wound up Sunday (7) at the American with a hefty $20,000 gross. Hypo in the form of elimination of matinees and subbing of twinight performances was a factor. "Seven Year Itch," with Eddie Bracken, opened last night (Mon.) for a three-week stand at $3.92 top.

Marie Wilson heads the cast of "Little Hut," which drew a nifty $16,000 for the first stanza of a two-week stock run at the Empress.

'SHOW' FAIRISH 18G (4) IN NEW HAVEN TRYOUT

New Haven, Nov. 9.

Breakin of "On With The Show" at Shubert last Thursday-Saturday (4-6), drew okay biz for an unknown quantity lacking a roster of names. On four performances at $5 top, gross hit just above $18,000.

House is dark currently for rehearsals of "Lunatics and Lovers" which breaks in Nov. 17-20. Following week, Nov. 25-27, gets the opening of "Witness For The Prosecution."

Allen Boretzes' Play Between Two Producers

"The Hot Corner," by Allen Boretz and his wife, Ruby Sully, may be done shortly, depending on one of two producers.

Lindsay & Crouse and Herman Levin both expect to make a quick decision on it.

Current London Shows

London, Nov. 9.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Dark Light Enough, Aldwych (4-30-54).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Duenna, Westminster (7-28-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Immoralist, Arts (11-3-54).
Intimacy At 8:30, Criterion (4-29-54).
Joan of Arc, Stoll (10-20-54).
Joyce Grenfell, St. Mart. (5-2-54).
Keep in Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Manor of Northstead, Duchess (4-28-54).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
Off The Record, Vic. Pal. (11-2-54).
Old Vic Rep, Old Vic (9-8-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS

People Wonderful? Embassy (11-16-54).
Lost Generation, New Lind. (11-16-54).
Talk of Town, Adelphi (11-17-54).

CLOSED LAST WEEK

Love Match, Vict Palace (11-10-53).
No News Father, Cambridge (9-15-54).
Wild Goose Chase, Embassy (10-19-54).
You'll Be Lucky, Adelphi (2-25-54).

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Literati

Chi Trib Revives Gossip Col.

The Chicago Tribune revived its Tower Ticker gossip column this week with Herb Lyon, former freelance publicity man, its conductor.

Ticker was launched originally in 1948 under the Jimmy Savage's byline but was dropped in 1952 a few months after his death. Trib's revival makes it again a four-way gossip sweepstakes among the quartet of local dailies.

TV A Boom To PM Dailies?

Television is proving a boon to evening newspapers, N.Y. Journal-American executive publisher John K. Herbert said last week. Television, once the novelty factor wears off, increases circulation which in turn increases advertising linage.

Herbert said Cunningham & Walsh's latest "Videotown, U.S.A." study of viewing habits in New Brunswick, N.J., points up the fact that families are readjusting their tv habits so as not to give up reading time and other interests. He said early-evening news shows and sports programs stimulate interest in reading the stories in detail in the papers, and fact that the family watches tv in itself makes them turn to tv listings in the paper. Herbert reported that in N.Y. the total gain in ad linage for evening papers during the past six months over the same period in 1953 has been 1,108,359 lines, including Sunday papers. Gotham's morning papers, he said, have lost 803,833 lines in the same period.

Pickford, Garbo Bios.

Mary Pickford's autobiography, "Sunshine and Shadow," will have n introduction by Cecil B. DeMille, when it's published, at $5, next February, by Doubleday.

John Bainbridge's biog of "Garbo" is also slated via Doubleday for March. It's supposedly the first "authorized" bio.

Baseball comedian-restauranteur Al Schacht's autobiography "My Own Particular Screwball" also will be published by Doubleday next March.

More Newspapermen's Books

Ex-N.Y. Post columnist Samuel Grafton has written a novel, "A Most Contagious Game," set against a realistic N.Y. underworld locale. Doubleday to publish.

Another newspaper gal, Pulitzer Prizewinner Marguerite Higgins, has done her memoirs, "News is a Singular Thing," will be published in March by Doubleday.

Another newspaperman, Bob Considine, has written the saga of the fire insurance industry titled "Man Against Fire," also for Doubleday publication.

Reader's Digest Ads

Decision to carry advertising for the first time in its 33-year history may cause some changes in editorial procedure by the Reader's Digest. Fact that it runs "reprints" from other magazines which compete for the advertising may cause more stress on original pieces. Of course, the Digest for many years has been known to "plant" originals in other mags, reprinting them later and giving credit to the other publication.

Digest, which has a circulation of 10,000,000 and has never carried ads except in its international editions, said that increased publishing costs plus the fact that it had tripled in size since its founding brought about the decision to carry ads. Magazine otherwise would have been faced by a deficit, a spokesman said. First edition with advertising is scheduled for April.

Caught With Their Type Down

Publishers and authors are understandably enthusiastic about getting a plug for their books on radio-tv, but a temporary disadvantage seems to be accruing to them when the exploitation is "premature." Book houses of late have been making discreet inquiries of program producers, et al., as to the when such plugs are due. Reason is that in quite a number of instances, a cuffo commercial for a current tome finds given bookstalls short on the plugged product. So the prospect is turned away, perhaps never to become a buyer of the book in question.

It's known, for instance, that a show with a big impact on book sales is Ed Murrow's "Person to Person" on CBS-TV (he's had a number of authors on his stanza or performers with a book they "just happened to write" and might even have handy for showing on the screen). But with poor coordination in having publishers and book distributors alerted to an upcoming plug, a mention on the Murrow show could easily go to waste, since it's a w.k. fact that a free commercial produces an immediate desire to buy. (Walter Winchell has been known to hypo many a book, but in his case, too, there's been many an instance where a bookstore has been caught with its type down.)

A lot of noise was made last week on Steve Allen's "Tonight" show (NBC-TV) when Hy Gardner's "Champagne Before Breakfast" (Henry Holt) was given a big play. But there was quite a twist attached. Dust jacket of the book had a pencilled statistic which Allen "just happened" to read off. It was a phone number—Judson 6-3000. The switchboard at that number was jammed immediately thereafter. It "just happened" to be the number of the Astor Hotel, N. Y., where Gardner is cooped up. Last week also, a pre-sale hypo was undoubtedly given to "An Almanac of Liberty," by Supreme Court Justice William O. Douglas, via his person-to-person on the Murrow show. Murrow avoided making any reference to the fact that a tv adaptation of the book was upcoming "Studio One" Monday (8), coinciding with issuance by Doubleday. Murrow probably felt that "publication day" plug was more appropriate and left it to the dramatic program of his own network to carry the ball.

Trau.

N. Y. Times' Pep Text

Arthur Krock's post-election column i the N. Y. Times went a bit show biz last week in a couple of particulars.

Subheads of Krock's "In The Nation" pillar read, "A Good Mandate These Days Is Hard to Find" and down the middle was a crossli "'Apathy' Went Thataway."

Norman Nadel's Spieling

Norman Nadel, the theatre party-leading drama and music editor of the Columbus (O.) Citizen, has been signed as a lecturer by the Lee Keedick Agency. This is the second drama critic on the list of the Agency, John Mason Brown having been one of its star performers for years.

Nadel, who will be given three weeks' leave of absence from the Citizen each spring and fall, will start his concentrated tours of U. S. and Canada in 1955. The critic has filled about 70 speaking engagements in the Columbus area the last year and has 40 more on the books for the next nine months.

Attwood and Korry Shifts

William Attwood, veteran foreign correspondent and for the past three years Look's European editor, is moving into the N. Y. homeoffice as a senior writer and editor. He'll be replaced in Europe by Edward M. Korry, who's resigning as United Press manager for France to accept the post.

Both newsmen have racked up some highly publicized beats. Attwood's most recent was an interview with India's Prime Minister Nehru. Korry was the only press service staffer to get into Budapest to cover the Cardinal Mindszenty trial. Korry, incidentally, did a short stint with NBC before joining UP.

Sigma Delta Chi's Emcees

CBS President Frank Stanton will be the banquet speaker for the 45th annual convention of Sigma Delta Chi which opens here tomorrow (10). More than 400 delegates representing 22,500 members in the professional journalism fraternity are expected for the meet. Toastmasters for the various meal sessions include Earl Wilson, N. Y. Post saloon scribe; Robert H. Ferger, Cincinnati Enquirer publisher; and Phillip W. Porter, Cleveland Plain Dealer Sunday editor.

Keynote speech will be delivered by John Cowles, Minneapolis Star & Tribune president and publisher. Cartoonist Milton Caniff is also on the long list of speakers.

Comics Harass British Too

Because the present laws on obscene libel, under which a number of publishers have recently been prosecuted for indecent literature do not apply the British Government is contemplating introduction of a bill to deal with horror comics, the majority of which are printed locally from imported U. S. matrixes. Three major Britist publishers have bowed to public opinion, and have withdrawn from the comics business, but many small concerns find it a profitable undertaking.

While there has been genuine concern at the prosecution of reputable publishers, responsible public opinion is solidly in favor of restriction on imported comics.

Kay Campbell

gives a literati perspective on how

TV Has Displaced Pix Names in Slick Mags

an interesting editorial feature in the

49th Anniversary Number of

VARIETY

CHATTER

Norman Lobsenz has taken over as editorial director of See.

Jack Palance profiled by Richard Hubler in the Nov. 13 Satevepost.

Pines resuming publication of True Life Stories early in 1955. It had been temporarily suspended last August.

Dr. Glenn S. Dumke, dean of Occidental College, sold his first novel, "The Round City," to Little, Brown & Co.

Doubleday is bringing out a boxed edition of T. E. Lawrence's "The Mint," at $20 a copy, limited to 1,000 copies.

Somerset Maugham, now living in the south of France, has accepted nomination as a candidate for Rectorial election of Edinburgh.

Herbert R. Mayes, editor of Good Housekeeping, chairmaning the magazine division in this year's National Foundation for Infantile Paralysis campaign.

Film Culture, new bi-monthly magazine devoted to the asthetic and so social aspects of the cinema, will appear Dec. 1. Jonas Mekas is editor and publisher.

Morton E. Grossman joined staff of TV Guide as manager of advertising promotion. Grossman resigned as promotion manager of the WOAI stations, San Antonio, to accept Philly post.

John H. Montgomery has published, from Camden, Maine, a $1 guide to the N. Y. restaurants titled "Menu." It is carefully cross-indexed, as to type of cuisine, scale, tips on tipping, etc.

Magnum Publications, which turns out the pocket-sized Celebrity and Our Life, has taken over TV Revue from A. A. Wyn. New editor of the tv mag will be Bernard Seeman, who previously was editor of Show Magazine.

Helen Chappell White's "This Is the Life," based on the tv program of the same name, will be published in January, by Doubleday. It's sponsored by the Lutheran Church-Missouri Synod and the National Council of Churches.

William Willis, who sailed a raft across the Pacific, is slated to have his first book published. It's tentatively entitled "The Gods Were Kind." E. P. Dutton is publishing sometime next year on a deal set by his brother-in-law, Charles V. Yates.

A new publishing firm, Vulcan Press, is getting underway in Birmingham. John Bodette, former New York editor, is in charge of it for Elton P. Stephens & Associates. First book off the presses is "Coach Tommy of the Crimson Tide," by Naylor Stone, sports editor of the Birmingham Post-Herald. Firm has an outlet to PX's and Army installations overseas through the Stephens company.

'Comic' Plot Reprise

Woodstock (N. Y.) Townsman in an editorial blast at "comic" books described the plots and content of a newsstand lulu: Quote:

"A successful bookmaker, gun in hand and martini balanced on knee, is leaning perilously clos to a hard-faced blonde Sphinx, who has little else on but a shiny object in her navel. Says the bookmaker, inspecting that shiny object in the navel, and inspecting the navel, too, while he's about it: 'Look, baby, why should you pay for your own meals? This little gat of mine, aimed at your husband's guts, will put us on the gravy train together.'

"In another section of the 'comic strip,' a buxom brunette, wearing a sweater of such limited proportions we gain the impresssion that the wool market is due for an inevitable collapse, is calmly stabbing her sister to death. Seems they had had a slight altercation over a bottle of cologne presented to one of the ladies by a male friend."

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Palm Springs realizes it has lost the skirmish for the fast buck to Las Vegas and is now going to pitch for the tourist trade from another angle. It's going to urge that the T.B.M. first come with his family for a rest at Palm Springs and then fly to Vegas for a fling.

That way he can go home broke and relate how he nearly made $50,000 till his luck at the tables turned against him. But if he goes to Vegas first, he won't have anything left to pay his bills while loafing in the sun at Palm Springs.

This switch puts the Village about back where it was when the late Nellie Coffman first discovered the unquestioned recuperating qualities of Palm Springs 40 years ago. All realize that the chances of winning California legislators over to allowing Golden State resorts to permit visitors to gamble are practically nil. That means that the Dunes and all those private gambling spots which once flourished at Cathedral City are as dead as dinosaurii.

A Horse of Another Distance

Efforts to work the back door and institute a racing season have been watered down to quarter-horses, which is like offering a man dying of a wasting disease an aspirin. Still, the Villagers are going ahead with it and have built a track for the sprinting nags and will open it this winter.

To interest those who prefer to gamble with their bones instead of their money, the Villagers are pushing an aerial tramway from town to the mountains to the west for skiers and toboggan addicts. All official and local opposition to this outlet for lovers of winter sports have been eliminated and now the job is to get the millions necessary to complete. Atty. Gen. Pat Brown told villagers recently that the state parks will give every cooperation to resorts in matters like this.

Jeano Ballard, chairman of the chamber of commerce publicity committee, held a pre-season seminar at Chi Chi's and invited Alex Evelove, who formerly was Warner's top flack; Bill Best, manager of the L.A. UP; Lynn Spencer (Cholly Angeleno), of the L.A. Examiner, and Alan MacElwain, a former UP man and now publicity director of the All Year Club, to tell Villagers what was wrong with th current publicity setup.

The skull session attracted about 100 people. Evelove gave by far the best solution. He pointed out that it was human nature to forget promotional activity when things were going well and there seemed no earthly reason for spending the money. Hotels were turning them away a few years ago but last season was n.s.g.

Dat Debble Up North

Las Vegas proved the devastating competition. Gambling provided the percentage for the house, Evelove explained. "It made it possible to stage top show attractions and fine food and rooms at comparatively low rates. These are advantages that are tough to beat. They mean an excitement that regular business cannot offer in its competitive efforts. It also points up a paradox of a human nature which goes home broke but talks about the bargains in room and food rates."

But despite the lure of Las Vegas for those people who like that kind of excitement, Evelove pointed out there are millions who, for family reasons, do not like the idea of staying a whole season at Las Vegas. These are the people who have been home-building like mad at Palm Springs. Around 3,500,000 people still come to Southern California each year. The task is to get them first, when they are tired and need a rest, and then if they want some wilder forms of fun, point out that there is plane service daily from Palm Springs to Las Vegas.

In the old days the fight was between Florida and Southern California for the tourist dollar. Now it is more between the sort of people who go to Bermuda and the Bahamas and who would like for a change to try the descrt. Bermuda has plenty of water but Palm Springs is not lacking in this, as there is one swimming pool to every three persons but, alas, not a public pool in the whole town. For this, visitors have to go to the Desert Hot Springs, 15 miles to the east.

Newsmen Pay Off Better Than Prez?

Ike's visit last season gave the town carloads of publicity but Evelove said a general and systematic catering to the press would in the end do as well by the town. "The expenses of hosting can be charged off to advertising expense and will create powerful friends around the country."

He urged that everyone who is in touch with the public be given a course in public relations. "Did you know," he asked, "that Beverly Hills has seminars for all its municipal employees in public relations?"

The effect of this crack was immediate. A cop seeing an out-of-town car overparked at a meter stand, put a note in the windshield reminding the driver of this oversight instead of handing him a ticket. Mayor subsequently got a letter of thanks from the guy when he got back to Minnesota.

"Take the example of the Ford Motor Co.," Alex added as a clincher. "It has made a tremendous surge upward when it put public relations to work. Ford, it secret, was slipping. Henry Ford at one time made many enemies for many reasons. With the ascension of Henry Ford 2d, however, a new concept came into the company. It was a concept of getting along with people . . . The company retained a public relations counsel and in a few drastic moves eliminated its serious problem. It began its work of placing the company back in the American consciousness in better ways. It seems to have succeeded, any Chevrolet dealer can tell you."

The general effect of Evelove's pep talk was a terrific shot in th arm to those who want Palm Springs to be right up at the top where it used to be. Everybody began immediately to spruce up the joint, pencil in all sorts of tournaments and otherwise hang out the welcome sign for tourists.

Chi Chi's didn't wait till the season got rolling to bring in top acts. It wooed Tommy Noonan, fresh from his triumph in "A Star Is Born," to head a pre-season bill, which also featured Pocahantas, his Irish-Cherokee wife.

Some Disenchanted Evenings

Chi Chi management dropped $400,000 in six years by bringing in acts like Nelson Eddy ($4,000) and Sophie Tucker ($5,000), which were too high for the nitery's very limited capacity. But they feel the losses paid off in prestige and other ways. As proof that they do not intend to mend their ways, they are after top acts not only for Palm Springs but a new nitery they have opened at 29 Palms, a spot 50 miles further into the sand dunes.

The Strebes, who own The Doll House as well as the Village, picture house, threw an October party usually reserved i such grandiose terms for mid-season. When the Sun-Air booked "The Egyptian" into the outdoorer while it was still in its first run at Grauman' Chinese, Strebe, not to be outdone, booked Metro's super-sleeper, "Seven Brides for Seven Brothers," as opposition. Both did well.

The town looks good and has every right to feel that last season was its worst and there is no way now to go but up.

Broadway

Debbie Reynolds in from the Coast for a week's Gotham stay.

Edmund Purdom returned to the Coast following a European vacation.

Ex-tradepaperman Nat Kahn launching own public relations firm.

Metro producer Henry Berman in from Europe and on to the Coast.

Bob Weitman, veepee of ABC, bedded with flu; doc ordered him to bed early this week.

Sarah Vaughan, accompanied by husband George Treadwell, returned from Europe last week.

Theatrical attorney H. William Fitelson flew to the Coast Monday (8) for a week on business matters.

Jane Powell, who wed Pat Nerney on Monday (8), planes to Europe Friday (12) on her honeymoon.

Paulette Goddard and author Erich Maria Remarque in from Europe Saturday (6) on the Nieuw Amsterdam.

Elizabeth Taylor arriving from the Coast Friday (14) to bally the charity opening of "The Last Time I Saw Paris."

Howard Keel heads for the Coast this week after several days in town following his return from a p.a. tour in Britain.

Lee Reno, secretary to Thomas Gerety of Metro's homeoffice publicity dept., marries Joseph Vergara on Thanksgiving Day.

Hilde Gueden, Met Opera soprano, flew in last Friday (5) from performances at the Vienna State Opera and Salzburg Festival.

Arthur Rosen, assistant to Nat Lapkin, Stanley Warner's Cinerama production chief, planed to the Coast over the weekend.

Charles J. Freeman, former RKO head booker and now with Interstate Circuit in Houston, celebrated his 73d birthday last week.

Frankie Laine, who appeared at last week's Royal Command variety performance in London, returned to New York yesterday (Tues.) on the Ile de France.

Treasury Dept.'s Savings Bond Division in Washington this week handed Judy Holliday the Minute Man Award and Columbia Pictures a Distinguished Service Award.

Norman Brokenshire, whose autobiography has gone into its third printing, back from a lecture tour on the tome, and is moving back into the radio-tv business.

A third anniversary memorial mass will be celebrated for Jack McInerney at noon next Wednesday (17) in Saint Jean Baptiste Church, 76th St. and Lexington Ave.

Richard Skinner, general manager of the Huntington Hartford Theatre, Hollywood, leaving today (Wed.) for the Coast after a week here lining up attractions for his house.

Porfirio Rubirosa, the Dominican diplomat and former husband of Barbara Hutton, will drive in the fifth Pan American road race which will end after five days in Juarez, Mexico.

Claude C. Philippe, major domo of the Waldorf, quickied to London on a five-day hop to visit his wife, Mony Dalmes, of the Comedie Francaise, with "expenses paid by Election winnings."

Joe Glaser, topper of Associated Booking Corp., planes out today (Wed.) for a quickie trip to London, Paris and Rome for talent gandering. He's expected back at his N. Y. desk Monday (15).

Arthur Askey, British comedian, composer-conductor David Rose, actor Bill Johnson, pianist Clifford Curzon and the Theatre Guild's Jerome Whyte arrived from Europe Monday (8) the Queen Elizabeth.

Pianist Claudio Arrau, who played in Vienna, Berlin and Milan last week, wound his European tour Monday (8) with a recital in Paris, then flew in to N.Y., to begin his U.S. season next Sunday (14) in Newark.

Thomas Scherman and the Little Orchestra Society will present Theodore D. Steinway, of the piano family, illustrator Lisl Weil and Abbott Lee Ruskin, nine-year-old pianist, at a Hunter College concert Saturday morning (13). Max Leavitt will be the narrator.

Ellen Morris, daughter of music publisher E. H. (Buddy) Morris, left for the Coast last week after month's stay in Gotham to resume as registered nurse at the U.C.L.A. Medical Center. She stopped over at Columbia, Mo., to see her sister Lynn, who's an undergrad at Stevens College.

Irving Trust, where Walter Winchell banks his Damon Runyon Cancer Fund, has co-oped on a penny-a-day prepared check ($3.65 per annum) for benefit of the fund. It also has a "souvenir" pitch, in that it is returned to the donor for possible framing. There is a tv hookup via the Ella Raines-"Janet Dean, R.N." show.

Madrid

Ramsay Ames
(Castellana-Hilton; 37-22-00)

United Artists contracted for studio space at Madrid's Sevilla Films, starting Jan. 1 for its Alexander the Great."

While shooting a fight scene with Fernando Fernan-Gomez in "La Otra Vida del Capitan Contreras" (The Other Life of Captain Contreras), actor Fernando Sancho broke his right shoulder in a fall down some stairs.

Among the guests at Pedro Chicote's cocktail party for Miroslava were Dolores del Rio, Luis Miguel Dominguin, Cesareo Gonzalez, producer Benito Perojo, Mexican actor Tito Junco, Lola Flores and writer Mercedes Pinto.

Victor Pahlen here preparing (in association with Mike Frankovitch) the Spanish-American co-production "Tormenta," which will star Pahlen's wife, Erika Vaal; goes before the cameras Dec. 10 on location in Mallorca. Film's Spanish producer is Solozano.

Paris

By Gene Moskowitz
(28 Rue Huchette-Odeon 49-44)

Bernard Pfeiffer, Gallic jazz pianist, signed for Embers Club in N.Y.

Bob Kingsley and Mike Mindlin here after winding chores on Ilya Lopert's "Summertime" (UA) which was made entirely in Venice.

Prizewinning Jap film, "The Gates of Hell," now in a long run via its original version, will be the first Japanese pic to be dubbed into French for general release.

Preston Sturges will make a film here this season, "The Garnets of Major Thompson," with a cast headed by Alec Guinness, Robert Lamoureux and Danielle Darrieux.

Gregory Peck having a few days off from the shooting of "Moby Dick" (WB) in London, and spending them here at the better restaurants before heading for location.

Italo "Bread, Love and Fantasy" in its sixth month with its original version on the Champs-Elysees. Looking in for a long subtitled run in this area also is "Knock On Wood" (Par).

Vandals defaced the walls and posters of the Fontaine Theatre, now showing the play "Responsibilite Limite," dealing with anti-semitism. Police are now on hand for all performances.

Martine Carol has accepted a five-year contract with 20th-Fox to make one pic per year. Hubby Christian-Jaque is also in on this and will direct Miss Carol's second commitment. First film is "Can-Can."

The film house Saint-Marcel Pathe is the first one to feature regular large screen tv, and is billed as the "tele-cinema" here. House plans to have regular pix plus tv transmissions at every show.

Ludmilla Tcherina will probably accept the offer of the Metropolitan Opera of N.Y. to be its prima ballerina, starting in February, '55. In December, she heads for London to play i nthe Michael Powell pic, "Rosalinda."

Looking like another legit hit here, with solid crix, is Jean Anouilh's new long one-acter, "L'Ecole Des Peres" (School for Fathers), sharing billing with Anouilh's adaptation of Oscar Wilde's "The Importance of Being Earnest."

Borrah Minevitch's Ile St. Louis bistro is becoming a "must" for all visiting show biz people. In and out this week were Robert Siodmak, Erik Charrel, John Byran, Steve Previn, Preston Sturges, Chaz Chase, Spivy, Anita Loos and Anatole Litvak.

Barcelona

By Joaquina C. Vidal-Gomis
(Angli, 43; Tel. 24-00-18)

"Men In My Life" at the Romea where Ernesto Vilches' company did well with Argentine Eduardo Pappo's play.

The Barcelona Theatre has Antonio Molina in the show, "Hecilizo," plus prima balleri Tona Radely and her ballet.

American pix at Barcelona cinemas are "Island In the Sky" (WB), "Caine Mutiny" (Col), "Law and The Lady" (M-G) and "Beachhead" (UA).

Actor Enrique Guitart off to Madrid for a performance of "The Hands of Euridice" at the Fourth Ntional Convention of neuro-psychiatry; he is surrently at the Rigat in the same play.

London

Irving Berlin came to town for the preem of "White Christmas," and feted at a Paramount cocktailery.

Carol Bruce, star of the London edition of "Pal Joey," to Paris on a quickie before sailing home on Friday (12).

Vic Perry talking over as emcee of "People are Funny," the radio program broadcast weekly from Luxembourg.

Jack Oliphant celebrated his silver wedding anni alone in London, Nov. 3 because his wife is 6,000 miles away in Hollywood.

Not having had a holiday in the last six years, musical comedy star Lizbeth Webb goes to America for six weeks vacation Christmas.

A radio series recorded by Anna Russell during her recent London season is to be aired on the BBC Home Service starting Nov. 17.

Stewart Granger in from Hollywood over weekend to co-star with Jean Simmons in "Deadlock," a Mike Frankovich production for Columbia release.

Christopher T. Higgins appointed personnel manager of Granada Theatres, replacing Victor Chapman who was recently upped to post of chief booker.

Howard Harrisom, recently named joint m.d. of London Films International, to Australia and New Zealand for confabs with Ernest Turnbull of the Hoyts Circuit and with Universal, which releases Korda pix.

Dick Hurran, Bernard Delfont's production manager and show producer, off to Italy, Spain and Portugal on three-week talent hunt for Delfont's new show due at the Prince of Wales Theatre late in April; will also seek novelties for his other West End shows for next year.

Pittsburgh

By Hal V. Cohen

Bill Kenny, the ex-Ink Spot, booked to open week's stand at Copa Monday (15).

Local actor Gene Lyons signed for a role in Gilbert Miller's "Witness for Prosecution."

Jimmy Finks, Steelers' quarterback, will be "Fall Guy" at Circus Saints and Sinners fall party Dec. 10.

Howard Newman in town ahead of "Wonderful Town," which Nixon gets for two weeks opening Nov. 22.

Phil Doyle, biz agent for stagehands union who was recently hospitalized for heart attack, back for surgery.

Ken Rossignol, Tech drama grad, is master propertyman for new Ezio Pinza-Walter Slezak musical, "Fanny."

George Murray, Casino manager, and his wife have moved from Haddon Hall to Edison Hotel closer to the theatre.

Goofers did so well at Vogue Terrace they've been re-optioned for three dates, in May, October and December.

Minneapolis

By Les Rees

"Life With Father" on tap at Edyth Bush Little Theatre.

Star Playhouse offering "The Hasty Heart" for a fortnight.

Herbie Fields following Dick Marrone into St. Paul Flame.

Jan August to give way to Russell Nype at Hotel Radisson Flame Room.

Minneapolis Symphony season's opening concert drew audience of 3,500.

"Hippodrome of 1955" rounded out week's run at St. Paul Auditorium.

Hollywood Ice Revue started 13-performance date at local Arena this week.

"Biggest Show of 1954" with Billy Eckstine, cancelled Nov. 5 date at Auditorium here.

Old Log Strawhatter abandoned plan to present "The Front Page" at Lyceum, local legit house.

Benefit dance held for Big Jay McNeely's band which lost instruments in fire which destroyed Vic's nitery where they were appearing; now are playing one-nighters in this territory.

Munich

Hungarian director Geza Radvanyi plans to move his residence from Paris to Hamburg.

Italy's Raf Vallone and German femme Ruth Deuwerik partnering in Rolf Hansen's "Beloved Enemy."

Rossellini - Bergman finished work on their first German pic, "Fear," based on Stefan Zweig's short story.

"8/15" filmization of German bestseller on army life, is set for release in 100 theatres. Gloria is distributing. This saturation release is unprecedented in postwar German show biz.

First b.o. hits of German fall pic season are "Sauerbruch," biog on German surgeon; "Kaisermanoever" gaudy Viennese tinter spec; "Gypsy Baron" operetta; Walt Disney's "Living Desert" and "Caine Mutiny" (Col).

William Dieterle on location in northern Bavaria for his Richard Wagner color biopic, "Magic Fire" starring Yvonne de Carlo, Rita Gam and Alan Badel (as Wagner). German supporting cast has been signed for the Republic pic.

Philadelphia

By Jerry Gaghan

Club Zelmar switched from mambo to name policy.

Emerson's Musical Bar, South Philly musical name spot, shuttered.

Monte Proser's Playhouse, New Hope, Pa., plans to remain open all winter.

Nellie Lutcher making her first local appearance in four years at Pep's Musical Bar.

Victor Borge will present one-man show at the Arena Dec. 5 under sponsorship of Philadelphia Inquirer Charities.

Patti Ross, dancer featured in George White's 'Nice to See You" at Latin Casino, is opening ballet school in New York.

Ben Martin, owner of the Riptide, Wildwood, N. J., purchased the Club Bolero, another name showcase at the resort.

Skipper Daves, former radio-tv producer and commentator, named manager of Theodore Press store, music publishing house.

City Recreation Department dedicated Frank Palumbo Playground named in honor of cafeman and philanthropist.

Heitor Villa-Lobos, dean of contemporary Latin American composers, slated world preem of two latest works during his appearances with the Philadelphia Orchestras in January.

Cleveland

By Glenn C. Pullen

Four Aces into Sky-Way Club for four days, succeeding Three Suns.

Johnny Morocco bought Pagliacci Club, renaming it the Val Morocco.

Fanny Arms, former Halle's department fashion editor, joined Play House's publicity bureau.

Leonard Gray from Detroit made new Paramount exploitation man in this area; replaced Harry Weiss, bound for N.Y.

Balletmaniacs were caught in middle by Ballet Theatre playing against Monte Carlo Ballet Russe in civic auditorium during same week. Former group booked two days by Mrs. Emil Brudno who clashed with G. Bernardi, sponsoring other company.

Bob Ancell, Hipp theatre's promotion director and disk jockey, is new member of Fred Strauss booking agency. Ancell is handling its local nitery accounts during Strauss' trips with the Crew-Cuts as their personal biz manager and partner. Tex Ritter brought in by backers of new O'Neil-Sheffield Shopping Center to open it. Three Suns and Four Aces also making personal appearances for spot.

Frankfurt

By Hazel Guild
(24 Rheinstrasse; 76751)

"Canadian Video Films" signed a deal with UFA for films on Canadian tv.

First Perspecta Stereophonic opens in town Nov. 15 when Metro preems "Knights of the Round Table."

German actress Maria Schell heads for Hollywood in November, for her first pix, "Backfire," with Gary Cooper.

WB planning gala preem for "Star Is Born" at Berlin's Film Buehne Wien Theatre Dec. 25, first European showing.

Columbia set to release "Mirror of Beauty" in Germany. It is a German-Austrian co-production by Schonbrunn Rex-Films, now shooting in Austria.

In bid for better legit business, thesps are bringing two American stage hits, in German. "Caine Mutiny," starring Wilfried Lier, Ricklef Mueller and Thomas Fabian, started at the Kleines Haus. On Nov. 15, "Teahouse of the August Moon," will be done by the City Theatre Players.

Birmingham

By Fred Woodress

Stan Kenton plays at Auditorium Nov. 14.

Ringling Bros. circus here at Fairgrounds Nov. 5.

Eleanor Steber to open Symph's sixth season Oct. 28 at Auditorium.

Recent Birmingham visitors include Charlie Applewhite, the Chordettes, Spike Jones group and Stephen Mitchell.

Hollywood

Jesse L. Lasky in from N. Y.

Michael Wilding home from the hospital.

Gilbert Roland to Mexico City on vacation.

Jan Sterling to Toronto to drum beat for "The Human Jungle."

Charles Watts emceed the Sunday show at the Hollywood USO.

Robert L. Lippert returned from the TOA convention in Chicago.

Herbert J. Yates returned to his desk after recovering from surgery.

Edmund Purdom checked in at Metro after three weeks in England.

Kim Novak, Eva Gabor and Johnny Weissmuller returned from N. Y

Richard Steenberg moved from MCA to Paul Small Artists as an associate.

Stewart Granger to London for the Command Performance of "Beau Brummell."

George Murphy to Charlotte for the North and South Carolina Theatre Owners convention.

Rufus Blair returned from "The Ten Commandments" location in Egypt, on doctor's orders.

Steve Broidy will be keynote speaker at the Publicists Guild's annual Panhandle Dinner.

Richard Steenberg shifted from the Sam Jaffe agency to Paul Small Artists as an associate.

Cyd Charisse will christen the Royal Viking, first Scandinavian plane to fly from L.A. to Europe.

Motion Picture Relief Fund sold about 40,000 Christmas cards i first month of its annual campaign.

John J. Schulman in town as guest of L. Wolfe Gilbert to address the Los Angeles Copyright Society.

Edward Morey and Norton V. Ritchey in from N.Y. for Allied Artists' annual board of directors meeting.

George Jessel will emcee the Screen Producers Guild's annual Milestone Dinner, honoring Joseph and Nicholas Schenck.

Film workers' average earnings were down in September to $125.35 from $129.80 average of August according to California Labor Statistics Bulletin. But Sept. 1953 was $107.40 average.

Mrs. Eleanor Roosevelt narrowly escaped injury when a large spotlight exploded while she was visiting the set of "The Desperate Hours" on the Paramount lot. Luckily she had her back turned to the light. Humphrey Bogart, star of the picture, and three members of the crew were cut by flying glass and treated at the studio hospital.

Chicago

Hadda Brooks filling in the last five days of Tito Guizar's stint at Black Orchid.

Sid Epstei , William Morris agent here, vacationing for two weeks with frau at Miami Beach.

Edgewater Beach Hotel unveiling new dinery, the Charterhouse, and the Cinnabar cocktail lounge Nov. 15.

Blue Angel opening doors on Sunday nights beginning Dec. 5 and embarking on seven-day schedule thenceforth.

Sam Katzman looking over town to set sites for filming "Chicago Story," which will star Dennis O'Keefe, Xavier Cugat and Abbe Lane.

Lily Pons dated for Anshe Emet Temple last night (Tues.), together with Jessica Tandy and Hume Cronyn in performance of "Face to Face."

"I Come For to Sing" folksong group, comprising Studs Terkel, Chet Roble, Big Bill Broonzy, and Larry Lane, reorganizing for Monday night performances at Playwrights Theatre Club.

Scotland

By Gordon Irving
(Glasgow; Kelvin 1590)

"Martin Luther" opens four-week run at Cosmo, Glasgow Nov. 15.

G. H. Elliott, currently at Pavilion, Glasgow, celebrating 70th birthday.

Joan Stuart to play Principal Girl in pantomime at Pavilion, Glasgow.

"Purple Plain" (Rank) given charity preem at New Victoria cinema, Edinburgh.

"White Christmas" (Par) given gala trade screening to exhibs at Odeon, leading Glasgow cinema.

Olive Gilbert, here in "Dancing Years on Ice," to play her original stage role in film of Ivor Novello's "King's Rhapsody," set to roll in New Year with Errol Flynn and Anna Neagle.

R. Caton (Bob) Horsley, manager of Empire Theatre, Glasgow, upped to manager of Victoria Palace, London. His successor is Frank Mathie, former manager of Wilson Barrett stock company.

OBITUARIES

'HOT LIPS' PAGE

Oran (Hot Lips) Page, 46, noted jazz trumpeter and vocalist, died Nov. 5 of a heart attack in New York. Born in Dallas, Tex., he began to play the trumpet at the age of 12, appearing with a children's brass band for several years. While at Texas College he organized several bands, his first being "The Original Blue Devils," with Count Basie as pianist.

In 1927 Page went to Kansas City, where he joined the Benny Moten and Count Basie orchestras. After coming to New York with the Basi group, he was subsequently hired as third trumpeter and vocalist by Arti Shaw's band, thus becoming one of the first Negro players with an all-white orchestra.

Kn never to play the same solo twice, Page scored a success at a jazz festival in Paris in 1929 while on a four-month tour of Europe with Shaw's band. Probably the best of Page's many "blues" renditions was "St. James Infirmary Blues," which he recorded with Shaw. More recently, with Pearl Baile., he recorded "Hucklebuck" and "Baby, It's Cold Outside."

Page appeared on the NBC and CBS television networks, and recorded for several companies. During recent years he performed at the Stuyvesant Casino, New York, where a memorial concert was held Monday (8) night. More than 200 jazz musicians from all sectors of the country had offered to play this benefit performance, with proceeds going to Page's family.

His wife and a son survive.

Remembering

GUS EDWARDS

November 7, 1945

Lillian

CATHERINE WILLARD

Catherine Willard, 54, veteran actress who played leading roles for more than 25 years, died Nov. 4 in New York after a short illness. Born in Dayton, O., she studied at the Comedie Francaise in Paris before making her debut at the Theatre Royale in Exeter, England, in "The Taming of the Shrew."

Miss Willard, a former wife of actor Ralph Bellamy, subsequently played Shakespearean parts at the Old Vic, London. Returning to the U.S. in 1921 to appear with the Henry Jewett Co. in Boston, she portrayed some 86 roles in various Ibsen, Shaw and Galsworthy plays presented at the Copley Theatre.

Following her Broadway debut n 1924 she was seen in such plays as "The Great Gatsby," "Simon Called Peter," "Young Love," "Tovarize" and "The Deep Mrs. Sykes," the last appeared in the 1951 production of "I Am a Camera" at the Empire, N.Y.

Surviving is a son, Willard Bellamy. Theatre and tv producer Worthington Miner is her first husband.

LUIS MORALES

Luis Morales, 58, bandleader who had been working in and around Pittsburgh for the last few years, was found dead of natural causes in his rooming house in that city, Oct. 31. He recently closed an engagement at Pitt's Carnival Lounge, where he had worked off and on since 1950.

A Cuban, Morales was a trumpet player in the Army Band of his native land for a couple of decades before coming to the U.S. before World War II. After playing around the East for some time, both with his own orchestra and that of others, he took a two-week booking in Pittsburgh that extended into years and had apparently decided to make Pitt his permanent home at the time of his death.

His only known survivor is a son, Luis, Jr., believed to be in New York. However, several days after Morales' death, no one had been able to contact Luis Jr., and Luis Sr.'s body lay unclaimed in the Allegheny County morgue.

JOY HATHAWAY KENNY

Mrs. Joy Hathaway Kenny, radio-tv actress and wife of Charles Kenny, assistant radio-tv editor of the N.Y. Daily Mirr , died Nov. 4 in Bridgeport, Conn. after contracting pneumonia. She was hospitalized since the death of the couple's infant daughter only three days earlier.

A native of Vancouver, B.C., Mrs. Kenny portrayed the title role in "Amanda of Honeymoon Hill," a popular radio serial of the 1930s. She was also cast in several other soap operas including "Young Widder Brown," and "Stella Dallas." She appeared in the Broadway production of "The Women."

Surviving besides her husband, who is the brother of Mirror radio-tv editor Nick Kenny, are three sons and her mother.

JAAP VAN LAREN

Jaap Van Laren (Johannes Jacob Becker), retired vaude and circus performer, died recently of a heart attack at Plymouth, Eng. Known as the "Jolly Dutchman on the wire," he was a native of Hilversum, Holland, and was an acrobat and wire-walker in his teens.

In 1912 Van Laren went from the Continent to England with his comedy wire act, in which he was assisted by his wife, Wilhelmina. The couple made their home in Britain and toured the world in vaude and circuses. In 1938 he retired from show biz and opened a bookshop in Plymouth, Eng.

DAVID BERNSTEIN

NOVEMBER 10, 1945

CLEO MAYFIELD

Cleo Mayfield, 57, former musical comedy actress, died Nov. 8, in New York, after a long illness. In 1912, she first attracted notice in the role of Miss Understood in "The Military Girl," at the Ziegfeld Theatre in Chicago. Among her other successes were roles in "No, No, Nanette," "The Blue Paradise," "Miss 1917," "Look Who's Here!" "The Blushing Bride" and "Innocent Eyes."

Miss Mayfield, with her late husband, Cecil Lean, had appeared as a comedy team in vaudeville and in legit. Her last Broadway stint was in 1944, in the comedy, "Right Next to Broadway." She also appeared in "Big-Hearted Herbert," "The Milky Way" and "The Bishop Misbehaves."

Surviving are her mother and a sister.

DENIS GREEN

Denis Green, 50, actor and writer for radio, television and motion pictures, died Nov. 6 of a heart ailment in New York. Born in London, he was the son of Richard Green, a Gilbert and Sullivan principal at the Savoy theatre there.

Before turning to the stage as a career, Green was a pilot in the British RAF in the first World War and for five years, a tea planter in Bengal. In 1931 he came to the U. S. after playing leading roles in London.

Green supported the late Leslie Howard during the American tour of "Hamlet" in 1936-37 and in 1938 was in "Murder in the Cathedral." He was later with the original company of "Kiss Me, Kate." The "Sherlock Holmes" and "Gregory Hood" serials were among his radio writing credits.

His wife and mother sur

PIETRO DEIRO

Pietro Deiro, 65, former vaude performer, accordionist, composer and music publisher, died Nov. 3 in New York after a brief illness.

Born in Italy, he studied piano abroad before coming to the U.S. in 1907. He started his vaude career in 1909 in San Francisco and later appeared at the Palace Theatre, N.Y., among other houses.

As an accordion soloist Deiro performed on the B. F. Keith and Pantages circuits as well as on numerous radio shows. He was a recording artist for RCA Victor since 1921. He helped popularize the accordion in the U.S. by improving the instrument's keyboard as well as writing several concertos for it. Since 1935 he headed the Accordion Music Publishing Co.

His wife, a son and a daughter survive.

FRANZ STEINER

Franz Steiner, 81, baritone li der singer and a close associate of Richard Strauss, died Nov. 4 in Mexico City. Born in Vienna, he was for years a professor at the Conservatory for Music there, and performed at the Royal Opera House in Dresden.

From 1910 to 1928 Steiner was believed to have been the first to sing Strauss' lieder, and toured with the composer on many occasions. Surviving are a sister and a brother.

CLEM BERNARD

Clem Bernard, 49, comedy pianist with the Billy Cotton orch, died in a London hospital Nov. 1, having collapsed in a BBC studio the previous day just before a broadcast. He was associated with the maestro for 30 years, acting as arranger, scripter and gagman.

Bernard was a key personality in the Cotton band show. He filled a leading role on stage as a pocket-sized comedian, as well as performing on the ivories.

Survived by his wife and two children.

HERMAN M. DOLINSKY

Herman M. Dolinsky, 66, a Loew's Theatres manager, died Nov. 2 in Brooklyn. Starting with Loew's in 1911 as an assistant manager at Loew's Delancey Theatre, he subsequently became manager of several Loew theatres in Brooklyn. He was manager of Loew's Coney Island Theatre for 15 years. At the time of his death he was a relief manager for the circuit.

Surviving are three daughters.

ALBERT H. HOLZHAUSEN

Albert H. Holzhausen 56, musician and vocal instructor, died Nov. 6 in Youngstown, O. Formerly on the music faculty of Youngstown College, he previously had lived in New York for 19 years, where he was with CBS' "The Cathedral Hour" and sang with the N. Y. Oratorio Society.

Two sisters and three brothers survive.

CHARLES BELDEN

Charles Belden, 50, screen writer, died Nov. 3 of acute pancreatitis at the Motion Picture Country Hospital on the Coast. Starting his writing career as a reporter on the Syracuse Post-Standard, he became a film scripter i 1931. Among his screen credits are "Romance of the Rancho," "The Great Mystic" and "The Strange Mr. Gregory."

A son survives.

ARTHUR O. MAY

Arthur O. Donaldson, 75, actor known professionally as Arthur O. May, died Nov. 4 in Chicago. He retired from the stage in 1949 after nearly 50 years during which time he played most of the major vaude circuits.

Survived by a sister.

BUD CRAWFORD

Bud Crawford, 50, prexy and chief engineer of Custer County Broadcasting Co., at Broken Bow, Neb., died Oct. 26 in a Loup City hospital after a three-month illness. The company owned and operated KCNI, Broken Bow.

His wife and daughter survvi

WARREN M. GRAHAM

Warren M. Graham, who became widely known during World War I entertaining American troops overseas with his ventriloquist act, died Nov. 4 in Philadelphia.

Graham, who gave up show business to become a plasterer, in later years, entertained at veterans' hospitals around Philadelphia.

His wife survives,

MINNA COOK

Minna Cook (Mrs. M. A. Gamble), 87, died at Leicester, Eng., Oct. 24. She began her stage career at the age of five at Leicester, and acted in such plays as "Caste," "Barnes of New York," and "Uncle Tom's Cabin."

Surviving is a son, Archie Gamble, fromer stage manager at the Pavilion Theatre, Leicester.

HELEN HARTLEY

Mrs. Echo Yoshida, 61, vet circus performer, died in Denison, Tex. Oct. 30 following a brief i nes. Known professionally as Helen Hartley, she was appearing in Denison with Hagen Bros. Circus when she was taken ill.

Mrs. Yoshida had been a big top performer for more than a quarter of a century.

Alice Smirke, 44, died Nov. 6 at her home in Banstead, Surrey, England. She was the wife of the famous Derby winning jockey, Charles Smirke, and belonged to the family of Marie and Alice Lloyd, oldtime headliners in British music halls. Harry McNaughton, the American comedian, cousi

Frank D. Byler, 93, organizer of seven brass bands during his 65-year music career, died Nov. 4 in Reading, Pa. He was awarded a silver cup from John Philip Sousa in recognition of his skill as a march composer. Surviving are a daughter and two sons.

Dennis J. McNerney, 70, for 25 years a partner in Blumenthal Theatres, died Nov. 7 in San Francisco. He previously was Coast district manager for United Artists. Surviving are his wife, two sons and a daughter.

Wife, 58, of Louis Rosenfeld, president and general manager of Columbia Pictures of Canada, died of a cerebral hemorrhage recently in Toronto. Surviving besides her husband are a son, a daughter and a ister and a brother.

Theodore Rand, 47, member of the vaudeville troupe known as the Dancing Theodores, died of cancer Nov. 4 at the Motion Picture Country Home in California. He lost a leg last June because of the same ailment.

Mrs. Elsie Riesenfeld Mark, 69 widow of Moc Mark, pioneer film exhib and original co-owner with his brother, Mitchell Mark, of the Strand Theatre, N. Y., died Nov. 8 in New York, after a long illness.

Harry S. Godfrey, 71, New York newspaperman and publicist, who worked on motion pictures for South America while on the staff of the Inter-American Affairs Assn. during World War II, died in Adamant, Vt., Oct. 27.

Vincenzo Battoni, 73, who sang basso for years at La Scala and other top opera houses throughout the world, died of a heart attack Nov. 4 Milan, Italy.

Joh T. Everitt, 47, radio-tv script writer, died Nov. 2 in Huntington, L.I., after a short illness. Surviving are his wife, a son, a daughter and his mother.

Cecil H. Taylor, 83, dance director, died at Manchester, Eng., Oct. 27. He went to Africa and Australia five years ago to reviv interest in oldtime dancing.

Harold Long, 49, chief accountant for Telemeter, a Paramount subsidiary, died Nov. 4 in Hollywood. He joined Paramount 1939.

Mother of Sam Gardner, Metro branch manager in San Francisc died Oct. 31 in Philadelphia.

Ray Mainella, 42, member of Metro's construction department, died Oct. 31 in Venice, Cal. His wife and two children survive.

K. Roller Whittredge, 50, former RKO sound editor, died Oct. 29 in Ventura, Cal.

Constantine Klein, 48, Paramount grip for 25 years, died Nov. 1 in Hollywood.

Father, 92, of Max Shulgold, indie distributor on Pittsburgh's Film Row, died Oct. 30 in that city.

Leslie Sloman, 35, writer, died Nov. 3 in Pacific Palisades. Her parents survive.

Sigmund Romberg

(November 9, 1951)

HARRY D. SQUIRES

Equity May Split

Conti 1

separation of Equity and its chorus affiliate was contained in a letter to council members. In discussing Chorus objections to merger, the message suggested that the opposition stems from a small segment of the Chorus membersh without the knowledge or approval of the majority.

Asserting that the verwhelming bulk of both Equity and Chorus Equity favors merger, Bellamy proposed that the question of a showdown n the questi , with the Chorus membership making up its mind eithe to accept merger or be prepared to "go it alone." He expressed "amazement" at personal attacks made upon him on the issue.

The merger roposal, endorsed recently by th Equity council, with Chorus representatives ent, was to have been submitted to referendum of the memberships of the two affiliates withi a month, wi h actual amalgamati be come effective about Jan.

RKO Abroad

Continued from page 4

This is the main feature of the Tushinsky lens. New RKO films will be available in standard format plus anamorphic for the Tushinsky presentation. Development of the Tushinsky lens has reached the point where theatres equipped for CinemaScope can now show in a ratio of up to tw to one the anamorphic prints processed by Tushi sky. "Underwater," Jane Russell starr is to be the first RKO film to be made available in both the conventional and anamorphic prints.

MARRIAGES

Elsa Latzko to Jano Endrst, New York, Sept. 18. Both bride and groom are with Radio Free Europe.

Peggy Caldera to Dan Love, Austin, Tex. Oct. 16. He's a KTBC, AM-TV, staffer.

Joanna Donat to Christopher R. Wellington, Great Hampden, Bucks., Eng., Oct. 30. Bride is singer-daughter of actor Robert Donat; he's a viola player.

Billie Webster to Jay Trompeter, Chicago, Oct. 13. He's a Windy City disk jockey on stati WIND.

Esther B. Oeslschlaeger to Kenneth Peters, Laconia, N. H., recently. Bride is a station WLNH staffer in that city.

Joan Serafini to Joe Negri, Pittsburgh, Nov. 6. He's a musician.

Rae Harrison to Jerry Rofey, Pittsburgh, Oct. 24. Bride's with the WB exchange.

Connie Bulr to John Bartolotta, Pittsburgh, Oct. 31. Bride's WDTV staff.

Darlene Sharp to Ken Fiske, Chicago, Oct. 23. Bride is a former NBC-TV script girl in Chicago; he's the network's farm consultant there.

Jane Powell to Patrick W. Nerney, Hollywood, Nov. 8. Bride's a film actress.

BIRTHS

Mr. and Mrs. Jack Moffett, Pittsburgh, Oct. 31. Mother's the daughter of Byron F. (Dinty) Moore, Stanley-Warner district manager in Pitt zone.

Mr. and Mrs. Jack Moon, son, Pittsburgh, Oct. 26. Mother's Shirley Kinder, of radio's singing Kinder Sister, formerly with "Ice Capades."

Mr. and Mr. Gwilym Price Jr., son, Pittsburgh, Oct. 28. Mother's on Pitt Playhouse executive board.

Mr. and Mrs. Harrison Mueller, son, Bethel, Conn., Oct. 28. Father and mother are dancers.

Mr. and Mrs. David Van Deveer, son, Pittsburgh, Nov. 2. Mother' Shirley Summerville, ex-WDTV aff.

Mr. and Mrs. H. Robert Gluck, Sant Monica, Cal., Nov. 1. Child is the grandson of Mrs. Florence Thalheimer, educational television producer.

Mr. and Mrs. Peter Graves, daughter, Santa Monica, Cal., ' '. Father is a screen actor.

Mr. and Mrs. A. Alan Friedberg, daughter, New York, Nov. 1. Child is granddaughter of Milton E. Cohen, United Artists eastern division manager.

Mr. and Mrs. Alan Cartoun, son, New York, Nov. 5. Father is producer of CBS Radio's "Longines Symphonette" and "The Choraliers."

Mr. and Mrs. Rudolf Petrak, son, Port Chester, N.Y., Nov. 7. Mother (Sedara Kalencik) is former Czech ice-skating champ; father is tenor lead with N.Y. City Opera Co.

The Fabulous FOUR LADS

"... have scrambled up the ladder of $ucce$$ with a vengeance."

TIME MAGAZINE
"The audiences rousing applause meant another successful night club opening for four one time Toronto choir boys . . . the young Four Lads climbed into entertainment's major league with almost no preliminaries."

LOUIS SOBOL
New York Journal-American
"A big night at the Copa-and one of it's livliest shows—draws an over capacity first night crowd which cheers the **thrilling** harmonizing of the Four Lads. **One of the greatest quartets of our times.**"

ROBERT W. DANA
N. Y. World Telegram & Sun

LEE MORTIMER
New York Daily Mirror
". . . **show stealers. You can swear out warrants for the Four Lads**—a wonderful rhythm group. **They're sensational**, have everyone tapping time on the tables.

HY GARDNER
New York Herald Tribun
"I'd like to salute a singing group called the Four Lads, each has a legitimate voice and when you put them all together, **they shape up as the zingiest male quartet in the business today.**"

VARIETY
"The Four Lads, who record on Columbia, **have moved a long way** since they first showcased at Le Ruban Bleu. The Lads are surprisingly good at their version of spirituals and they endow a rhythm with a lot of **entertainment vitamins.** They show an **impressive** line of tunes." *Jose.*

BOB FRANCIS
Billboard
"Featured on the show is the chanting of the Four Lads, Columbia Recording Aces. **The Lads register solidly** with a good variety of their hit material, ranging from "Down by the Riverside" thru "Istanbul" to a "Skoki " wind up."



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VARIETY

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1954 FILM B.O.--$1,191,200,000

Stream of Salesmen Test Film Exhibs' All-Around Judgment as Businessmen

Moving picture theatre operators rival department store buyers in the range and variety of items they purchase. While the main business of a film house is, of course, entertainment delivered in steel cans, candy, popcorn, soft drinks and other food items (to which full-bodied cornbeef sandwiches have recently been added) also elicit the exhibitor's business judgment. A wag has said "it's harder to pick the right candy than the right picture."

A breakdown of the number of salesmen peddling different items who call on theatre operators would surprise the average non-theatrical businessman. The past two years, of course, has seen a considerable stepup of purchases of protection equipment, including screens, lenses, and sound systems. In addition to these buys to maintain a showcase for the showing of the new process films, there are basic replacement items, such as seats, carpets, carbons, and other equipment involved with daily operation.

Add to these such items as air-conditioning and ventilating equipment, amplifiers and amplifying tubes, architectural and theatre design materials, lighting equipment, boxoffices and accessories, cabinets for film and carbons, change-

(Continued on page 79)

Janet (Altoona) Blair Has Hometown on Edge For Ado Annie Guester

Altoona, Pa., Nov. 16.

As far as Altoona is concerned, there's no show business like Janet Blair. The actress-singer a hometown girl.

With the bus-truck touring edition of "Oklahoma" scheduled to play here Dec. 2-3, co-producer Nick Mayo recruited Miss Blair (Mrs. Mayo) to take over the role of Ado Annie just for the occasion. When that was announced, the two scheduled performances were virtually sold out, so the engagement was extended through Dec. 4, adding a matinee and evening show.

It will be Miss Blair's first professional appearance in her hometown since she left about a dozen years ago to break into show business as a vocalist with the late Hal Kemp's band. During her long tour s Nellie Forbush i "South Pacific," the actress-singer never played Altoona, but on the show's first engagement in Pittsburgh, the Pennsylvania Railroad ran a special show train the 90 miles there and back with 700 of her hometowners.

The performance took place on Miss Blair's birthday and the capacity audience included author-producers Richard Rogers and Oscar Hammerstein 2d, who made the trip from New York for the occasion.

Real Captive Audience

Washington, Nov. 16.

An experiment to determine the feasibility of teaching prisoners in penal institutions via educational tv is being carried on in Pittsburgh through noncommercial station WQED. Among the 580 students enrolled in the station's "High School of the Air" are 25 inmates of the Allegheny County Workhouse at Blawnox, Pa.

The inmates, selected from 75 applicants, have paid the regular enrollment fees of $5 from their own personal funds. Course offered this semester by WQED are English, algebra and world history. Students passing the courses receive full credit toward a high school diploma.

Niteries: 'From Here to Suburbia'

The postwar population shift to the suburbs is now catching up to the nitery industry. The lesser number of urban cafes is amply compensated for by the largeseaters in the outlying districts. Virtually all of them have big capacities, and large parking areas. Because of the tremendous seating, they're able to charge comparatively low prices and get by with only a weekend trade.

Another point making the path of the suburban spot a lot easier lies in the fact that many of them are in neighborhoods that enable them to get a lot of family dinner trade. Virtually all of them have erased the prewar "roadhouse"

(Continued on page 66)

8,000,000 Church Group As Video Policewomen

Boston, Nov. 16.

Speaking before the National Council of Catholic Women at their convention here last week, Mrs. Winfield D. Smart, national vice-chairman of the organization's public relations committee, urged the council's 8,000,000 members to join in demanding proper tv programs for youngsters. Mrs. Smart asserted that "women are the buyers and sponsors listen to them; 30 letters can effect any program adversely."

Continuing, she declared, "In Chicago there are more tv sets than bathtubs and it's safe to predict that by 1960 there will be as many sets as there are families. It is our duty to question the value of programs that feature cracking pistols, barroom brawls, gruesome villains and excursions into space as fit fare for our children."

UP $183,700,000, OR 18.2% OVER '53

The nation's film theatre business currently is reversing the downbeat trend that started in 1946. Gross income for the current year looks to hit $1,191,200,000, which is a jump of $183,700,000, or 18.2%, over 1953.

Admissions, which hit a high of 82,400,000 as the weekly average in 1946, and had been falling regularly since, toppling to a low of 45,900,000 last year, also are on the upclimb. Total ticket purchases for the second quarter of this year exceeded the same period of 1953 by 42,900,000, or 7½%, and the same rate of improvement is evident in the third quarter.

Until the current year there had been a steady falling off, each year bringing admissions under the previous year's pace.

The upbeat was disclosed this week by the Council of Motion Picture Organizations in a report on a boxoffice analysis conducted for this film industry outfit by Sindlinger & Co., independent research concern.

Average weekly admissions were up to 72,500,000 last July and 80,100,000 in August, according to COMPO.

The gross take at U. S. theatres,

(Continued on page 28)

If No 'B's,' Where Are New Stars To Get Showcasing?

Charlotte, Nov. 16.

Hollywood's concentration on "A" pictures i ight jeopardize the development of new screen stars who over the years broke in via the type of "B" product that is now being abandoned. Commenting on this, Leonard Goldenson, president of United Paramount Theatres, said either television or secondary leads in pix may now have to be the approach to player buildups.

Addressing the Theatre Owners or North and South Carolina at a convention here yesterday (Mon.), Goldenson said his main concern

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Jocks Aiding Det. Cops In Juve Delinquency Fight

Detroit, Nov. 16.

Disk jockeys, in cooperation with United Music Operators of Michigan, have donated their services at the request of Police Commissioner Edward S. Piggins in an effort to stem the rising tide of juvenile delinquency in Detroit.

The plan is to hold weekly dance parties with UMOM, an organiza-

(Continued on page 60)

'One-Man Revolt' in New Vegas Dunes Setup; Names for Names' Sake Are Out

Las Vegas, Nov. 16.

The odds are much greater on the "hard way" in this gambling community, but the payoff is bigger too—which may be why vet showman Alfred Gottesman wants to revolutionize Las Vegas nitery habits by shunning the easy way of buying talent at astronomical figures. At the moment it's strictly a one-man revolution, but show biz probably will be watching carefully to see how Gottesman makes out when he opens his new Dunes Hotel here next February on a show policy based on production rather than personality.

"The constant demand for name talent at increasing salaries," Gottesman contends, "has got to stop somewhere. The hotels have created a Frankenstein monster that could easily destroy them if it gets much bigger. Everyone knows that the casino has an edge, or percentage, against the players —but I doubt if it is large enough to offset the extravagances to which some of the hotels are heading."

Gottesman, onetime New England circuit exhib who sold his chain to Warner Bros. early in 1929 for $15,000,000, has been in both

(Continued on page 66)

Frisco 'Goofy' Disk Nix

San Francisco, Nov. 16.

"Mama Don't Allow No Goofy Music in Here" is the new theme song of Oakland radio station KLX, owned by the Oakland Tribune. Station manager Bud Foster has just memoed the staff about the type of music to be played on the indie station.

"We don't want that goofy, wide-eyed stuff on the air," Foster's memo said. "No race usic and no rhythm and blues," it continued.

Rhythm & blues records, incidentally, are enjoying an unprecedented popularity in the Bay area with sales up almost 10% in the last month. Most pop stations, since "Sh-Boom," have programmed r&b platters.

England, Too, Gets Its Theatre TV

London, Nov. 16.

As an experiment, the Postmaster-General has given his okay for BBC-TV coverage of the England vs. Germany football game on Dec. 1 to be picked up live by a number of key picture theatres in London and the Provinces.

This is the first theatrecast to be sanctioned since the Coronation in June last year. It is believed that facilities will be limited to a total of eight theatres, comprising four in the Rank circuit, three news houses and one hall controlled by Associated British.

The telecast will be picked up at the Odeon, Leicester Square and by other Rank theatres in Leeds, Manchester and Doncaster. The one ABC theatre is the Commodore in the London suburb of Hammersmith.

No Respect for Symphs In K.C. as Fisher Fans Make Shambles Out of Concert

Kansas City, Nov. 16.

Kansas City Philharmonic Orch played before one of its biggest crowds, 12,000 persons jamming into the Municipal Auditorium last Saturday (13), but its playing fell on virtually deaf ears. Nearly 90% of the crowd were femmes and most of those were bobbysoxers who came to see and hear guest artist Eddie Fisher.

The occasion was the annual Katz-Philharmonic concert, which

(Continued on page 60)

a la porte **ST. JEAN**
QUEBEC, CANADA
Currently presents
The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and her Magic Violin
under the direction of
PHIL SPITALNY

Show Biz Ties No Help to Politicos; Varying Grosses at Ballot B.O.

Washington, Nov. 16.

The fortunes of political war returned some friends of show biz to Congress in the Nov. 2 election, defeated others, and sent at least one on to a bigger job in his home state.

One of the most important election casualties was Rep. Charles Howell (D., N. J.), who ran unsuccessfully for Senator of New Jersey against Clifford Case. Howell will be long remembered here as the author of bills to create a Federal Arts Commission and National Theatre in Washington. He got his bill before the House Labor and Education Committee but never built it to the point of getting it through Congress.

However, hope for the measure is not dead. Two authors of similar bills in the House were re-elected—Reps. Carroll D. Kearns (R., Pa.) and Emanuel Celler (D., N. Y.). Author of still another

(Continued on page 70)

Library of Cong. Kudoes Big 'Musical Triumphs,' Gets Rodgers' Scores

Library of Congress has received from Richard Rodgers a "deposit" of nearly all of his autograph musical manuscripts, including those of his top legit and film productions. The Library is planning an extensive exhibit of the manuscripts for next spring. Gift was made in N. Y. at Carnegie Hall last Thursday (11).

Among the Rodgers & Hammerstein productions whose scores have been turned over to the Library are: "South Pacific," "Oklahoma," "King and I," "Me and Juliet," "Carousel," "Allegro" and the motion picture "State Fair."

Rodgers & Hart productions represented in the gift are: "Garrick Gaieties," "Jumbo," "Babes in Arms," "Boys from Syracuse," "Pal Joey," "By Jupiter," "Evergreen" (both stage and screen) and the film, "Love Me Tonight. Included

(Continued on page 70)

Actors Fund's Fine Work

Editor, VARIETY:

Noticed Louis Walters' article the Command Performance. Now, I am surprised not that you published the article, but that you didn't comment upon it editorially. As you well know the Actors Fund of America is a charity for all the peoples of the theatre, whether vaudeville, burlesque or so-called legitimate.

At present, there now 86 vaudeville performers receiving weekly contributions from the Actors Fund. This doesn't include guests at the Actors Fund Home, the Percy Williams Home, which is primarily a home for vaudevillians, or those in hospitals, nursing homes and like institutions. One doesn't need to be a star, nor a featured player, to come within the scope of the Fund's charity. The lowliest vaudeville player receives the same kindly consideration as the eminent among the people of the theatre.

Walter Vincent
(President, Actors Fund of America).

ROBERT ALTON'S LINK TO 'ZIEGFELD FOLLIES'

Hollywood, Nov. 16.

Robert Alton, choreographer of Frederick Brisson's "Girl Rush" at Paramount is set to supervise the production and handle all choreography for coming "New Ziegfeld Follies" on Broadway. He says legit musical is budgeted at $400,000 and due into N. Y. late next summ

Also it's a possibility that Alton will coproduce. Stage musical routines for new show with John O'Hara book which Elia Kazan would direct. Alton-O'Hara worked together last season on "Pal Joey."



HORACE HEIDT
Box 472
Van Nuys, California

Hawaii Spots Eye Tourists; Talent Setup Confused

By WALT CHRISTIE

Honolulu, Nov. 9.

It's neither Catalina nor Florida, neither Coney Island nor Coronado.

That's one reason why Hawaii promoters are doing some soul-searching these days as they ponder the future of Waikiki's tourist industry and its whopping effect on entertainment.

Progress has blighted out much of Hawaii's nostalgia natural charm and indolent mode of living, and turned Honolulu into a city that superficially at least resembles any Mainland city of 300,000 population.

But tourists say it's a natural, at

(Continued on page 28)

Milwaukee, 'Asylum With Bases,' Now Good Show Town Generally

By HY HOLLINGER

Milwaukee, Nov. 2.

Beer made Milwaukee famous and travelling actors years ago made it infamous when they quipped that the two worst weeks in show business were the weeks before Christmas and Milwaukee. But now a fabulous change has been wrought in the burg by its membership in the National League. The enthusiasm generated by baseball has spread to entertainment generally.

However, a gloomy-superstition goes with the present situation: showmen realize that when a baseball fan lays out $175 to $200 for a season ticket to the Braves' baseball park, this is a big dent in an average Joe's amusement budget for the year. So even while Milwaukee is jumping with unwonted patronage of all forms of paid entertainment, there is this fear that there is too much competition.

The new flush of show biz activity stems from the arrival of the Braves two seasons ago in this city of 700,000. (Include suburban areas and it's a market of 1,000,000.)

Milwaukee became, in N. Y. Post's sports columnist Milt Gross' quip, "an asylum with bases," a description that the local citizens do not dispute. The fever has spread to housewife, dowager, and chambermaid. Afternoon telephone gossip during the season is more concerned with the exploits of Eddie Matthews than with the things women are supposed to talk about. A business man who takes the afternoon off from his work to go to the ballgame is not neglect-

(Continued on page 28)

Vienna 'Dinner' Stalled

Vienna, Nov. 9.

Efforts to produce "The Man Who Came to Dinner" here are apparently being stymied by a disagreement between the comedy's American authors, George S. Kaufman and Moss Hart. Latter is said to be willing to have the play done here, but the former is reportedly ixing it.

Ernst Haeusserman, managing director of the Josefstadt Theatre, has been trying to obtain the rights to "Man Who Came to Dinner" for nearly a year. He got an okay many months ago from Hart, but the deal was subsequently cancelled by Nina Tallon (Mrs. Oscar Karlweis), representing Kaufman. Latter is said to have vowed during the Nazi regime never to allow his plays to be done in Germany or a German-controlled country, and has never relented from that stand.

Haeusserman has made repeated efforts to get permission, but despite several go-aheads from Hart, the stymie is still on.

MRS. BING CROSBY ESTATE $1,332,571

Los Angeles, Nov. 16.

Estate of the late Mrs. Dixie Lee Crosby amounted to $1,332,571, before taxes, according to a report filed i Superior Court by state inheritance appraiser William Daggett, Jr. Net, after deduction of taxes and fees, drops to $550,616.

Bulk of the estate consists of community property owned jointly with Bing Crosby. Remainder was her own individual property.

There's Woe Among Metop Divas as Bing Decrees No More Solo Curtain Calls

A confidential memo sent out to leading members of the Metropolitan Opera by general manager Rudolf Bing, just before the season opened recently, has caused consternation, grief and threats of diplomatic action among the tonsil-glamor set. There is even talk of suicide.

Solo curtain calls, said the ukase, are out. Hereafter, only group calls at the end of each act and performance will be permitted.

The howls of anguish, of outraged pride, have reached to Albany (Georgia, that is). This will take all the fun out of singing, said one basso. It will kill off the whole Italian wing, declared a concert manager. The Met doesn't pay its singers much money, he added, they sing for the love of it.

Edict won't sit well with Met artists, said one relatively even-tempered impresario, hinting that the directive is the result of the fights for the curtain spotlight that distinguished the appearances of soprano Zinka Milanov and tenor Kurt Baum in various operas to-

(Continued on page 76)

A Man in His Life Plays Many Parts

Lionel Barrymore, Dead at 76, Had Been Painter, Etcher, Musician and Star of Stage and Screen

Lionel Barrymore, 76, painter, composer, director, and one of the all-time great stars of motion pictures, died Nov. 15 in Los Angeles of a heart ailment complicated by his long wheelchair semi-invalidism. His sister Ethel is the sole immediate survivor apart from nephews and nieces.

An artist in a broad sense, Barrymore was almost as famous for his avocations as for his chosen profession. His musical compositions had been played and well reviewed, his paintings were regarded as far better than average and his etchings were considered by many among the best of our time. Additionally, he was a horticulturist, specializing in roses which he long raised on his Chatsworth Ranch.

Lionel Barrymore studied art in Paris and returned to this country to work for a year as an illustrator before deciding to return to the professi of acting he inherited from his father, Maurice Barrymore, and his mother, Georgia Drew Barrymore. He had made his debut at the age of five with his parents. His grandmother was Louisa (Mrs. John) Drew.

His acting career was sporadic from 1898 to 1912, appearing with such companies as Nance O'Neil and James A. Herne when his uncertain health permitted. (It was in 1905 he departed for Paris and his art studies.)

Barrymore's return to show business was with his brother John in "Peter Ibbetson," in 1917. He never left the entertainment world again.

A year after his return to the theatre, Lionel Barrymore achieved star stature in "The Copperhead," and he maintained that billing for the next six years in such plays as "The Jest," "The Letter of the Law," "Macbeth," "The Claw," "Laugh, Clown, Laugh," "The Piker," "Taps" and "Man or Devil." It was after appearing in the latter production in 1926 that he signed with Metro-Goldwyn-Mayer—an association that continued up to his death.

For the first few years of his film contract, Barrymore continued to accept stage roles. With the advent of sound, however, he turned his attention exclusively to the celluloid medium.

Barrymore was no stranger to films when he signed with Metro. He had made his film debut in 1909 with the old Biograph Co pany and had subsequently appeared in such films as "The Yellow Streak," the film version of his stage success, "The Copper-

(Continued on page 70)

Ed Sullivan on Show Biz 'Smears'

Ed Sullivan was toastmaster last week at the dinner of the Joint Defense Appeal in New York. He lit out against "sm rs" in show biz, as did others. What follows is from the "horse's mouth"—from Sullivan's Nov. 13 column in the N. Y. Daily News:

"Performers, smeared by whispered innuendoes, can't get jobs on tv. Neither can they find any group of responsible people in the industry who will permit them to answer the smears. There is no jury to which the performer, made jobless by these whispered smears, can present his defense or explanation.

"Such a jury may emerge from the $100-a-plate dinner held thi week at the Waldorf-Astoria Sert Room by the important Anti-Defamation League and its parent body, the Joint Defense Appeal. The dinner honored presidents of five tv and radio networks for their fight against bigotry and for other public services.

"This column long has pleaded with tv and radio to set up such a jury or board of eminent Americans to hand down decisions in the cases of performers who deny subversive leanings. At this dinner, crowded with network brass and top people of advertising and allied fields, he asked the Anti-Defamation League to do something about this.

"Judging by the reaction of Henry Schultz, chairman of the powerful Anti-Defamation League, and network heads, something finally will be done.

"A meeting will be arranged within the next 10 days to explore the subject thoroughly. The pros and cons, the large and small terrors, will be brought out into the open, in an effort to give accused performers the chance to have their 'day in court.' If they can't clear themselves, the industry can blacklist them with a clear conscience.

"If the performer can prove his innocence, then he'll be able to feed and clothe his family—and regain the self-dignity which has been stolen from hi ."



11/17

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'IF WE DID, YOU'D HOLLER COP'

Hughes Deal Still A-Gabbin'

Zeckendorf Agree They Don't Fancy One Another Hyman Eyes RKO Studio—Meantime Owner and

Still the talks continue about buying RKO from Howard Hughes, in the wake of the apparent complete collapse of the projected deal whereby the William Zeckendorf-Laurence Rockefeller-Aristotle Onassis syndicate was to take over Hughes' varied business prises excepting the film company.

Obviously interested in acquiring the outfit is Eliot Hyman, theatrical and telepic distributor. If he can make any real progress toward a firm deal it appears he could set up bank financing and bring in United Artists as one of the participating parties. UA would pick up new RKO pix for release as its part of the plot.

The purchase price (for RKO Pictures) being kicked about in nversation is $25,000,000.

But neither banking reps nor UA officials reportedly figure Hyman has made enough headway to warrant their serious consideration of ny plan at this time. Hyman himself has been reticent, ducking questions on what encouragement he's had from Hughes, if any.

The Zeckendorf deal blowup was not without bitterness. Hughes, in a press statement, branded the entire situation as "rumor" and "completely untrue." He added: "I have no intention of selling anything to Mr. Zeckendorf."

Zeckendorf, who is head of Webb & Knapp, realtors, had a different version. He said he winged to the Coast from N. Y. last Wednesday (10) with the hope of wrapping up the transaction and Hughes reneged. He stated: "We consider the deal absolutely off due to a unilateral and completely unconscionable reversal on the part of Mr. Hughes."

Louse Us Not Up!

Metro is cautioning its sales department employees not to make downbeat remarks about the company's pictures "upon which you depend for your bread and butter." The warning was prompted by a report made by an exhibitor that a branch office staffer had remarked in the presence of tw theatre managers that a forthcoming M-G film was a "little light" on the boxoffice side.

"Don't talk downbeat," The Distributor, the Metro house organ, urges all bookers, salesman, shippers, contract clerks, and fieldmen. Gist of the warning is: Be careful what you say. Since you're a Metro employee you have a potency beyond your imagination in this business. "If you say a picture is not too strong, there are plenty of people ready to swear that you said it was awful."

'This Is Army' Rentals Just Cover Costs

"This Is Your Army," 55-minute film in color produced for the Dept. of Defense, will be released to exhibitors Dec. 13 at rentals sufficient only to cover print costs and incidental expenses. If there's any money left 15% will go to the U. S. Treasury and the balance to the Army Relief Fund.

Trade's handling of the pic is public service all the way. Nine film companies are sharing its distribution on a territorial basis. National Screen Service is releasing the trailer plus a press book prepared by 20th-Fox. All without charge.

Film is designed to acquaint the public with the scope of the Army, the varied skills and talents required to make it function effectively and the new weapons and equipment necessary to the nation's defense program.

In a letter to the Council of Motion Picture Organizations, which is handling the project, Gen. Matthew B. Ridgway pledged that all theatremen booking the pic will have available the services of the military. Recruiting officers in each area will provide Army personnel if they're needed for promotional purposes, stated Robert W. Coyne, COMPO's special counsel.

Sam Spade Is Author's Property

San Francisco, Nov. 16.

Warner Bros. has been just as ineffective as gangsters and rogue cops in curtailing the activities of private eye Sam Spade.

According to a ruling passed here last week by the Ninth United States Circuit Court of Appeals, Dashiell Hammett can continue to feature Spade's adventures in novels and on the air despite the fact that Warners' bought certain rights to "Maltese Falcon" in 1930.

The court ruled that this did not prevent the author from using Spade in other stories and turned down the film company's claim for damages on a copyright infringement suit.

Exhibs Will Solve That Shortage in Hollywood By Economics, Says Babb

Minneapolis, Nov. 16.

Exhibitors' present encouragement to and financial aid for dependent production and increasing booking of reissues will gradually ease the hardship that product shortage now is causing exhibitors and eventually drive major producers to greater activity to protect their markets, in the opinion of Kroger Babb, himself an independent producer.

Addressing the annual Bennie Berger 13-theatre circuit "convention" here, Babb declared that part of the recent boxoffice troubles of which the industry now is ridding itself was due to its failure to carry on research soon enough to determine changing public tastes. He cited the auto industry's research, resulting in the present new models, as a pattern for the film industry to follow.

With product scarce, it behooves exhibitors to extend themselves to the limit in selling every picture, regardless of the latter's importance or lack of it, declared Babb.

Miami Cops Turn Pic Censors, Arrest Exhib; Authority Seen Dubious

Miami Beach, Nov. 16.

First attempt by police officials to censor a motion picture exhibited in a Miami Beach theatre came Saturday (13) when Martin Caplan, manager of the Roosevelt Theatre, was arrested on a charge of running a film "contai ing obscene pictures tending to corrupt the morals of youth." The feature in question, "Lucrezia Borgia," continued showing, however, pending disposition of the charges.

An indie house, the Roosevelt had been running in the red for some time with resultant decision to book foreign films such as "Borgia" and "Ecstasy" to hypo box office take.

Legal experts here take a dim view of the police power to enforce censorship to the point where

(Continued on page 8)

DISTRIB SLANT ON EXHIB IDEAS

While, on the surface at least, they're giving their blessings to exhibitor efforts to close the product gap by going into production and/or production-financing, the distributors are getting riled over the apparent contradictions in the exhibs' position.

"After years of griping and complaining about our methods of selling, the exhibitors are now adopting a line which, were we to follow it, would have every theatreman in the country setting up a howl and charging us with every unfair and unethical practice in the book," one company sales topper squawked in N. Y. this week.

He claimed that, if the exhibs were to follow their announced plans to the letter, "they'd do a greater injustice to the little man they're ostensibly trying to help" than had been laid at the doorstep of the distribs at any time in the past.

Adding to the distribs' irritation is the fact that some of the companies' stockholders have begun to ask the question: "Why can't you institute the kind of economies that these theatremen are proposing in their own film handling?"

And the opinion is expressed freely by distrib spokesman that the problems of the companies, and their explanations of the whys and wherefores of their policies, aren't given a proper airing and are being ignored in the face of continuing exhibitor attacks.

The sales topper quoted above cited as an example of exhib in-

(Continued on page 21)

'White Christmas' Pacing Hints It May Top Berlin's 'Army,' Musical All-Timer

Warners "This Is the Army," put out in 1943, looks to be losing its crown as the industry's alltime top grosses in the musical category. Paramount's "White Christmas," in current circulation, is threatening to top it. Either way, Irving Berlin can't lose, for "Army" was the composer's show

(Continued on page 24)

Metopera's Closed-Circuit Special Grossed $180,000; Drew Frontpage In 14 Burgs; But, Oh, That Beeftrust!

Nevada Uber Alles

Reno, Nov. 16.

Producers Stirling Silliphant and John Barnwell are holding talks with local interests about the possibility of setting up a film studio in Carson City, Nev. Cited as advantages for filmmaking in the state ere no film taxes, no state income taxes, the free port law, and the lack of smog.

Silliphant and Barnwell are currently filming "Five Against the House" here. Film, set for Columbia release, is the story about the robbing of Harold's Club, local gambling house.

The closed-circuit telecast of last week's Metopera opening to 32 theatres in 27 cities grossed an estimated $180,000. A breakdown of the cut of Theatre Network Television and the Metopera is still undetermined since full reports of the charity organizations involved have not been forwarded. In all, 12 charity-sponsored affairs were held, with the benefit groups charging up to $7 per seat. The average price for non-charity situations was $3.

The response to the telecast was divided. There was no question that it received widespread attention. Newspapers in 14 cities reviewed the event on their front page. However, there were reservations on the picture quality and the appearance and acting ability of many of the Metop principals.

According to James Conners, VARIETY rep in Albany, the Grand Theatre, a 1,500-seater, had a turnout of only 850 and reduced its top from $3.30 to $2.50, a result which "left dangling the future of operacasts here." "In contrast, 'Carmen' in Dec., 1952, drew around 1,100, at a $3.60 top in a driving

(Continued on page 8)

Studios Rally To Use Ballyhoo Via 'Spectacular'

Hollywood, Nov. 16.

Film studio executives and representatives of NBC will meet this week to decide on the format for an all-industry 90-minute television show. At last week's meeting they reached an "agreement in principle" but there were differences of opinion about its manner of presentation.

Offer by NBC of 90 minutes in the "spectacular time" on Sunday, Jan. 2, was vetoed because of the short notice in putting together a mammoth production with all studios presenting their stars in person and clips from forthcoming releases. Most of the 40 industry leaders attending the meeting favored a later date sometime in February or March. Chief objection to the proposal of three minute-and-a-half clips from each stu-

(Continued on page 77)

M-G Theme Song: Tote That Bard

Metro is making a determined effort to sell "Julius Caesar" to every possible situation in the country no matter how small the community. Picture, first issued in May, 1953, has never been placed in general release, but has been sold on a special-handling basis.

It's now hitting the small towns of 10,000 or less population and the company is pressuring its sales staffers to obtain dates. M-G is dismissing the arguments that "my

(Continued on page 78)

National Boxoffice Survey

Biz Still Big; 'Xmas' Again Champ, 'Widow' Second, 'Star' Third, 'Cinerama,' 'Contessa' Next

Trade is holding up very strongly in view of fact that there is the usual dip at the b.o. following the Nov. 11 holiday. Clear, mild weather in many sections of the country also was a downbeat factor. New product being launched this session is proving satisfactory for the most part.

"White Christmas" (Par) is again champ, for third week in succession. Bing Crosby-Danny Kaye starrer ranges from big to record in 19 key cities covered by VARIETY, with a total gross of $788,000. That makes $1,878,000 this first VistaVision pic has registered in the past three weeks.

"Black Widow" (20th) pushing up into second position, supplanting "Star Is Born" (WB) in that spot. "Widow" is in some 20 keys, but not all of them are big. "Star," which is finishing third, is suffering from fact that it is playing in just 10 key cities. Pic also is not rated as stout in the previous three weeks.

Fourth place goes to "Cinerama" (Indie), which currently gave further signs of wear. "Barefoot Contessa" (UA) again is winding up in fifth.

"Drum Beat" (WB), just getting started this round, will capture sixth money. "Waterfront" (Col) is taking seventh position while "Sabrina" (Par) is a close eighth. "Brigadoon" (M-G) rounds out the Big Nine list.

"Rear Window" (Par) and "Suddenly" (UA) are the two runner-up pix this frame. Former has long been high on the list.

Varied array of newcomers is as varied boxoffice-wise as the type of pic. List is notable for number of potential winners. "Carmen Jones" (20th) shapes as a comer, being smash in Frisco, solid in L.A. and still sock in N.Y.

"Last Time I Saw Paris" (M-G), due in this week at N.Y. Capitol, is hefty in Indianapolis preem, being best new entry there. "Phffft" (Col), is hefty in N.Y. and fine in Seattle.

"She-Wolf" (Rep), having all the marks of a great exploitation pic, shapes smash in Chi and great in Buffalo. "Athena" (M-G), light in L.A. and Detroit, looms big in Chi and fine in Frisco.

"Twist of Fate" (UA), okay in Chi, is fair in Denver. "Track of Cat" (WB), fair in Denver, is rated weak Detroit.

"This Is My Love" (RKO), mild in Omaha, looks lean to fair in three other spots. "Sands of Iwo Jima"-"Wake of Red Witch" (Rep), reissue combo, nice in Cincy, good in Minneapolis and okay in Indianapolis.

"High and Dry" (U), shapes okay to big in five keys. "Bengal Brigade," from same company, is smash in Chi and nice in N.Y.

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$35,000,000 OR MORE AVAILABLE TO RIGHT INDEPENDENT FILM PRODUCERS

Independent producers who only a few short years ago found financing urces almost completely dried up now can draw on a fund variously estimated at between $35,000,000 and $50,000,000. The fact that the coin is around for indie efforts does not necessarily mean that the sources can be tapped easily.

The pursestring holders are tough business men, with years of film industry experience, and anyone seeking to pry loose some of the coin has to be a tried hand at picture-making. Experience in film production, however, is not the only consideration. It must be backed with a "hot" package—a solid story property, a name cast, and a director with a record of accomplishment.

Included in this overall production fund is the recent $10,00,000 Columbia earmarked for independent production. Warner Bros., Paramount, and United Artists also have large sums available for this purpose. Only last week Par v.p. Paul Raibourn stated that anyone with a valid package could obtain his company's financial support.

Even Metro, which has avoided participation agreements and indie financing, seems to be loosening up. Its recent deal with Lucille Ball and Desi Arnaz for an independent picture is an example of M-G's changing attitude. In addition, a top-echelon Metro exec—one influential in the mpany's financial dealings—said privately recently that Metro "would be willing to listen to anybody with satisfactory package."

Exhibitor financing of production is also gaining momentum. Fred Schwartz, prexy of the new Distributors Corp. of America, revealed at the recent Theatre Owners of America convention, that exhibitors had subscribed $1,000,000 so far for stock ownership in the company. TOA, itself, is in

(Continued on page 26)

450 'Christmas' Prints

As if to answer exhibitor beefs about shortages, Paramount has ordered an additional 50 prints of "White Christmas."

This brings the total to 450, it's claimed, which unusually high.

Columbia Scouts, Will Finance Legit Theatre

Columbia Pictures has blueprinted plans to take an active role legit theatre bankrolling as a means of tieing up screen rights to new plays, according to Harry Cohn, president of the film company.

"Facilities for financing will be made available by Columbia for the right properties both on Broadway and abroad," stated the chief exec. He added: "We feel there is a great deal of undiscovered material in N. Y., London, Paris, Rome and other world centres of culture, which has not yet been tapped by Hollywood. We will make every effort to discover and utilize this material."

Cohn is now in N. Y. looking in on Broadway production. Arthur Kramer, story editor at the Col studio, is due in Gotham from the Coast next weeknd to work with eastern story chief Albert Johnston on the company's financing operation.

Major factor determining Col's angeling will be the "screen potential" of stage material.

Also as a means of building its pic product supply, the company recently announced it had set up a special fund of $10,000,000 for financing independent producers. Following up on this, Cohn this week said the company's studio facilities and player talent (when not at work in Col's own pix) will be made available to the indies with whom financial deals are made.

Blumberg's Attack

Nate J. Blumberg, Universal board chairman, who is 60, yesterday (Tues.) suffered a mild heart-attack in N.Y.

He was taken to Doctors' Hospital where, according to late reports, he was resting comfortably. The attack came at Blumberg's apartment in the Sherry-Netherland.

Lectures by Directors Sell Hard Work, Skill Vs. Fan Pap: Mamoulian

By GEORGE GILBERT

Efforts of th Screen Directors' Guild to improve the film industry's public relations are paying off in the opinion of Rouben Mamoulian who is first vice-president of the SDG. In the past the organization had frequent requests from schools, colleges, universities and other groups for SDG members to appear as lecturers. This year to date some 22 directors have mounted the rostrum to show that "Hollywood isn't just dollars and glamour" and still other speaking dates are in the offing.

"For it's high time," Mamoulian said in New York this week, "to do all we can to acquaint the public at large with the hard work that goes into motion pictures." Fan magazines, he added, accent the glamour but aside from that it's important to realize that acting, the story, photography and a number of other essentials are all basic ingredients of a film.

SDG, Mamoulian recalled, ran a five-week course last spring at the U. of Southern California and a similar session later at UCLA as well as lectures at the San Francisco Museum of Art. Among members participating were King Vidor, Raoul Walsh, Anthony Mann, George Seaton, George Marshall, Jean Negulesco, George Stevens and himself. In addition, Mervyn Le Roy spoke at Stanford U.

Mamoulian, who also appeared at a Minnesota U. film festival last year, said the practice at most lectures was for each director to show some of his pictures, then

(Continued on page 26)

Allied Artists' Net

Hollywood, Nov. 16.

Net profit of $92,697, after paying $108,000 in Federal income taxes, was announced by Allied Artists for the first quarter of the fiscal year ending Oct. 2. Amount falls slightly short of the $98,990 net for the first quarter in 1953. Gross income for the first quarter was $2,907,177, compared with $2,781,491 last year.

Board of directors voted a quarterly dividend of 13¾ cents a share on the company's 5½% cumulative preferred stock, payable Dec. 15 to stockholders of record Dec. 3, 1954. In addition, a dividend of 10 cents a share on common stock will be paid Jan. 3, 1955 to shareholders of record Dec. 10, 1954. This is the first common stock dividend in the company's history.

Royal Command Film Occasion Lacks Punch

London, Nov. 16.

Royal Command film performance at the Empire Theatre, Leicester Square, last night (Mon.) had a share of flaws in the programming. Stage show, developed around the theme, "All the World's A Screen," lacked cohesion and dramatic impact and overran to 45 minutes. It was scheduled to go 20.

Even so, the array of performers was given little chance for an entertai ment workout. Rudy Vallee and Jane Russell were allowed one umber each and Shelley Winters xcerpted a reading from "A Place in the Sun." Peter Ustinov (who also directed) scored with his impressions and other artists were restricted to brief walkons.

Those presented to Queen Elizabeth included film industry execs Sam Eckman, Charles Goldsmith d Robert Wolff and players Valentina Cortesa, Brian Donlevy, Moua Freema , Stuart Granger, Jean Simm , Vallee, Miss Winters and Miss Russell.

Film shown: Metro's "Beau Brummell," received with moderate enthusiasm but didn't measure up to the occasion. Shorts on the ogram were "Tonight in Britain," a survey of show business by Associated British, and Walt Disney's "Melody."

Performance was expected to raise $70,000 to $80,000 for the Cinematograph Trade Benevolent Fund. As was done previously, the arrival of the Queen, the Duke of Edinburgh and Princess Margaret and the presentations of stars and exec. were televised on a closed circuit to the Empire audience. Special equipment, including a screen measuring 17 by 23 feet, was installed for the tv portion of the show. In charge of this was BBC-TV producer Eric Fawcett.

This was the ninth royal film gala and the third time an M-G pic was selected, the earlier two being "Forsyte Saga" and "Because You're Mine."

Mack Sennett's Hollywood Saga —A Pie in The Puss of Reality

By ROBERT J. LANDRY

Like a good studio administrator and showman, Mack Sennett has got himself an experienced writer, Cameron Shipp. Resultantly his autobiography, "King of Comedy", which will be on the counters (Doubleday, $4) this week, is a highly readable and frequently touching book. It mostly nostalgic, like so many volumes these last years about show biz. But it has a "plot" and, like comedy often does, has an undercurrent of sadness. Mack Sennett who never married, loved one girl, Mabel Normand, who finally married, as the climax of Hollywood shindig, Lew Cody.

Mabel Normand was one of the true pioneering personalities of early "movies" before dialog. Sennett quotes Robert E. Sherwood, in the days when he was a film critic, as calling Mabel "the first comedienne of the silent drama . . . the person who taught Charlie Chaplin to be a movie actor . . . this irrepressible gami . . . with a remarkable flair for impudent comedy."

Mack Sennett gawky youth, would-be opera singer, stooge around the old Biograph studi on 14th Street in Manhattan. On a ferry to Staten Island he put a phoney diamond ring on Mabel Normand's finger. But in the years that followed and which brought both of them great wealth, both were too busy being picture people to be just people. They were on again, off again, but never really on. This is a bitter-sweet romance as Mack Sennett recalls it.

Mabel Normand, who died in 1930 after spending the last 10 or 12 years of her existence in madcap escapades in New York, London, Paris and Cannes, was one of the first to make enormous money and to throw it away. Twice her carefree, but not happy, life was clouded by shootings in which her name was involved. Much of the Sennett book centers on the still-unsolved murder mystery of William Desmond Taylor. It was a dramatic payoff at the end of the fabulous 1914-1924 period of incredible expansion of the film market, and of Hollywood.

It seems a pretty obvious guess that with this book in hand, somebody may be inspired to do the

(Continued on page 24)

Love/Hate That Baseball

Kansas City, Nov. 16.

The advent of the Philadelphia Athletics to Kansas City making this a major league town is being greeted with something less than an accolade by theatre managers and film industry execs.

They reason: big league ball brings one more topnotch competitor to a front already extremely competitive. On the civi front its conceded that the new Athletics will be a boon to the town.

Industry sources report that towns with the big baseball hoopla such as Milwaukee and Cleveland have made it tougher for picture houses, and that development is expected here.

Many theatre men are in a torn-between attitude, most of them being baseball fans personally.

NBC Opera Gentry: If Hurok Can Do It, Why Can't We Hit Theatrical Screens?

By LEONARD TRAUBE

Critical kudosing of Sol Hurok's American presentation of the Italian-made "Aida," first full-length opera with the color additive, reprises lyrical film hopes long cherished by the NBC Oper Theatre. Latter unit, headed by Samuel Chotzinoff under the baton and artistic direction of Peter Herman Adler, is in its sixth opera-for-season with its score running from click to sock as 90-minuters in tint.

The web's opera division has been kicking around a hardtop theatre edition for a couple of years but is apparently no nearer to blueprint than at the start. Meantime, the NBC Film Division has participated in the launching of a featur film version of "Victory At Sea," tailored down from the 26-week series of half-hours. Disregarding the b.o. values of "Victory" entirely, the condensation imposed no "soul searching" as compared to reducing an outsized opera to the atrical proportions. There was no particular "integrity" volved in abbreviating the televersion of American naval warfare during War II; the less so since it lacked the evergreen classical score characterization, theme and trappings associated with the traditional lyrical showpieces of which an "Aida" is a model example. Moreover, it was generally agreed that "Victory" would have to be gaited at a maximum hour and a half or so for the celluloid circuits, based on the opinion that in the great majority of situations it would be the second feature.

'Heavy or Light?'

With "Aida" out of the way, NBC's opera unit would have to examine other durable fare for screen treatment. And, the question is asked, should it be heavy or light? Typical of the most wanted fare that can be cut down to size more or less felicitously is the opera comique, or such works as "Barber of Seville," which already has been done. There are a number of others, whether ponderous or "petty," that would lend

(Continued on page 21)

Brando and Soda

More than 1,000 miniature bottles of Courvoisier brandy and bottle corks, were on their way last week to lay and tradepress critics, theatre adpub execs and radio and tv personalities as part of a promotional stunt for 20th-Fox's "Desiree."

The theme of the campaign: "The Brandy of Napoleon Salutes the Brando of Napoleon."

Theatre Audience Expansion New COMPO Goal

Members of the executive committee and board of directors of the Council of Motion Picture Organizations, 42 in all, at a N. Y. meeting Monday (15) voted to appoint a special committee to work out details of a widescale theatre audience expansion program. Committee, to be named by COMPO toppers Al Lichtman, Wilbur Snaper and Sam Pinanski, will have as its mandate the job of proceeding with an audience poll on best pictures and players, development of a television "spectacular" show designed as a salute to the pic in-

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Fuse 3 Disney TV Pix For Theatrical Screens In Foreign Countries

Hollywood, Nov. 16.

Walt Disney is combining his three "Davy Crockett" telefilms into a full-length feature for theatrical screening overseas, but not in the U. S. or Canada. (Three telepix, each running 48 minutes, are "Davy Crockett, Indian Fighter," "Davy Crockett Goes to Congress" and "Davy Crockett at the Alamo." The theatrical feature is still untitled.

Other telepix series which have been combined for theatrical release abroad include "Ramar of the Jungle," "Superman," and "Stories of the Century."

Europe to N.Y.

Carol Bruce
John Davis
Richard Burton
Bernard Delfont
Kurt Frings
Vic Hyde
Sir Arthur Jarratt
Gypsy Rose Lee
Ilya Lopert
Toby Roland
Isaac Stern
Max Thorpe
Spencer Tracy
Sheila Van Damm

N. Y. to L. A.

Maria Angelica
Gloria DeHaven
Bert Freed
Margaret Hayes
Russell Holman
Colette Marchand
Milburn McCarty
Milorad Miskovitch
Milton Pickman
Joe Schoenfeld
Jan Sterling
Tyrone Power
Paul Szilard
Robert Wise

L. A. to N. Y.

Tige Andrews
Jack Benny
Joe Corey
Michael Curti
Marcel Dalio
Pat Duggan
Don Fedderson
Nina Foch
John Forsythe
Mitze Gaynor
L. Wolfe Gilbert
Jack Gordean
Milton Grossman
Bob Hope
Morgan Hudgi
George Jessel
Van Johnson
Norman Krasna
Peter Lawford
Mary Livingston
Nat Lopkin
John Lupton
William Lyon
Irving Manheimer
John Montague
Edward Morey
Pat Nerney
Paul Newman
Jane Powell
Earl Revoir
Norton V. Ritchey
Arthur Rosen
George Sidney
Elizabeth Taylor
George Waggner

N. Y. to Europe

Milton Diamond
Jascha Heifetz
Joseph S. Hummel
Harry Kurnitz
George Minter
Jane Powell

FESTIVALS GOTTA KEEP WORD

1955 Festivals—And Conditions

Following is a list of the 12 international film festivals recognized for 1955 by the International Federation of Film Producers Assns.:

Venice—Aug. 29-Sept. 13 (competitive).
Cannes—May 3-20 (competitive).
Punta Del Este—Jan. 14-31 (competitive).
Argentina—November (competitive).
Berlin—June 24-July 5 (recognized subject to an amendment to one article of its regulations which appears to have some political significance).
San Sebastian—July 19-26 (color films only with a prize for the best tinter).
Locarno—July (can last only one week instead of two, proposed. Also can't overlap with Berlin).
Edinburgh—Aug. 21-Sept. 10—Cortina D'Ampezzo (Italy)—February.
Durban—Aug. 8-20 (No prizes. The Federation warns that recognition doesn't spell out a precedent for 1956).
Karachi (Pakistan)—December (Still tentative. However the Federation attaches a condition: In the event of a fest, the government must reduce the high import duties).
Dubrovnik (Yugoslavia)—September. (Special Federation conditions: There should be no ceiling on prices to be paid by th monopoly for films acquired by it; terms for pi shown can be freely negotiated; the festival can have no political implications whatever.)

Rolling In Portugal Come June; Pick Off-Broadway 'Bullfight', L.A. Attorney Spearheads Plan

The Portuguese government, acting through an American middleman, the American Production Group in Portugal, is in the process of completing deals for the coproduction of two theatrical features at Lisbon studios.

One of the projects involves the filmization of "Bullfight," the Leslie Stevens play which attracted attention during its off-Broadway run recently at the Theatre de Lys in Gr wich Village. The "Bullfight" package was assembled by MCA. It will be under the production auspices of tv director Sidney Lumet, who collaborated with Stevens on the screenplay and will also direct. Tentatively set for the principal roles are Farley Granger, Franchot Tone, Rita Gam (Lumet's wife), and Maria Riva. The film is scheduled to roll in Lisbon in June. No release arrangements have been made as yet.

The other film is "The Flight," which will be produced by Mid-City Pictures Corp., a company headed by former RKOite Edward Levin. Latter's film is set for March shooting. However, before embarking on the theatrical feature, Levin's group will film a 39-picture vidpix series based on the secret files of European police departments. The material was provided by Robert Musel, United Press correspondent in London.

Seeks Concessions

The American Production Group in Portugal is headed by Albert J. Amateau, a Los Angeles attorney and head of a Coast dubbing company. Amateau is on his way to Portugal to seek certain concessions from the government on the manner of recouping costs and splitting profits. Under the present arrangement, the government demands first money to repay the

(Continued on page 8)

Story Analysts in IA

Hollywood, Nov. 16.

Screen Story Analysts Local 854 is the latest member of IATSE. Charter was presented by Hollywood representative George Flaherty and International veepee Carl Cooper and accepted in behalf of the local by prexy Leroy Linick.

Business agent of SSA is Kay Lenard, the only screen writer in town holding a b.a. job in an IATSE local.

Mamoulian Sets Spanish 'Carmen'

Fresh version of the much-produced "Carmen" is being prepared for the screen by veteran director Rouben Mamoulian whose partner in the venture may be Robert Haggiag. Latter has a distribution organization in Italy and finances films from time to time. Project, according to present plans, would roll in Spain next Spring from a script by Mamoulian and Maxwell Anderson.

His upcoming filmusical, Mamoulian declared in New York this week, will be an English version of the Prosper Merimee story. Conveniently, the director observed, Haggiag holds the rights to the Georges Bizet music under the Berne Convention. Exteriors are to be lensed in and around Seville on the Spanish coast with interiors either in Rome or London.

No cast has been set for the film as yet nor has a distribution deal been discussed. Picture will be done in Technicolor and in widescreen but whether CinemaScope, VistaVision or some other process is undecided as yet. Also on the Mamoulian film-making slate is "The Barber of Seville" which would be made shortly after the completion of "Carmen."

Mamoulian said that he had been nurturing the "Carmen" idea since 1932 when he was with Paramount. "At that time," he reminisced, "Paramount had the rights but couldn't cast the title role and later dropped its option on the property. But in recent years there's been an enormous growth of interest in musicals and I feel today is a right time to branch out with such a venture."

O. W. Hungerford of Hollywood has been named manager of the Southwest Film Productions, Inc., in Houston by John Paul Goodwin, prez.

Denmark Balks Freeing 'Wind'

American film companies, dealing collectively under the Motion Picture Export Assn. banner, and Denmark have hit a snag in efforts to work out a new trade agreement. Basic differences concern Metro which wants the Danes to permit the licensing of "Gone With the Wind" without restriction. So far, the Scandinavian interests have nixed this, insisting that all American films be subject to a distribution rentals ceiling of 40%.

Adding to the problem is the attitude taken by other companies since M-G made its position known re "Wind." Now they each want two pix annually as freely negotiable items in Denmark.

MUST REMIT ON SPECIAL FILMS

Starting with 1956, the International Federation of Film Producers Assns. will authorize only a single competitive film festival giving out international prizes, the American distributors learned last week.

The decision (anticipated) was part of a general streamlining of the festival setup by the Federation's admi istrative council which met in Madrid, Spain.

Among other things, the council also ended the rivalry between the Venice and Cannes fests, stating that—as of 1956—only one of them could be a competitive (i.e., awarding) festival each year—the other being noncompetitive in that year.

In the western hemisphere, the council authorized two competitive events for 1955, one in Punta Del Este, Uruguay, Jan. 14 to 31, the other in Argentina in November. Both will be allowed to hand out the Grand Prix of South America. However, the Federation said it was greenlighting the Argentina fest only with the understanding that it actually was a 1956 competition "moved forward into 1955 for reasons of climate and convenience."

Thus, the Argentines will hand out the Grand Prix of South America for 1956. The Uruguayans have been informed that their festival won't be recognized in 1956. There is a fine distinction being made between international prizes, such as are awarded at Cannes and Venice,

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FILMAKERS SEEKS TOA COIN TO MAKE 12 PIX

Hollywood, Nov. 16.

Filmakers Releasing Organization, through its president, Irving H. Levin, has offered to produce 12 features a year with co-financing by TOA. Levin has asked E. D. Martin, TOA chief, for an early meeting to discuss the proposition.

Currently Filmakers is preparing "Crashout" and "Mad at the World" for release and has a production program of seven features in 1955. This will be raised to 12, Levin says, if TOA confirms the co-financing deal.

John Collier Yarns With Mixed Anglo-Yank Stars

Hollywood, Nov. 16.

Short story writer John Collier and director Henry Cornelius are forming their own indie to make "Weird Tales," based on three Collier yarns. Will shoot in London next spring in Technicolor, with all-star cast.

Each yarn, "Mary," "Evening Primrose" and "Bottle Party," will have both an American and British star. Alec Guinness is the only name set thus far.

Collier, who just finished the screenplay for "I Am Camera," will do the adaption of his short stories. Rank will distrib in Europe, but United States release is not set yet.

Davis Gives Figures on How Brit. Pix Fail to Get Fair Return Out Of U.S.; Only 'Shoes' Measured Up

By HAROLD MYERS

London, Nov. 16.

Facts and figures to substantiate J. Arthur Rank's contention that British pix were not getting a fair return from the American market were given to VARIETY by John Davis, deputy chairman and managing director of the organization, prior to his departure for N. Y. and Hollywood tomorrow (Wed.).

Davis' present mission to America is not connected with their eventual plan to acquire a chain of key theatres in the U. S. That will probably have to wait until th pound is freed, and full convertibility of sterling is permitted by the British Treasury. The Rank No. 2 executive is going over primarily on a routine survey to check latest reaction to British films and, while on the Coast, to huddle with Herbert J. Yates on their recent deal for a number of Rank films to be released through Republic.

Amplifying his chief's recent statement in connection with acquisition of theatres, Davis averred Rank was not intending to become operators of a major U. S. theatr circuit. Indeed, fewer than 70 theatres would be required. Rank wanted these key theatres to convince the average American exhibitor that U. S. audiences would pay to see British films.

May Not Form Theatre Chain

"It may be," said Davis, "that this may not eventually be necessary. There are some signs of change of heart. Only a few days ago Alfred Starr, a former president, urged American exhibitors at the Theatre Owners of America convenion in Chicago to screen more British films. And earlier this summer, Leonard H. Golden-

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Enough of This

Los Angeles, Nov. 16.

Attorneys for Samuel Goldwyn and Mary Pickford, joint owners of the Samuel Goldwyn studios, were ordered to appear tomorrow (Wed.) in Superior Court where Judge Paul Nourse will set a date for the sale of the property.

For five years both parties have been arguing about which partner owns what at the studio. Miss Pickford owns 41/80ths of the lot and Goldwyn 39/80ths.

Cinerama Readies Short-Run Units

Stanley Warner readying a mobile Cinerama unit which it hopes will be ready to tour the country this spring. This unit will play cities which cannot support the permanent installation, that require runs of a year or more. As an example, it's pointed out, that the traveling Cinerama could be set up in a city such as Birmingham for 10 or 12 weeks.

Cinerama Inc., the equipment manufacturing and installation firm, is now working on the engineering details. The temporary installation would be set up in large auditoriums, armories, or even possibly tents.

Meanwhile, SW is moving ahead with preparations to install permanent Cinerama outlets in Montreal and Buffalo. The Canadian date is set for Dec. 27 and Buffalo is scheduled for shortly thereafter.

According to S. H. Fabian, SW prexy, the company hopes to open a total of 24 pemanent Cinerama outlets. This is the limit allowed by the Dept. of Justice since SW is subject to consent decree regulations. However, this does not prevent SW sub-licensing other companies in the U. S. The Montreal and Buffalo additions will give SW a total of 15 Cinerama situations in the U. S. and Canada. The com-

(Continued on page 24)

MOSS HART'S 3 FOR COLUMBIA PICTURES

Moss Hart has been signed to script three pictures for Columbia, Harry Cohn, Col president, disclosed in N. Y. yesterday (Tues.). First is to be "The Eddy Duchin Story," biopic on the late pianist-orch leader. Jerry Wald will produce and George Sidney, on his first loanout from Metro, will direct. Other two properties haven't been set yet.

Both Cohn and Hart will leave Gotham for the Coast within the next few days.

Lively Indie Bids For 'Young Lovers'

Arrival in N.Y. today (Wed.) of John Davis, managing director of the J. Arthur Rank Organization, is expected to determine award of Rank's "Young Lovers" for which there's been spirited bidding among the indies.

Film, which has been passed up by both Universal and United Artists, is considered a good b.o. property by the indies, with more than $50,000 already offered for the feature. Among those in the running are Walter Reade, Fred Schwartz and the Edward Kingsley-Arthur Mayer combination.

That's the second pic to rate fancy offers. Rank's newest Guinness starrer, "To Paris With Love," which is still lensing, reportedly has been acquired by Reade for a cumulative guarantee of around $400,000. Trade considers this an extremely generous offer.

Unusual aspects of "Young Lovers is that it has political implications apart from being a love story. It's not known whether it was this factor that prompted U and UA to pass it up.

High price brought by the new Guinness pic, which Reade bought sight-unseen, is seen reflecting the belief that the Guinness name packs an increasingly potent b.o. punch. Guinness' latest, "Father Brown," had mixed reveiws, but is holding up very well. His "The Captain's Paradise" has netted UA a $900,000 domestic take to date.

Davis is expected to go to the Coast for huddles with Alfred E. Daff, U exec v.p. He may discuss a possible coproduction deal with Republic. Davis-Daff talks are seen paving the way for a lessening of the tension between the Rank and Universal outfits. Davis has been consistently unhappy with the performance of British features in the U.S. Position of U is that it's doing the best possible job with the Rank films.

Tamper With Spontaneity—Us!

Let it never be said that the 20th-Fox p.r. boys aren't delivering the goods—even if it means rewriting history.

Sunday's (14) papers carried an AP story from Stockholm, telling of the discovery of 127 letters written to Napoleon by his Empress, Marie Louise, in 1813 and 1814 when his Empire disintegrated. The epistles had been brought to Sweden by Empress Desiree who—it so happens (or does it?)—is also the subject of 20th's latest, "Desiree," which opens at the Roxy today (Wed.).

Declining credit, the 20th pluggers do point with pride to some other remarkable coincidences. There were those news stories about black spiders being found, just as "Black Widow" preemed at the Roxy. Then there was the fox who led police a merry chase in the Bronx, just in time to accommodate the opening of "Prince of Foxes." And when "The Day the Earth Stood Still" was about to bow, the papers had scary reports about flying saucers being sighted near N. Y.

The classic "coincidence," of course, was the discovery of Cheops tomb just as 20th was readying "The Egyptian" for release. Just how he managed the timing of that one is Charlie Einfeld's deep, dark secret.

Desiree
(C'SCOPE-COLOR)

Lavishly mounted costumer with Marlon Brando's Napoleon as the center attraction. A plenty strong b.o. property.

Twentieth Century-Fox release of Julian Blaustein production. Stars Marlon Brando, Jean Simmons, Merle Oberon and Michael Rennie; features Cameron Mitchell, Elizabeth Sellars, Charlotte Austin, Cathleen Nesbitt, Evelyn Varden, Isobel Elsom, John Hoyt, Alan Napier, Nicolas Koster, Richard Deacon, Edith Evanson, Carolyn Jones, Sam Gilman, Larry Carine, Judy Lester, Richard Van Cleempput, Florence Dublin, Louis Borell, Peter Bourne, Dorothy Neumann, David Leonard, Siw Paulsson, Lester Matthews, Gene Roth, Colin Kenny, Peter Reynolds, Leonard George, Richard Garrick, Violet Rensing, A. Cameron Grant. Directed by Henry Koster. Screenplay, Daniel Taradash from the Annemarie Selinko novel; camera (color), Milton Krasner; editor, William Reynolds; art direction, Lyle Wheeler and Leland Fuller; music, Alex North; choreography, Stephen Papich. Previewed in N.Y., Nov. 8, '54. Running time, 110 MINS.

Napoleon	Marlon Brando
Desiree	Jean Simmons
Josephine	Merle Oberon
Bernadotte	Michael Rennie
Joseph Bonaparte	Cameron Mitchell
Julie	Elizabeth Sellars
Paulette	Charlotte Austin
Mme. Bonaparte	Cathleen Nesbitt
Marie	Evelyn Varden
Mme. Clary	Isobel Elsom
Talleyrand	John Hoyt
Despreaux	Alan Napier
Oseat	Nicolas Koster
Etienne	Richard Deacon
Queen Hedwig	Edith Evanson
Mme. Tallien	Carolyn Jones
Poupard	Sam Gilman
Louis Bonaparte	Larry Craine
Caroline Bonaparte	Judy Lester
Lucien Bonapart	Richard Van Cleempput
Elisa Bonaparte	Florence Dublin
Baron Mormer	Louis Borell
Count Brahe	Peter Bourne
Queen Sofia	Dorothy Neumann
Barras	David Leonard
Princess Sofia	Siw Paulsson
Caulaincourt	Lester Matthews
Von Essen	Gene Roth
General Becker	Colin Kenny
Jerome	Peter Reynolds
Pope Pius VII	Leonard George
Count Reynaud	Richard Garrick
Marie Louise	Violet Rensing
Montel	Cameron Grant

(*Aspect ratio*: 2.55-1)

There a theory in Hollywood that nothing bogs down a historical film as easily as the facts of history. It is a maxim which 20th-Fox must have had very much in mind when it CinemaScoped Annemarie Selinko's bestselling novel, "Desiree."

The "Desiree" which Julian Blaustei has produced in handsome and elaborate fashion is easily one of the best and most potent costumers to come along in this widescreen age. It is well staged, in part exceedingly well acted and on the whole faithful—in spirit at least—to the Desiree of the book who recorded in her diary the rise and fall of Napoleon and her own ascendancy from commoner to Queen of Sweden.

Unlike the book, however, the film concentrates more on people than it does on history; and while this may disappoint some, it's probably just as well from the pic's point of view. "Desiree" is dominated primarily by two things: The acting of Marlon Brando in the part of Napoleon, which rates as a masterful exhibition of thesping, and the elaborate settings and costumes which provide the film with unique grandeur and elegance.

It's very much to the credit of director Henry Koster that "Desiree," which is primarily a conversation piece, doesn't become too slow. On the contrary, in addition to packing a considerable emotional wallop in many of its scenes, the picture also inherits from the novel some of the very funny lines and situations, such as the one when Napoleon—desirous of ending the bickering between his sisters—decides to make them all princesses.

It'll matter little to the average patron whether or not the story as presented here has any historical truth to it. "Desiree" on the screen rings true and, considering the opulence of its settings and the romantic aspects of the story, the film is loaded with b.o. merits that should pay off very handsomely.

It tells the story of Desiree, daughter of a Marseilles silk merchant, who meets an impoverished general; Napoleon Bonaparte. They plan to marry. But Napoleon goes to Paris and there meets and weds the rich and influential Josephine. Desiree marries Bernadotte, one of France's most successful generals, who later splits with the Emperor and becomes regent—and finally king—of Sweden. Throughout, the paths of Desiree and Napoleon continue to cross, and the impression is given that, almost to the last, when Napoleon surrenders his sword to her and resigns himself to his last banishment, the attraction of these two people to oneanother continues. (Same general situation was used by a French film starring Sacha Guitry.)

As Napoleon, Brando draws a portrait of a man so sure of the righteousness of his cause that no sacrifice is too great in accomplishing his ends. His Napoleon is arrogant, schemeing and temperamental, and yet oddly human in his failings. Consistently underplaying the part, with only his voice betraying the tension and the intensity of his being, Brando gives every scene his personal imprint.

Jean Simmons as Desiree is lovely, innocent and naive, as prescribed. It is easy to understand men's attraction to her, and yet she doesn't emerge as a very clear character on the screen. At the end, after a very considerable range of experience, her Desiree is as wide-eyed and as unsophisticated as at the start. Nowhere does she indicate that she has matured and taken on new stature. It is a shortcoming in characterization for which both the actress and Koster must share the blame.

As Bernadotte, Miss Simmons' husband, Michael Rennie delivers a sock portrayal that should get him attention. It is a sympathetic role, and he fits it perfectly. Film doesn't bother to tell much about Bernadotte who, in his own way, was as extraordinary as Napoleon himself. (This was clearer i the French film aforesaid.)

As Josephine, Merle Oberon handled a difficult assignment in less than satisfactory fashion. Somewhat handicapped by the script, which doesn't give the character much leeway, she emerges as a puzzling personality and with a tendency to overact.

In supporting roles, Cameron Mitchell does well as Joseph Bonaparte. Elizabeth Sellars as Julie handles herself very well. Evelyn Varden plays the old servant, Marie, with conviction. Richard Deacon as Desiree's pompous brother is fine.

Daniel Taradash fashioned the screenplay which gives the cameras every chance to roam through extravagantly furnished rooms and other eye-filling settings. Color by De Luxe is rich and satisfying although, in the print viewed by this reviewer, it was oddly uneven. Milton Krasner's camera handling is expert in every respect.

Koster's direction is a distinct credit to the film. It is full of imaginative touches pointing up emotional qualities which should make "Desiree" particularly appealing to women. Add to this the lure of many magnificent gowns and handsome uniforms. The climax, fantastic as it is, is staged with classic simplicity and telling effect, revealing the loneliness of Napoleon, defeated and rejected by his own people. Thrown in here is an observation about his wanting the "United States of Europe," a somewhat naive view of this ruthless man's endeavours.

The scene symbolizing Napoleon's defeat in Russia is handled with a maximum of good sense and craftsmanship. Other parts, such as the coronation, with Napoleon crowning himself; the bit where he forces his wife to renounce their marriage, and the nocturnal waltz scene between Napoleon and Desiree are handled for strong dramatic impact. "Song from Desiree," echoes through the film but isn't sung. William Reynolds' editing is without a flaw.

Nothing has been spared by producer Blaustein to make this a truly "big" film. *Hift.*

So This Is Paris
(SONGS—COLOR)

Light musical about three gobs in Paris. Shapes up for lively b.o.

Universal release of Albert J. Cohen production. Stars Tony Curtis, Gloria de Haven, Gene Nelson, Corinne Calvet, Paul Gilbert; features Mara Corday, Allison Hayes, Christiane Martel, Myrna Hansen, Roger Etienne, Ann Codee, Arthur Gould-Porter, Regina Dembeck, MichelleDucasse, Maithe Iragui, Lucien Plauzoles, Numa Lapeyre, Lizette Guy. Directed by Richard Quine. Screenplay, Charles Hoffman; from a story by Ray Buffum; camera (TC), Maury Gertsman; editor, Virgil Vogel; choreography, Gene Nelson and Lee Scott; songs by Pony Sherrell & Phil Moody. Previewed in N.Y., Nov. 12, '54. Running time, 96 MINS.

Joe Maxwell	Tony Curtis
Colette d'Avril (Janie Mitchell)	Gloria de Haven
Al Howard	Gene Nelson
Suzanne Sorel	Corinne Calvet
"Davey" Jones	Paul Gilbert
Yvonne	Mara Corday
Carmen	Allison Hayes
Christiane	Christiane Martel
Ingrid	Myrna Hansen
Pierre Deshons	Roger Etienne
Grandmere Mari	Ann Codee
Albert	Arthur Gould-Porter
Miss Photo Flash	Regina Dombeck
Simone	Michelle Ducasse
Cecile	Maithe Iragui
Eugene	Eugene Plauzoles
Charlot	Numa Lapeyre
Jeannine	Lizette Guy

(*Aspect ratio*: 1.85-1)

It's been one of the oddities of recent years that Universal, which rose to the top on escapist film fare, hasn't gone in for musicals. In "So This is Paris" the studio makes up for lost time. It's a gay, colorful, ambitiously projected production that's long on craftsmanship if somewhat short on imagination.

On the surface, everything that's needed for a musical b.o. click is at hand. The sets are pleasant, the performances fine and the script has some very funny lines. But neither the story nor the routines have that touch of magic that would distinguish "Paris" from innumerable other pix laid out along similar lines in the past. At a time when millions are tuning in on the tv "spectaculars," that extra ingredient of invention and cleverness is almost "must" in this type films.

All of which doesn't mean that "So This Is Paris" doesn't have considerable entertainment merits. First of all, this is the first picture in which Tony Curtis deviates from his action-film roles and proves himself a very versatile fellow. He has some ways to go as a song-and-dance man, but his performance here is completely satisfactory and he should add a considerable number of friends to his already large fan following. He's obviously having a fine time in the film, and his audience will appreciate him.

Charles Hoffman's screenplay carries out a simple idea. Three sailors—Curtis, Gene Nelson and Paul Gilbert—spend their leave in Paris. They meet up with three very different gals, one of them an American singer (played by Gloria de Haven). They stage a benefit for a couple of orphans and, having formed various romantic attachments, return to their ship.

Nelson is a hoofer of considerable talent and is given a chance for a couple of fine solos. Comedian Paul Gilbert carries off his assignment in fine style and garners plenty of laughs. Miss de Haven is pretty but tends to become overly-precious in both her dialog and her songs. Nevertheless, her numbers are carried off very well and she's a definite asset to the show.

In the smaller parts, Corinne Calvet as a man-crazy French heiress manages to exhibit her shapely figure in an erratic part; Mara Corday, Allison Hayes, Christiane Martel and Myrna Hansen are beauties fresh out of the U talent stable, and they all look properly glamorous. Ann Codee as the grandmother is good, and the kids in the film are quite charming.

There are 10 songs in "So This Is Paris," nine of them originals written by Pony Sherrell and Phil Moody. Hottest production number is staged to the tune of "I Can't Give You Anything But Love Baby," by Jimmy McHugh and Dorothy Fields. This is where Miss de Haven does her best work. The scene is a dazzler. Some of the Sherrell-Moody tunes, such as "Tne Two Of Us" and "If You Were There" are catchy. Their novelty, "Three Bon Vivants" has appeal and is done with much gusto by Curtis, Nelson and Gilbert. "So This Is Paris" theme song also sticks to the ear.

Richard Quine's direction keeps things moving and interlaces song, dance and romance into smooth continuity. Technicolor is up to usual high standards. "So this Is Paris" may not be a critics' picture, but it shapes up as an eye-full for the general audience. *Hift.*

Cattle Queen of Montana
(COLOR)

Barbara Stanwyck and Ronald Reagan in program western.

RKO release of Benedict Bogeaus production. Stars Barbara Stanwyck and Ronald Reagan. Features Gene Evens and Lance Fuller. Directed by Allan Dwan. Screenplay, Howard Estabrook and Robert Blees from an original story by Thomas Blackburn; camera (Technicolor), John Alton; editor, Carl Lodato; musical supervision, Louis Forbes. Previewed in N.Y., Nov. 15, '54. Running time, 88 MINS.

Sierra Nevada Jones	Barbara Stanwyck
Farrell	Ronald Reagan
McCord	Gene Evans
Colorados	Lance Fuller
Natchakoa	Anthony Caruso
Yost	Jack Elam
Starfire	Yvette Dugay
Pop Jones	Morris Ankrum
Nat	Chubby Johnson
Hank	Myron Healey
Powhani	Rod Redwing

There are cowboys and Indians in "Cattle Queen of Montana"; good and bad whites, peaceful and renegade Indians, and colorful Technicolor scenery, but all these ingredients fail to make the Benedict Bogeaus production anything more than a listless and ordinary western. The names of Barbara Stanwyck and Ronald Reagan, however, should provide marquee appeal.

The Howard Estabrook and Robert Blees screenplay is short on imagination and long on cliche, and what takes place on screen appears all to familiar. In the picture's favor (but this seems to be a trend lately in Indian territory stories) is an attempt to depict the problems of the Redmen in fighting the encroachment of their land by the white settlers. The Indians are not all evil, scalp-hunting devils. There are some chiefs who fervently work for peaceful coexistence, but are frustrated by a renegade element aroused by white man's "fire water" and rifles.

Miss Stanwyck is the "Cattle Queen" of the story, a gun-totin' hard-ridin' gal determined to establish a Montana ranch stake after her father is killed by the renegades. Reagan is an undercover Army man charged with the duty of ferreting out the element inciting the Indians. Lance Fuller is the university-educated Indian chief who wants to bring peace to his tribe while Anthony Caruso is the leader of the rebel Indians. Gene Evans is the villainous rancher in cohorts with the renegades.

The performances are professionally competent, but the roles are not designed to bring out any outstanding thesping. Allan Dwan's direction is slow moving, and even the action sequences fail to bring out the necessary excitement. The technical aspects are fine. *Holl.*

The Outlaw's Daughter
(COLOR)

Above-average modestly-budgeted oater; good supporter and a natural for the nabes.

Hollywood, Nov. 16.

20th-Fox release of Alpee Pictures Corporation (Wesley Barry) production. Stars Bill Williams, Kelly Ryan, Jim Davis; features George Cleveland, Elisha Cook, Guinn (Big Boy) Williams, Sara Hayden, Nelson Leigh, George Barrows. Directed by Wesley Barry. Screenplay, Sam Roeca; camera (Color Corp. of America), Gordon Avil; editor, Ace Herman; music, Raoul Kraushaar. Reviewed Nov. 3, '54. Running time, 74 MINS.

Jess	Bill Williams
Dan	Jim Davis
Kate	Kelly Ryan
Tulsa	Elisha Cook
Lem	George Cleveland
Moose	ig Boy) Williams
Dalton	Nelson Leigh
Mrs. Merril	Sara Hayden
Rock	George Barrows
Duke (Bartender)	Zon Murray
Mexican Dancer	Zabuda
Bank Manager	ick Powers
Eastern Girl	Regina Gleason
Doctor	Sam Flint
Stunt	Stader, Danny Fisher
Rider	Eugene Anderson Jr.

This modestly budgeted tale of the Old West stands quite a few notches above average for the course. With an interest-holding story-line, good performances, direction and production, "The Outlaw's Daughter" is a natural for supporting-bill booking anywhere and good enough, even, to top a bill in most nabes.

Indie produced under the Alpee Pictures Corporation banner by Wesley Barry, with Edward L. Alperson, Jr., as associate, "Daughter" was purchased several weeks ago by 20th-Fox for release. With Kelly Ryan in title role, that of outlaw James Dalton's daughter, yarn spots Bill Williams as the robber-killer, Jim Davis as the marshal. When old man Dalton is murdered by Williams, Miss Ryan moves to another town to start a new life. There she meets Davis, who promptly falls for her.

Thinking it was he who murdered her father, she spurns him and becomes interested in Williams. When Davis learns Williams' true identity and starts to arrest him, Miss Ryan helps him escape—and goes with him. She's soon an active member of the small outlaw band. Davis and posse are out after 'em, and eventually dispose of all but Miss Ryan. By this time she's discovered Williams killed her father and that a life of crime has lost its attraction. Davis offers to let her go, but she heads back to town with him for a jail stretch. That's at least a plot switch in sagebrush sagas.

Williams and Davis are authoritative and convincing, and Miss Ryan, a pert newcomer of note, shows thespic promise. She's better known, incidentally, as Sheila Connelly—now Mrs. Guy Madison. Supporting roles are well acted, with Elisha Cook particularly good as a member of Williams' band.

Producer-director Wesley Barry has a fine credit in "Daughter," production values belie the budget, and his direction neatly packages the ingredients. Technical contributions, especially Gordon Avil's Color Corp. of America camera work, are good. *Neal.*

Karamoja
(DOCUMENTARY—COLOR)

Raw film fare, not for the squeamish; be exploited for good b.o.

Hollywood, Nov. 11.

Hallmark release of Matt Freed production. Conceived and planned by Dr. and Mrs. William B. Treutle; camera (Eastman Color), Dr. William B. Treutle; editor, George McGuire; music, Ernest Gold. Reviewed Nov. 10, '54. Running time, 60 MINS.

(*Aspect ratio*: 1.33-1)

"Karamoja" is being presented through Hallmark Productions by Kroger Babb, "America's fearless showman," as he calls himself. It could well be, if this documentary of the world's "last lost tribe" is any criterion. Pic's a natural for those who like their film fare raw, and, as an exploitation attraction, should ring up hefty returns if backed by a shocker-type ad campaign.

Film was lensed by Dr. William B. Treutle who, with his bride, went into the Belgian Congo to search for and find Karamoja (Land of Lost People). He's captured well on celluloid rites and customs of this tribe of savages who live today no differently than their forefathers 6,000 years ago.

Scenes to make the squeamish squirm are many. Among them: children's teeth being knocked out by stones; holes being punched through the lower lip, with lip plugs then inserted; the dismembering of a calf, with the natives drinking its blood; the carving of insignia on the human bodies, a calf shot at close range in the neck with an arrow, and the blood streaming into a bowl held by a Karamojan. And throughout it all, the natives wearing little mor than the wind—as the ads proclaim.

Photography is crude, but so ar the subjects. The adequate musical score is by Ernest Gold, and credited as producer is Matt Freed. *Neal.*

Half-Way to Hell
(DOCUMENTARY)

Interest-holding compilation of footage preaching anti-totalitarianism.

Hollywood, Nov. 11.

Hallmark release of Mabel Walker Willebrandt production. Coordinated by Al Rogell. Directed by Robert Snyder. Story and narration by Quentin Reynolds, originated and compiled by George Rony; musical supervision, Gene Forrell; music composed and directed by Arthur Honegger, Tibor Harsanyi and Arthur Hoerrer, in association with the concert orchestra of the Paris Conservatory of Music. Reviewed Nov. 10, '54. Running time, 62 MINS.

(*Aspect ratio*: 1.33-1)

Here is a powerful screen preachment against totalitarianism, a graphic documentary of the deadly parallel between Hitler's Naziism, Mussolini's Fascism and Stalin's Communism. A shocker, not for the squeamish, "Half-Way To Hell" should satisfy those who like such film fare rough.

Picture, being paired on double bills with Hallmark's "Karamoja," is a compilation of newsreel footage, German films and films "smuggled" from behind the Iron Curtain. Footage is most interesting and neatly tied together.

Technical credits are good, and majority of the footage surprisingly clear. Quentin Reynolds' narration of his own story-line keeps the interest high and the emotions aroused. *Neal.*

Mourez . . . Nous Ferons Le Reste
(Die . . . We'll Do the Rest)
FRENCH—COLOR)

Paris, Nov. 9.

Discina release of SNDC production. Stars Roger Nicolas. Directed by Christian Stengel. Screenplay, Stengel; adaptation, Jacques Emmanuel, Eddie Petrosian, Stengel; camera (Eastmancolor), Lucien Joulin; editor, J. Marel. At Triomphe, Paris. Running time, 100 MINS.

Ulysse	Roger Nicolas
Francoise	Magali Noel
Priest	Armontel
Mathin	Noel Roquevert
Mayor	Rene
Chatalaine	Suzet Mais
Notary	ques Emmanuel
Georges	Georges Rollin

This gimmick pic is mainly reviewed because it rings in Gallic attitudes towards the U.S. in a lame attempt at a comedy. Banal carryings-on, lagging pacing and general obviousness of situations make this of little possibility for the American market. Its chances here are also slim except for provincial spotting. Idea of having a special American week in a small French town to attract tourists is reminiscent of a Spanish pic, "Welcome, Mr. Marshall," where it was done with taste and talent. This is too ordinary to put over an essentially engaging idea.

A Paris pitchman decides to go to the U.S. and return to his village to sell his ancestral cottage, driving the Cadillac of a chauffeur friend. He is mistaken for American millionaire and town sharpies try to profit from this by making the house a shrine of a family which made its mark in the New World. He stays on and becomes enamoured of a local, pure and fiery orphan. He introduces the idea of an American week to get visitors. When this goes big, he hits on the idea of a Forest Lawn-type cemetery. Though he is found out, the cemetery idea grows, and the town becomes rich with people demanding plots.

Director-writer Christian Stengel was obviously under a limited budget since this pic seems strained in production value, and sports an unneeded color coating. Roger Nicolas, a good low comic, is made to play this practically straight and support is only adequate with Noel Roquevert, a centenarian who refuses to die for the cause, the only hep actor in the film. Lensing is uneven as is editing which is not helped by the so-so direction. *Mosk.*

NIPPONESE FILMS' BIG NIP-UP

About Imports, Who Can Tell?

This Year's Best Bets Defied Prophets—'Hulot' (French) and 'Happiness' (Swedish) Standout

Foreign film biz in the U. S., always a hit-or-miss-proposition, this year has taken on even more puzzling aspects.

Out of generally mediocre field, two dark horse foreign linguaelers are emerging as the best bets of 1954: The French "Mr. Hulot's Holiday" and the Swedish "One Summer of Happiness." Neither had outstanding critical reception, and "Happiness' hasn't even had a N. Y. preem.

"Hulot," starring the French comic Tati, is a surprise winner if ever there was one. When it was first shown around, no one would touch it. Foreign comedies, with the exception of the British, haven't been b.o. in the U. S. and the "Hulot" type of slapstick in particular seemed a poor bet. It now looks as if the film should be good for distrib take of around $250,000.

"One Summer of Happiness," handled by Times Films, had troubles with the N. Y. censor at the start—it's now been passed—and opened out-of-town in what, not so long ago, would have been considered a cardinal violation of the rule book. It's had a wide playoff, including many circuit bookings, according to William

(Continued on page 28)

STUDIO WANTS $4,000 OF ACTRESS' WAGES

Los Angeles, Nov. 16.

Columbia Pictures filed an attachment proceeding for $4,000 against Evelyn Keyes, claiming that amount is due under terms of a contract signed in 1950.

Plaintiff claims that under the exclusive pact Miss Keyes was to pay the studio 25% of her earnings if she worked on any other lot. Complaint adds that she collected $16,000 from Bon-Air Pictures, Inc., in 1951 and refused to pay $4,000.

Judge Won't Dismiss Drive-In Renege Case

A N. J. judge last week refused to grant a defendants' motion to dismiss in a suit brought by Walter Reade Jr. against Eastern Drive-In Theatres and William A. Scully, Monroe E. Stei and James J. Thompson and their wives.

The defendants had cited the "statute of frauds" in arguing for dismissal of the action. Ordering trial, Judge John Drewen observed he could not allow the statute to be used to cover up a possible fraud.

The Reade complaint stated that Scully, Stein and Thompson had promised to sell him six N. J. drive-ins and that, following some written commitments, they had reneged on the deal. Furthermore, he charged, promise of the deal had been used to get him to grant certain concessions to the defendants.

The judge said he had studied the pleadings, affidavits and briefs and that the controversy didn't end with the application of the statute of frauds which requires the contract to be put on paper. "There are allegations of fraudulent inducement in the reply which, if true, and were the court to do no more about them than the defendants would have it do, would show that the statute of frauds has here been made the means of defendants' acquiring wrongful and potent advantage," he stated.

Republic Starting 5

Hollywood, Nov. 16.

Production activity will be resumed on the Republic lot the day after Thanksgiving with a program of five features set to start. At present the company's only picture in action is "Magic Fire" in Germany.

Oppose Compulsion

Hollywood, Nov. 16.

Members of the Screen Extras Guild have been asked by its executive board to vote against compulsory attendance at Guild meetings. A special committee recently recommended fines for absentees.

"Experience with such penalties in other unions," the board said, "shows that many members recent such compulsion. We do not believe that fining members for non-attendance at meetings is in keeping with the democratic principles on which the Guild was founded."

'Definition' Ideal Keeps Up Tests Of New Methods

Nobody is willing to lay any bets on this, but the industry's technical brains are convinced that the next technological step forward in the film industry will be the adoption of wide-gauge negative for all or most of the top pix.

At the same time, they're convinced that CinemaScope is here to stay, mostly because it is still a good deal cheaper than any process involving wide area film. It does not, however, provide the same sharpness and definition.

The experts who have seen print samples of the Todd-AO system with its 65m film are impressed with the clarity and the great sharpness of the "Oklahoma" images. Latter compare with the definition of Paramount's VistaVision system which uses regular 35m film but exposes a negative area two and a half times the normal frame size.

Many of the studios are experimenting with either wide-gauge film or else with systems pointing in the direction of VistaVision. Latter either reduces the wide image into a standard 35m frame or else can be projected horizontally from the expanded frame. 20th-Fox has acknowledged it is working with an improvement on the old Grandeur wide-guage system. Metro also is working with wide-gauge film.

Question is being asked what Todd-AO, for one, will do to Cinerama which requires three synchronized projectors to give the full image. Those who have seen samples of the Todd-AOed "Oklahoma" say it's as good as Cinerama and, with the proper optical adjustments, could also be presented on a curved screen. Advantage, of course, is two-fold: 1. It requires only a single projector. 2. Standard prints in any dimension can be reduced from the original negative without any difficulties.

Observers see every indication that, with the emergence of the wide-gauge systems, a new type of roadshow biz will emerge, accenting size as well as content. They say this makes sense since only a comparatively limited number of houses are capable of installing screens wide enough to make this aspect still a special attraction.

Technical experts at the film companies feel that the period of industry advancement at the optical technological levels is far from over. Wide-area negative processes still require a good deal of improvement and so do contingent area of color, sound and projection. A "continuous" projector, pulling down the film at a steady rate rather than with a frame-by-frame movement, is being experimented with. And new lenses are in the offing.

PRESS, ART O.O. AMAZES YANKS

Yankee film execs are shaking their heads in wonder at the way the Japanese picture industry has projected itself into prominence within a relatively short time. Although the Nippon state has had very few features to warrant playing time in U. S. theatres, the Japs have copped wide attention on the press and public relations front. Their ultimate aim, of course, is to slant at least a small part of future production for worldwide marketing; the present promotional buildup is figured to pay off via making the western world more conscious of, and receptive to, the product turnout in general.

First reactions to "art" films from Tokyo were favorable a year back. Then during the past summer Japanese features, and three Japanese femme stars, very nearly stole the whole show at the Venice Film Festival at the Lido in Italy. Eyebrows went up.

Two weeks ago, Time mag did a piece in its business columns on Jap picture-making. Current issue of Life does the subject up big with a six-page report, four of the pages in color. Life's coverage centers on three films produced by Masaichi Nagata, head of Daiei Studios, Tokyo. These are "Ugetsu," which recently opened in N. Y., and "Hell's Gate" and "Golden Demon."

Life sees significance in the Jap product to the extent that it will have "a profound effect on the technique of Hollywood producers, who will find much to learn and to follow in the Japanese films' unsurpassed use of color and their clear, delicately composed pictorial images."

In the past few months a number of Jap industry reps, including Nagata and execs linked with Shochiku Co., which is the largest pic enterprise in Japan, have been in the U. S. studying Hollywood techniques. They're on the prowl for clues on how to broaden the appeal of their pix without actually aping Hollywood's filmmakers.

Japan is drawing closer in other respects. While on a recent Far East swing, Arthur B. Krim, president of United Artists, and Arnold Picker, that company's foreign department v.p., set up machinery for coproduction deals involving Nippon interests and American indie producers. As a followup, Anatole Litvak is now set to make a film on location in the Far East. This is to be part of a new arrangement which Litvak has with UA, under which he's to make three pix in all for distribution by that company. He'll start on the trio after finishing "The Deep Blue Sea," for 20th-Fox.

In a second tieup, invloving Japanese government cooperation, Columbia producer Fred Kohlmar, writer-director Richard Murphy and cameraman Burnett Guffey wing over the Pacific the first week of December to begin shooting of "The Gentle Wolfhound." Lensing will be in and around Osaka.

The story, based on a New Yorker article by E. J. Kahn Jr., concerns a Yank army sergeant who at first hates the Japanese and later has a change of heart, begins to take care of orphaned children and marries a Jap girl.

Steinberg Cops a Ph.D.

It's Dr. Charles S. Steinberg now, making the Warner Bros. assistant eastern publicity director probably the only film publicist to carry the imposing title. Steinberg nabbed a Ph.D. degree this week at NYU, winning his doctor of philosophy card for a study of communications media.

Steinberg's also a Phi Beta Kappa and Summa Cum Laude graduate. Before becoming a picture ballyhooligan some 10 years ago, he taught English at secondary schools and colleges.

Monaco Sets Deal for Italian Release of French Product; Previously Reported and Denied

Fun Sans Films

Los Angeles, Nov. 16.

Film theatres in this town didn't get any fun out of the front page box titled "Week-End Fund Guide" in Saturday's (L.A.) Mirror. It listed night clubs, television and other sources of fun but entirely overlooked its most important amusement advertiser —motion pictures.

Film house operators demanding future recognition.

Possibility of a truly international releasing outfit, handling pix from three or four nations, was envisioned by observers in N.Y. this week following disclosure in Rome by Eitel Monaco, Italo industry head, that Italian Films Export would in the future accept French as well as Italian films for release.

Monaco statement, which followed a Paris powwow with Jacques Flaud, head of the Centre National de Cinematographie, took foreign film circles in N.Y. by surprise. IFE execs said they were completely unaware that such a move had been planned.

(In Paris, both Flaud and Lourau were noncommital re the Monaco disclosure. In Rome it was confirmed that IFE bylaws had been changed to allow the distribution of French pix. IFE topper Renato Gaulin due in the U. S. next week, presumably to set details.)

John G. McCarthy, the U.S. rep for George Lourau, the leading French producer, indicated that he had had no word at all from his Paris office re the IFE integration. Some months back, consideration was given to an IFE release of some of the Lourau pix, specifically "Wages of Fear." However, it's understood the proposition was eventually nixed by Lourau.

Monaco's Denial

When Monaco was in the U.S. two months ago, the question of a possible release of French pix by IFE was put to him and he denied any such plans were afoot. He explained at the time that IFE was in a position to take on only Italo-French coproductions.

Earlier in the year, the French were considering the opening up

(Continued on page 26)

Thurman Arnold Wants Antitrust Guilty Jugged

Thurman Arnold last week expressed the view that Government antitrust suits should carry indictments on criminal charges, that the corporations and individual officers involved should be tried by a jury and that the individuals should be subject to jail sentences if found guilty.

Arnold, who repped the American Theatres Assn. (now Theatre Owners of America) in the industry trust suit, said this approach would have the effect of discouraging violations of the antitrust statutes. He brushed off as invalid the frequently-heard argument that defendants in trust cases were unaware they were violating the law by their business practices.

Arnold was among the participants in an open meeting on antitrust sponsored by the Federal Bar Assn. of N. Y., New Jersey and Connecticut.

LIGHTMAN MOVES FOR ALL-INDUSTRY HUDDLE

Al Lichtman, 20th-Fox director of distribution and member of the governing board of the Council of Motion Picture Organizations, told a N.Y. meeting of COMPO leaders Monday (15) he'd talk to film company presidents in an effort to set up an industry huddle on trade problems, including exhibitor-distributor relations. Exhibitors, distribs and producers will sit in if it goes through.

Lichtman said he'd do this on his own, meaning it's not to be construed as a COMPO project.

Allied Artists First New AMPP Member Since 1941

Hollywood, Nov. 16.

Allied Artists resigned from the Independent Motion Picture Producers Assn. and became a member of the Assn. of Motion Picture Producers the Hollywood branch of the MPAA. Steve Broidy, AA prexy, resignned as head of the independent group and was succeeded by Edward Finney, former IMPPA secretary.

Explaining his resignation from the Indie group, Broidy said: "Allied Artists has embarked on a program of expansion production-wise, which is in direct contrast to what it has formerly undertaken. In line with this development we have found it advisable to aply for membership in the other body."

Allied Artists is the first company admitted into AMPP since Republic in 1941. Seven other members are Columbia, Loew's, Paramount, RKO, 20th-Fox, Universal and Warners.

New IMPPA officers, in addition to Finney are: Lindsley Parsons, John Champion and Jack Broder, veepees; William F. Broidy, treasurer; John Burrows, assistant treasurer.

'MOBY DICK' LOCATION NEEDS WARM WATER

London, Nov. 16.

At the completion of studio work here, John Huston will move his "Moby Dick" cast and crew to South Africa for two weeks of concentrated location shooting. The additional outdoor footage is necessary because of the delays caused earlier by bad weather in Ireland and Wales.

Originally it had been intended to move the unit to Madeira for the final fortnight's location, but the action calls for several members of the cast to be in the ocean for long periods. There was some doubt that the waters around Madeira would be warm enough at this time of the year.

The added location work has upped the budget of Moulin production for Warner Bros. release an extra $1,000,000, making the total cost of the picture $4,000,000.

United Artists Extends With Italy's D.E.A.R.

United Artists releases will continue to be distributed in Italy by D.E.A.R. Films under a long-term extension of a pact negotiated in Rome over the past weekend by Arnold M. Picker, UA's foreign chief. Italian organization was repped by Angelo Rissoli and Robert Haggiag.

Latter two execs have been financially interested in indie pix lensed in Europe for UA.

'Toko-Ri' Into Music Hall

"Bridges of Toko-Ri," starring William Holden, Grace Kelly and Fredric March, has been booked for N.Y.'s Radio City Music Hall. It follows Metro's "Deep in My Heart" which goes in after the current "White Christmas."

"Bridges" will be the first Par pic from the William Perlberg-George Seaton production unit to play the king-sized house.

Print Costs (Especially Color) Cloud Foreign Hinterlands; U.S. No Like Over-Dependence

Improved flow of quality product and increased bookings, particularly in the hinterlands of foreign countries are being credited for the continuing rise in several of the film outfits' grosses abroad.

Company thinking on ways and means of tapping the sticks in the foreign territories differ, but there's no question of the basic problem, i.e. how to buck rising distribution costs created by the industry's swing to color and yet cover an alien market as close to 100% as possible.

Foreign markets break down something like this: (1) The hard-core key firstruns constituting 25% of the theatres. (2) Smaller and more outlying situations, accounting for 50%; (3) The rest, scattered in the hinterlands, making up another 25%. It's this last 25% which, for reasons of economy, the American distribs haven't been reaching in the past and where there is the real room for expansion.

The reason why the Americans have been abandoning that theatre sector to the native competition is, to a considerable extent, color and the high cost of tint prints.

Take a Technicolor feature launched in the keys. By the time the print has played through its bookings in category one and two —representing 75% of the market —the prints are worn out. The distrib then has the choice of ordering additional color prints for the remaining 25% (the small houses) and take the risk of not getting his money back, or find a way of servicing these theatres in some fashion.

Within the past year, one or two of the companies have leaned to the view that it's more economical to pull in the horns and effect all the savings possible by concentrating on the keys where, of course, a greater part of the revenue is obtained. Other distribs are in a more expansionist mood, realizing all the while that a careful check has to be kept on distribution costs to prevent service in group three to become uneconomical via an unbalanced ratio of income and expenses.

'Penetration in Depth'

One of the ways in which the distribs think they can lick the problem of serving the outlying theatres is by providing black-and-white prints of color pix. This raises the question of where to draw the line between group two and three, since—in the fringe area—one exhibitor may pay a lot for a tint print whereas the man near him may pay much less for a black-and-white edition of the same film.

"Penetration in depth," is the way one foreign market exec described his company's efforts to widen the scope of bookings in given territories. We are convinced that a scheme can be devised which will help us to get a larger share of a foreign market area which we are now barely touching," he observed.

Motion Picture Export Assn. prexy Eric Johnston said on the Coast recently that the income from abroad was rising at the rate of 1% each year. That's fine with the sales execs, as long as this rise corresponds to similar increases in the domestic U. S. revenue. At the moment, the foreign market gives the American companies around 42% of their revenue, with the figure fluctuating from company to company. Only a comparatively few years ago, the percentage was 35%. Foreign dollar remittances in 1954 are expected to rise to a record $180,000,000.

One company topper opined this week that, should the foreign market ever rise to the point where it accounts for fully 50% of the industry's take, "this would be a disastrous situation." He explained that such a ratio would infer a lagging domestic market, and would make the industry too dependent on uncertain foreign remittances.

Sonny Whitney's Features

Hollywood, Nov. 16.

New indie film company, C. V. Whitney Pictures, Inc., was formed here by Cornelius Vanderbilt Whitney and Merian C. Cooper. Former will function as president and latter as veepee in charge of production. Program calls for two features a year.

Company has acquired the new Alan LeMay novel, "The Avenging Texans," and will produce it as "The Searchers" as its first film. Meanwhile Cooper will continue as president of Argosy Pictures, in which he is partnered with John Ford.

Beefy Met

Continued from page 3

Weather for last week's (8) closed-circuit was perfect."

Connors, however, points out that the audience obviously enjoyed the videocast, "although there was tittering at several of the interviews." He notes that the photography was not flattering to the women singers.

The appearance and acting of the opera performers came in for comment on several fronts this week. N. Y. Times critic Bosley Crowther discussed the subject in his Sunday (14) roundup, comparing the vidcast with the IFE color film version of "Aida." He said that some of the musical artists "look incongruous to the romantic roles they are in, when observed in the inevitable closeup on the theatre screen." In contrast, Crowther notes that the use of dubbed voices in the IFE film "permits the combination of fine singing and handsome characters appearing on the screen."

The "Aida" sequence of the closed-circuit telecast, the Italian film version of the opera, and the "This Is Cinerama" sequence filmed at Rome's La Scala served reviewers for comparative comments. Otis Guernsey in the N. Y. Herald Tribune felt that the filmed triumphal march of the IFE film could not hold a candle to the Cinerama version while Crowther commented that the IFE picture surpassed the operacast and "the stiff reproduction of the same huge scene on the current Cinerama program."

The production cost of presenting the televised version of the opening night cost $100,000, according to TNT topper Nate Halpern. The telecast required 350,000 watts of special lighting as compared to the 30,000 to 40,000 watts for an average television show. There was more than 4,000 feet of cable wire in the opera house for the telecast.

The Metopera will receive a cut of the overage on the charity take in addition to a percentage of the b.o. receipts which it'll share with Halpern.

Hy Dabb, Vet Showman, Heads Makelim PR As Exhib-Blessed Plan Starts

Hy Daab, veteran film publicist, has been named public relations director of the Hal R. Makelim organization. Daab, former pubad chief of RKO and Columbia and on the press staff of David O. Selznick will immediately take over supervision of a global press campaign for Makelim's exhibitor-guarantee picture plan.

Meanwhile, Makelim is speeding up his sales drive. Latest circuit to sign for the 12 Makelim-produced attractions is the Alliance circuit, operators of 53 theatres in the Chicago area and the Pacific Northwest. According to Makelim, this boosts to 232 theatres signed within the last 10 days, all on play or pay contracts for the complete Makelim schedule. The producer, who has already traveled over 73,000 miles in a pitch for his plan, left for the south and southwest this week for talks with exhibitor leaders.

His itinerary includes the convention of the Theatre Owners of North and South Carolina in Charlotte as well as stopovers in Atlanta and Dallas.

Portugal

Continued from page 5

below-the-line costs which it provides. Amateau is seeking an agreement whereby the Portuguese government would receive its cut from the eastern hemisphere distribution while the American group would get its share via the western hemisphere rights. This is the system usually employed in co-production deals with foreign film makers.

The American Production Group, which acts as liaison, "policeman and accountant," receives a percentage for arranging the deal and for taking the responsibility for the conduct of the producers it recommends. It is also charged with the duty of making sure that a film completed in Portugal receives an American release. In addition, it acts as arbitrator in disputes between American producers and the Portuguese government and serves as overseer to see that work schedules are lived up to.

Eventually, the American Production Group, which has 10-year exclusive deal with Portugal, hopes to finance production in Portugal. It is now in the process of amassing funds for this purpose. Object of the co-production arrangement, from the standpoint of the Portuguese government, is to introduce American film knowhow to the local industry. It has therefore introduced a new cost factor, known as between-the-line costs. This provides for the bringing over of key American technicians, with the cost being shared 50-50 by the American producers and Portugal. The government-owned studios in Lisbon are currently being surveyed by Maurice Seuss, a Hollywood technical expert.

To encourage American producers to film yarns with specific Portuguese themes or backgrounds, an American producer can obtain an additional 30% of his production budget if the government feels certain the picture will do a good public relations job for the country.

Cinerama Retires $758,000 of Loans

'Productions' Due for Added Profits From Nine Newest Situations

Cinerama Productions, with a net profit of $163,000 from Nov. 1, 1953, to Sept. 25, 1954, has paid back $758,000 in principal and $36,000 in interest on outstanding loans. Debt payments were made from Aug. 13, 1953, date Stanley Warner took over the rights to the medium, until Nov. 12, 1954.

Total of $794,000 in debt payments represents 42% of Cinerama Productions' 50% share of the profits of the four theatres Cinerama Productions opened before the Stanley Warner takeover. These houses are in New York, Detroit, Los Angeles, and Chicago. The four situations chalked up a net profit of about $1,800,000 during the 15-month period, with Cinerama and SW splitting the take. Cinerama Productions earmarks 42% for the payment of bank loans, leaving 8% as its profit margin.

As yet Cinerama Productions has received no income from nine additional Cinerama outlets opened in the U. S. under SW jurisdiction. It will receive a share of the profits after all expenses, including the cost of installing equipment (about $100,000 per theatre) and the expenditure for the production of "Cinerama Holiday" (about $2,000,000), are recouped.

Financial report went out to stockholders Monday (15) with the announcement of the annual meeting Dec. 7.

New York Sound Track

Robert Rossen in from London Monday (15) for calls at United Artists. He has a Jan. 15 starting date for the production in Spain of "Alexander the Great," which UA will release . . . Some N. Y. trade execs burning over the meager play given President Eisenhower's briefie film plea for aid for Korean war victims. Only 3,000 theatres ran the clip, others simply didn't bother . . . Albums of stills from films starring **Greta Garbo, Charles Chaplin, Rudolph Valentino** and other early-day luminaries have been placed on public sale by N. Y.'s Museum of Modern Art. Portfolio containing 10 separate prints is priced at $4. Group of stills from pix directed by **Sergei Eisenstein** (Remember?) which are heavier stock, is $4.50 . . . Director **Frank Lloyd** accompanied by location technicians **Henry Holmes** and **John Burke** are scouting San Antonio area for prospective re-telling of the Alamo story.

Rudy Vallee who opened last Monday (15) at the Cafe de Paris in London has just finished his first film role in some time, "Gentlemen Marry Brunettes," starring **Jane Russell**, which was shot in Paris, Monte Carlo and England. Interesting angle is that Vallee was picked for the part apparently as a direct result of a summer stock notice when he played Oquinquit, Me and was covered by VARIETY's stringer, **Curt Elie** . . . That lameduck holiday, Armistice Day, the celebration of a journalistic blunder, pretty much closed all the film offices in town . . . **Robert Reinhart**, who was once a VARIETY staffer has finally decamped the Hotel Ansonia, where his family moved in 1913 . . . he now has a magic gadget manufacturing business and lives and works at Montgomery, N. Y. . . . this sheet's recent review of **Mae West** at the Latin Quarter, recalled that when she opened with a new act at Keith's Colonial in 1922 her "& Co." was **Harry Richman** . . . latter has now emerged from retirement, having lost a bundle breeding cattle in drought-afflicted Nevada . . . he's currently at the Bradford Roof in Boston . . . his ninth appearance there over the years.

Per **Harvey Hickey** of Toronto Globe and Mail staff, **Field Marshal Montgomery** hits for Hollywood after his N. Y. visit. "I'm going to see it with **Sam Goldwyn**," he told Hickey. "They say he's the fellow to see it with." . . . **Arthur M. Loew**, in London for Monday (15) Royal Command Performance of Metro's "Beau Brummel" at Empire Theatre . . . **Fred** and **Beatrice Troller**, the Swiss couple featured in Louis de Rochemont's "Cinerama Holiday," have returned to their native Zurich to resume their ordinary lives after the fling in picture making . . . **Theodore Streibert**, head of the U. S. Information Agency, told the Overseas Press Club that "This Is Cinerama" will be shown at the international fair in Bangkok where it is hoped it will duplicate the success it had at the Damascus international fair where Cinerama overshadowed the Soviet exhibit reported Steibert, "it's rumored that the Russians have learned of our plan and may not exhibit in Bangkok."

Louis Lober, United Artists general manager of the foreign department, had two occasions to celebrate last week. He rounded out 25 years in the industry and at the same time marked his 25th wedding anniversary. He's one of the vets to be inducted as a Motion Picture Pioneer Nov. 17 . . . Once the boys at 20th-Fox coin a slogan, they find it tough to give up. Some years back, 20th tried to lift the industry by its bootstraps by organizing "Movies are Better than Ever" campaigns throughout the country. Drive was a temporary success, with CinemaScope replacing the slogan in more tangible fashion. Now along come the fancy 20th invites to the "Desiree" preem at the Roxy, Nov. 17 which is billed as a "Command Performance." Atop the invitations, under a picture of **Marlon Brando** and **Jean Simmons**, is the inscription: "Les Films Sont Meilleurs Que Jamais." 20th obviously thinks "Desiree" proves that point!

Lynda Lynch, 17-year-old daughter of **Fred Lynch**, ad-publicity director of the N.Y. Music Hall, is now a dancer in "Pajama Game" . . . **Joe Schoenfeld**, editor of VARIETY's daily in Hollywood, has returned to the Coast.

John Davis Cites Cases

Continued from page 5

son had appealed for more British pictures geared for American audiences to meet the anticipated product shortage."

While welcoming these overtures, Davis shares the viewpoint of his chief that, in broad essentials, the American cinemagoer enjoys the same entertainment as film patrons in other parts of the world. They find it difficult to understand, therefore, why British pix which click in Canada, other parts of the Dominions, in Europe and the Far East still fail to get little more than a nibble out of the vast American market.

Breakdown on Big Pix

Chapter and verse on the comparative earnings of key British pix in the domestic and American markets was provided by Davis as follows:

The domestic gross of "Genevieve" in the U. K. was $1,050,000; its U. S. gross was $400,000, of which $220,000 will be remitted to Britain. For "The Cruel Sea," the domestic gross equalled $840,000; U. S. earnings were $600,000, with a return to Britain of $338,000. "The Pool of London," domestic gross was $392,000; U. S. gross $40,000, with half that sum to be remitted.

"The Promoter" (Alec Guinness starrer), U. K. earnings totalled $476,000; U. S. gross was $400,000, with $200,000 remitted. "Outpost in Malaya," with Claudette Colbert to provide U. S. marquee appeal, had a domestic gross of $509,000; its American earnings amounted to only $90,000.

The biggest individual British grosser in the American market in the last year was the Rank Coronation film, "A Queen is Crowned," which racked up a gross of $602,702. "I had protested previously," Davis commented, "that this film would not earn more than $600,000 in the U. S. In the event I have apparently been proved wrong by just over $2,000."

Davis reckoned that a good return for a top British picture in the U. S. should be approximately twice its earning capacity in Great Britain. This had never been achieved. In fact, at no time had one ever approached such a return. Even such major hits as "Hamlet" and "Henry V" had not got anywhere near that amount.

'Red Shoes' Biz Topped Brit.

However, "The Red Shoes" was an exception. After playing 108 weeks at a small N. Y. theatre, subsequently, it went on countrywide release and American receipts were double the British total gross.

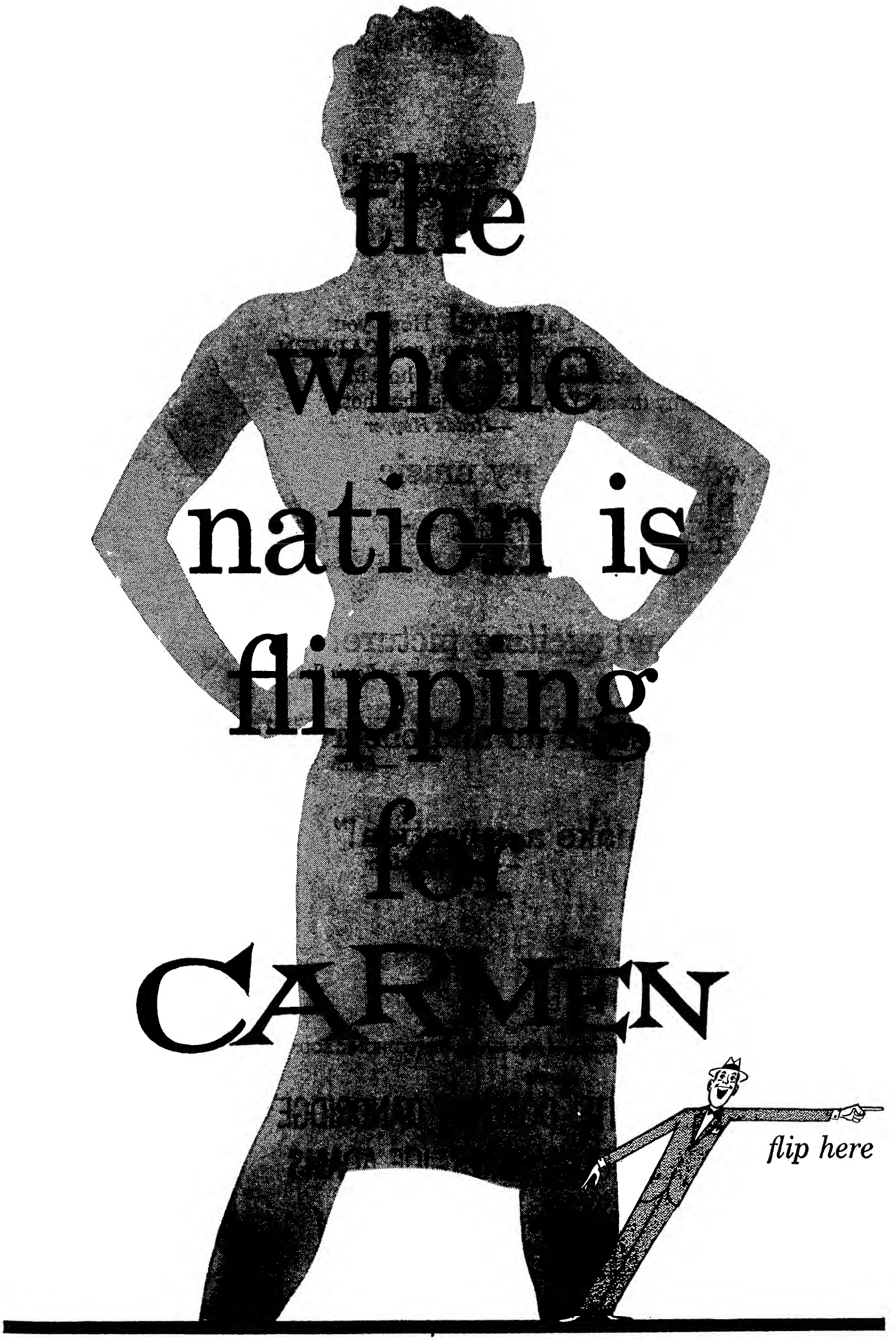
Emphasizing that they were only seeking a fair crack at the market, the Rank aide illustrated the box-office stamina of British films in the home market by pointing out that, on their two circuits last year, the top grossers were 12 American and 12 locally-made productions. The earnings of these 24 films were almost equal.

Miami Cops

Continued from page 3

a house can be closed down unless the showing of the disputed film was stopped. They have power, however, to make an arrest if a scene considered objectionable in the obscene category, is contained in the exhibit. To close the theatre local officials would be forced to seek an injunction from the Circuit Court, no known local ordinance providing for such a drastic move.

Odd factor is reaction of the detectives who made the arrest: they thought the European product was a dull job except for the scenes found "obscene."


the
whole
nation is
flipping
for
CARMEN
flip here

"Hottest version of 'Carmen'!
None was ever so decorative or will reach nationwide fame as quickly as sultry Dorothy Dandridge!"—*Life*

"It is a terrific picture! Hope you won't repeat my experience when you see 'CARMEN JONES'. I got so excited I burned a big hole in the front of my dress. Yep, the film is that hot."
—*Hedda Hopper*

"Crowded with fiery music and blazing passion!
Dorothy Dandridge is a bewitcher!"
—*Walter Winchell*

"A great and exciting picture!"
—*Louis Sobol*

"Audience stood up and cheered!"
—*Ed Sullivan*

"Bound to make a sensation!"
—*Danton Walker*



Color by DE LUXE • In the Wonder of High-Fidelity, STEREOPHONIC SOUND

starring

HARRY BELAFONTE DOROTHY DANDRIDGE
PEARL BAILEY · OLGA JAMES · JOE ADAMS

Produced and Directed by
OTTO PREMINGER · OSCAR HAMMERSTEIN, 2nd
Books and Lyrics by
Screen Play by HARRY KLEINER · Music by GEORGES BIZET

Released by 20th Century-Fox



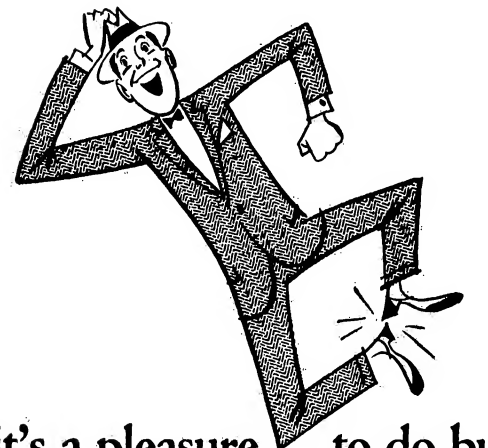
"Sure to be a big hit! This is a 'Carmen' that may blister the rear walls of many a movie house. The audience is not merely stimulated, it is all but electrocuted. Even the huge CinemaScope screen seems hardly big enough to carry the mass scenes!" *—Time*

"Hot! Hot! Hot!"
—Louella O. Parsons

"Superb! Dynamic! Packed with talent! Dorothy Dandridge becomes an incandescent Carmen, devilishly willful and feline. She is one of the outstanding dramatic actresses of the screen. Great show!" *—Newsweek*

"A great picture!"
—Earl Wilson

"Brilliant! Tops in Town! Audiences are raving about Dorothy Dandridge's beauty and talent!" *—Dorothy Kilgallen*



"it's a pleasure to do business with 20th!"

L.A. Again Improves; 'Drum' Sturdy 30G, 'Karamoja' Fancy 24G, 'Carmen' Loud $28,400, 2d, 'Xmas' Big 30G, 3d

Los Angeles, Nov. 16.

First-run grosses are showing some improvement here for second straight week, with several new bills helping to hypo the pace. Combo of "Drum Beat" and "Bounty Hunter" teed off strongly and is seeking a sturdy $30,000 in three theatres. Also stout is "Karamoja," exploitation pic, which looks to hit stout $24,000 in three houses.

Weak spot among newcomers is "They Rode West," with a slight $10,000 in three locations. Topping the holdovers is "White Christmas," handsome $30,000 in third, and "Carmen Jones," solid $28,400, second frame, two houses.

"Barefoot Contessa" also is big at $10,000 in second session after record initial week. "Sabrina" looms smart $8,000 in eighth round.

Estimates for This Week

Warner Downtown, Wiltern, Iris, (SW-FWC) (1,757; 2,344; 814; 70-$1.10)—"Drum Beat" (WB) and "Bounty Hunter" (WB). Sturdy $30,000. Last week, without Iris, Hollywood, "This Is My Love" (RKO)) and "Two Guns and Badge" (AA), $10,600.

Hillstreet, Hollywood, Four Star (RKO-FWC-UATC) (2,752; 756; 900; 60-$1.10)—"They Rode West" (Col) and "Fire Over Africa" (Col). Slight $10,000. Last week, with Vogue, without Hollywood, "Naked Alibi" (U) and "Four Guns to Border" (U), $13,600.

Globe, Vogue, Uptown (FWC) (782; 885; 1,715; 70-$1.10)—"Karamoja" (Indie) and "Half-Way to Hell" (Indie). Stout $24,000. Last week, Globe, Uptown sub-run.

Fox Wilshire, Los Angeles (FWC) (2,296; 2,097; $1-$1.50)—"Carmen Jones" (20th) (3d wk). Finished second frame at solid $28,400 after $38,500 first week.

Fine Arts (FWC) (631; $1-$1.75)—"Barefoot Contessa" (UA) (2d wk). Big $10,000. Last week, record $12,800.

El Rey (FWC) (861; 70-$1.10)—"High and Dry" (U) (2d wk). Steady $3,000. Last week, same.

Orpheum, New Fox, Ritz, Loyola (Metropolitan-FWC) (2,213; 965; 1,363; 1,248; $1-$1.50) — "Black Widow" (20th) and "Outlaw's Daughter (20th) (2d wk). Medium $18,000. Last week, $24,900.

Palace (Metropolitan) (1,212; 60-90)—"Reap Wild Wind" (Par) and "Appointment With Danger" (Par) (reissues) (2d wk). Okay $5,500. Last week, with Iris, $14,900, plus $27,700 in four ozoners.

Warner Beverly, Downtown Paramount (Sw - ABPT) (1,612; 3,200; 90-$1.50) — "White Christmas" (Par) (3d wk). Handsome $30,000. Last week, $32,500.

State, Egyptian (UATC) (2,404; 1,536; 70-$1.10) — "Athena" (M-G) (3d wk). Light $8,000. Last week, $13,300.

Hawaii (G&S) (1,106; 80-$1)—"Julius Caesar" (M-G) (4th wk). Neat $3,500. Last week, $4,200.

Chinese (FWC) (1,905; $1-$1.75)—"Women'. World" (20th) (6th wk). Modest $7,500. Last week, $9,200.

Pantages (RKO) (2,812; $1-$2.25)—"Star Is Born" (WB) (7th wk). Okay $15,000. Last week, $18,000.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sabrina" (Par) (8th wk). Smart $8,000. Last week, $9,900.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (81st wk). Into current frame Nov. 14 after good $23,200 last week.

Canon (Rosener) (533; $1.10)—"Bread, Love, Dreams" (IFE) (2d wk). Smooth $5,000. Last week, $5,400.

Broadway Grosses

Estimated Total Gross
This Week $558,900
(Based on 21 theatres.)
Last Year $630,300
(Based on 25 theatres.)

'Contessa' Big 27G, D.C.; 'Drum' $19,000

Washington, Nov. 16.

A rush of new product is hypoing mainstem b.o., which had already received a shot in the arm from the Nov. 11 holiday and four-day school . "Barefoot Contessa" at Loew's Capitol and "Black Widow" at Loew's Palace, both shape sock. "Drum Beat," daydating at Warner and Ambassador, shapes solid. "White Christmas" showing vigor in third stanza at RKO Keith's, while "Rear Window" is still going strong in 11th session at Lopert's Playhouse.

Estimates for This Week

Ambassador (SW) (1,400; 60-80)—"Drum Beat" (WB). Nice $7,000. Last week, "Star Is Born" (WB) (4th wk), $5,400 at upped tab.

Capitol (Loew's) (3,434; 70-95)—"Barefoot Contessa" (UA). Fancy $27,000, and holds. Last week, "Beau Brummell" (M-G), disappointing $21,000 for 10½ day run; bowed out early because of televised Met preem.

Columbia (Loew's) (1,174; 60-80)—"Hajji Baba" (20th). Pleasant $6,500. Last week, "Princess of Nile" (20th) and "Royal Tour" (20th), $6,500.

Dupont (Lopert) (372; 65-$1)—"Hobson's Choice" (UA) (3d wk). Brisk $5,000 after $4,500 last week. Stays.

Keith's (RKO) (1,939; 75-$1.25)—"White Christmas" (Par) (3d wk). Fast $20,000 after $22,000 last week. Stays on.

Metropolitan (SW) (1,200; 60-80)—"Drum Beat" (WB). Smash $12,000 or over. Last week, "Star Is Born" (WB) (4th wk), $10,500 at upped tab.

Palace (Loew's) (2,370; 70-95)—"Black Widow" (20th). Hefty $23,000, and probably holds. Last week, "Suddenly" (UA) (2d wk), $10,000.

Playhouse (Lopert) (435; 55-$1)—"Rear Window" (Par) (11th wk). Bright $5,000 and better than last week's $4,500.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (54th wk). Firm $14,000 after fine $16,000, hypoed by celebration of first birthday. Holds on.

Trans-Lux (T-L) (600; 70-$1)—"On Waterfront" (Col) (9th wk). Steady $5,500 after $6,000. Stays again.

'SHE-WOLF' SOCKO 15G, BUFF.; 'WIDOW' BIG 12G

Buffalo, Nov. 16.

"Barefoot Contessa" at the Buffalo, "Black Widow" at Center and "She-Wolf" at the Lafayette are contesting for laurels this round. "She-Wolf" actually is standout because of its great takings at the Lafayette, which is located off Main St. "Widow" looms next best with smash total. "Contessa" also is rated lusty. "White Christmas" still is going great guns in third session at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Barefoot Contessa" (UA). Lusty $15,000. Last week, "Beau Brummel" (M-G) and "Khyber Patrol" (UA), $13,000.

Paramount (Par) (3,000; 80-$1)—"White Christmas" (Par) (3d wk). Bright $20,000. Last week, $23,000.

Center (Par) (2,000; 50-80)—"Black Widow" (20th). Smash $12,000. Last week, "Star Is Born" (WB) (4th wk-6 days), $8,200 at $1.25 top.

Lafayette (Basil) (3,000; 50-80)—"She-Wolf" (Rep) and "Tobor the Great" (Indie). Great $15,000, best here in weeks. Last week, "Black Knight" (Col) and "Egypt by Three" (Lip), $10,400.

Century (Buhawk) (3,000; 50-80)—"Down 3 Dark Streets" (UA) and "Jesse James' Women" (Indie). Good $11,000 or close. Last week, "This Is My Love" (Col) and "Massacre Canyon" (Col), $8,000.

'Widow' Rousing $20,000, Toronto; 'Jungle' Hotsy 17½G, 'Xmas' Socko 25G

Toronto, Nov. 16.

Biz is on the upbeat here with "Black Widow" hefty at two-house combo as lone major newcomer. Reissue of "Modern Times" also is big. "White Christmas" still is great in second Imperial week. "Rear Window" also is hep in second stanza. "Human Jungle" looms big in four houses, many of them small spots.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Human Jungle" (AA) and "Security Risk" (AA). Big $17,500. Last week, "Saracen Blade" (Col) and "Devil Girl from Mars" (IFD), $12,00.

Eglington, University (FP) (1,080; 1,556; 50-80)—"Black Widow" (20th). Big $20,000. Last week, "Broken Lance" (IFD), $9,500.

Hyland (Rank) (1,354; 60-80)—"Doctor in House" (Rank) (11th wk). Fancy $4,500 for final week. Last week, $5,000.

Imperial (FP) (3,373; 60-$1)—"White Christmas" (Par) (2d wk). Smash $25,000. Last week, $31,000.

Loew's (Loew's) (2,090; 60-$1)—"Brigadoon" (M-G) (4th wk). Fancy $11,500. Last week, $12,000.

Odeon (Rank) (2,380; 75-$1)—"Human Desire" (Col). Poor $9,000. Last week, "Woman's World" (20th) (3d wk), $12,000.

Shea's (FP) (2,386; 75-$1)—"Rear Window" (Par) (2d wk). Still big at $15,000. Last week, $19,000.

Towne (Taylor) (693; 50-80)—"Modern Times" (UA) (reissue). Hefty $6,000. Last week, "Julius Caesar" (M-G) (3d wk), $3,500.

Uptown (Loew's) (2,745; 60-80)—"Betrayed" (M-G) (3d wk-4 days). Fair $6,000. Last week, $10,000.

Hub Big Despite H.O.s; 'Widow' Lush $21,000, 'Xmas' Sockeroo 35G in 3d

Boston, Nov. 16.

Although its a case of holdovers at most downtown majors, biz continues strong here. Lone newcomer, "Black Widow," looks nifty at the Memorial. "White Christmas," in third frame at the Paramount and Fenway, is holding up smash. "Star is Born," fourth week at the Met, looks okay. "Brigadoon," in second week at the State and Orpheum, is only fair.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Julius Caesar" (M-G). In for single week, okay $8,000. Last week, "Sabrina" (Par) (7th wk), $7,200.

Beacon Hill (Beacon Hill) (800; 50-$1)—"Hobson's Choice" (UA) (3d wk). Oke $7,000 following $8,500 second week.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (46th wk). Neat $17,500 after $23,000 last week, aided by holiday.

Exeter (Indie) (1,300; 60-$1)—"High and Dry" (U) (5th wk). Big $5,000. Last week, $5,500.

Fenway (NET) (1,373; 70-$1.25)—"White Christmas" (Par) (3d wk). Great $10,000 or over following $13,000 in second.

Memorial (RKO) (3,000; 50-$1)—"Black Widow" (20th) and "Champagne Safari" (Indie). Nifty $21,000, and holds. Last week, "Bengel Brigade" (U) and "Turn Key Softly" (Astor), better than expected with $14,000.

Metropolitan (NET) (4,367; 80-$1.50)—"Star Is Born" (WB) (4th wk). Still okay $17,000 following $22,000 for third.

Orpheum (Loew's) (3,000; 65-$1)—"Brigadoon" (M-G) (2d wk). Good $14,000 following disappointing $20,000 in first.

Paramount (NET) (1,700; 70-$1.25)—"White Christmas" (Par) (3d wk). Lusty $25,000. Last week, $27,500.

Pilgrim (ATC) (1,800; 65-95)—"Black Knight" (Col) and "Convicted" (Indie) (reissue) (2d wk). Not bad $10,000 following $15,000 in first.

State (Loew's) (3,500; 65-$1)—"Brigadoon" (M-G) (2d wk). Mild $8,500. Last week, $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,777,700
(Based on 24 cities, and 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,035,100
(Based on 25 cities and 232 theatres.)

'Contessa' Brisk $15,500 in Balto

Baltimore, Nov. 16.

Good weather is contributing to better grosses here this week. Tilted scale is helping "Barefoot Contessa" at the New to brisk returns. "Beau Brummell" is nice at the Century. Second week of "White Christmas" is close to the sock opener at Keith's. Returns for the large number of holdovers are mild.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80)—"Beau Brummel". (M-G). Pleasing $10,500. Last week, "Rogue Cop" (M-G), $8,000.

Cinema (Schwaber) (466; 50-$1)—"Crash Of Silence" (U). Mild $3,800. Last week, "High And Dry" (U) (4th wk), $2,000.

Film Centre (Rappaport) (960; 50-$1)—"Sabrina" (Par) (6th wk). Still okay at $4,000 after $5,000 in fifth.

Hippodrome (Rappaport) (2,100; 50-$1)—"On Waterfront" (Col) (4th wk). Holding nicely at $6,500. Last week, $8,000.

Keith's (Fruchtman) (2,400; 30-$1)—"White Christmas" (Par) (2d wk). Great $19,000 or near after $21,000 opener.

Little (Rappaport) (310; 50-$1)—"Victory At Sea" (Indie) (2d wk). Modest $2,500 after $3,300 opener.

Mayfair (Hicks) (980; 20-70)—"Passion" (RKO). Opens tomorrow (Wed.). "Shanghai Story" (Rep), weak $3,000. Last week, "Bengal Brigade" (U), $3,500.

New (Fruchtman) (1,800; 35-75-$1.25)—"Barefoot Contessa" (UA). A bit below hopes but brisk at $15,500. Last week, "Jekyll And Hyde" (M-G) and "Woman's Face" (M-G) (reissues), $5,000 in 5 days.

Playhouse (Schwaber) (420; 50-$1)—"Rear Window" (Par) (4th wk). Potent $4,800 after $5,000 in third.

Stanley (WB) (3,200; 50-$1.25)—"Star Is Born" (WB) (5th-final wk). Slim $6,000. Last week, $7,500.

Town (Rappaport) (1,600; 35-$1)—"Black Widow" (20th) (3d wk). Fair $6,000 after $8,000 in second.

'Carmen' Torrid $21,000, Frisco; 'Contessa' Wham 19G, 'Drum Beat' 19½G

San Francisco, Nov. 16.

Heavy rains in middle of last week and disagreeable weather starting last Monday (15) is hurting biz generally. However, some new entries are doing well. "Carmen Jones" is smash at St. Francis. "Drum Beat" looks fine at Golden Gate while "Athena" shapes good at Warfield. "Barefoot Contessa" also looks sock at United Artists, running about even with "Carmen." "White Christmas" looms bright in third Paramount session.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Drum Beat" (WB) and "Champagne Safari" (Indie). Fine $19,500. Last week, "Human Jungle" (AA) and "Weak and Wicked" (AA), $11,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Black Widow" (20th) (3rd wk). Mild $7,000 in 4 days. Last week, $11,000.

Warfield (Loew's) (2,656; 65-90)—"Athena" (M-G). Nice $16,000. Last week, "Rogue Cop" (2nd wk, $7,500.

Paramount (Par) (2,646; 90-$1)—"White Christmas" (Par) (3d wk). Lofty $17,000. Last week, $24,000.

St. Francis (Par) (1,400; $1-$1.25)—"Carmen Jones" (20th). Smash $21,000. Last week, "Star Is Born" (WB) (6th wk), $7,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (46th wk). Stout $21,000. Last week, ditto.

United Artists (No. Coast) (1,207; 90-$1.25) — "Barefoot Contessa" (UA). Sock $19,000. Last week, "Shield for Murder" (UA) and "Yellow Tomahawk" (UA), $7,500.

Stagedoor (A-R) (400; $1-$1.25)—"Little Kidnappers" (AA) 4th wk). Okay $2,800. Last week, $3,000.

Larkin (Rosener) (400; $1)—"Bread, Love and Dreams" (IFE) (2d wk). Solid $3,500. Last week, $3,800.

Vogue (S.F. Theatres) (377; $1)—"Know Where I'm Going" (Indie) "Know Where I'm Going" (Indie) (3d wk). Oke $1,500. Last week, $1,600.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"High and Dry" (U) (2d wk). Holding at fancy $3,400 in current week ending Nov. 17. First week was $3,500.

'XMAS' PERKING PORT., WOW 28G; 'WIDOW' 11G

Portland, Ore., Nov. 16.

Biz is perking at most first-runs this stanza, with launching at Paramount of "White Christmas" apparently boosting trade all along line. "Xmas" is soaring to a terrific total, and probably a new Par house record. "Sabrina," directly across street at the Broadway, is smash in second round. "Black Widow" is torrid at the Fox. "Drum Beat" stout at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1)—"Sabrina" (Par) (2d wk). Smash $10,000 or near. Last week, $16,200.

Fox (Evergreen) (1,536; $1-$1.25) — "Black Widow" (20th) and "Shanghai Story" (Rep). Lusty $11,000 or close. Last week, "Hajji Baba" (20th) and "Neighbor's Wife" (Indie), $8,000.

Guild (Indie) (400; $1)—"Vanishing Prairie" (Disney) (7th wk). Good $2,500. Last week, $3,100.

Liberty (Hamrick) (1,875; $1-$1.25) — "Drum Beat" (WB) and "Stormy" (Nisney). Stout $10,000 or better. Last week. "Barefoot Contessa" (UA) and "Man In Hiding" (UA) (2d wk), $7,400.

Orpheum (Evergreen) (1,600; 65-90)—"Three Hours To Kill" (Col) and "Bullet Is Waiting" (Col). Fine $7,000. Last week, "Down 3 Dark Streets" (UA) and "Dragon's Gold" (India), $6,200.

Paramount (Port-Par) (3,400; $1-$1.25) — "White Cristmas" (Par), Fantastic $28,000, and holds naturally. Last week, "Her 12 Men" (M-G) and "Crest of Wave" (Indie), $5,900.

'Xmas' Record $24,000 Cheers K.C., 'Widow' Bright 16G, 'Bull' Oke 9G

Kansas City, Nov. 16.

A bit early, perhaps, but Christmas is h , at least for the Paramount which opened "White Christmas" to terrific trade, with a record week around $24,000 in sight. Four Fox Midwest houses are doing nice biz with "Black Widow," but elsewhere the take is easier. "Sitting Bull" is just over average at the Midland while "This Is My Love" is rock bottom at the Missouri. "Beau Brummell" looms modest at the Roxy. Holdover of "Woman's World" holding steady pace in fifth week at the Orpheum. Weather continues very warm for this season.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"High and Dry" (U). Okay $1,800. Holds. Last week, $2,000.

Kimo (Dickinson) (504; 85-$1)—"Man With Million" (UA) (4th wk). Medium $1,500. Last week, same.

Midland (Loew's) (3,500; 50-75)—"Sitting Bull" (UA) and "Khyber Patrol" (Col). Pleasant $9,000. Last week, "On Waterfront" (Col) (3d wk). $6,000.

Missouri (RKO) (2,650; 50-80)—"This Is My Love" (RKO) and "Kisenga" (Indie). Drab $4,000. Last week, "Passion" (RKO) and "Heart Goes Crazy" (Indie), $6,000

Orpheum (Fox Midwest) (1,913; 75-$1)—"Woman's World" (20th) (5th wk). Sturdy $7,000, holds. Last week, $7,500.

Paramount (United Par) (1,900; 75-$1)—"White Christmas" (Par). Sock from opening day and looks to set house record at $24,000. Holds, natch! Last week, "Star Is Born" (WB) (3d wk), $10,000.

Roxy (Durwood) (879; 70-90)—"Beau Brummell" (M-G). Fairish $5,500. Stays. Last week, "Brigadoon" (M-G) (3d wk), $4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Black Widow" (20th) and "Sun Shines Bright" (Rep). Fancy $16,000 and best in several weeks for this combo. Last week, "Human Jungle" (AA) and "Casanova Brown" (Indie) (reissue), $13,000.

Vogue (Golden) (550; 75-$1)—"5,000 Fingers of Dr. T" (Col). Lively $2,000; may hold. Last week, "Madame De" (Indie), $1,500.

(Continued on page 21)

Chi Climbs; 'Athena' Smash $36,000, 'She-Wolf' Wow 14G, 'Alibi' Sock 15G, 'Xmas' Mighty 55G, 'Widow' 20G, 2d

Chicago, Nov. 16.

Boxoffice swing is upwards in the Loop this round as four fresh bills and stronger-than-usual fare is proving a hypo. "Athena" is opening to a sock $36,000 at Oriental while "She-Wolf" captures a smash $14,000 at the Loop. Monroe eyes weak $7,000 for "Twist of Fate," and Grand is great $15,000 with "Naked Alibi" and "Four Guns to Border."

"White Christmas" continues mighty in second week at State-Lake. Good returns loom in same round for "Black Widow" at McVickers. Same applies to "Bread, Love and Dreams" at World. Roosevelt's "Bengal Brigade" and "Private Hell 36" looks socko. "Mr. Hulot's Holiday" still is very lively in third at the Surf.

In fourth week, "Barefoot Contessa" winds up in the plump brackets at United Artists. "Star Is Born" shapes large in fifth at the Chicago and still shows going power. Woods is making a tidy haul in seventh with "On Waterfront" while "Cinerama" is racking up another great total in 68th week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"Star Is Born" (5th wk). Sturdy $40,000. Last week, $43,500.

Grand (Nomikos) (1,200; 98-$1.25)—"Naked Alibi" (U) and "Four Guns to Border" (U). Sock $15,000 or over. Last week, "Passion" (RKO) and "Massacre Canyon" (Col), ditto.

Loop (Telem't) (606; 90-$1.25)— "She-Wolf" (Rep). Adults only pic looks wow $14,000. Last week, "Shield for Murder" (UA) and "Overland Pacific" (UA) (2d wk), $8,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Black Widow" (20th) (2d wk). Fancy $20,000 after last week's $28,000.

Monroe (Indie) (1,000; 65-87) — "Twist of Fate" (UA). Weak $7,000. Last week, "Hell Raiders of Deep" (IFE) and "White Hell of Pitz-Palu" (IFE), $5,000.

Oriental (Indie) (3,400; 98-$1.25) —"Athena" (M-G). Smash $36,000. Last week, "Adventures Hajji Baba" (20th) (2d wk), $16,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (68th wk). Hefty $31,500. Last week, $31,000.

Roosevelt (B&K) (1,400; 65-98)— "Bengal Brigade" (U) and "Private Hell 36" (FM) (2d wk). Smash $17,000. Last week, $23,000.

State-Lake (B&K) (2,700; 98-$1.50) — "White Christmas" (Par) (2d wk). Wow $55,000 after $58,000 last week.

Surf (H&E Balaban) (685; 95) — "Mr. Hulot's Holiday" (GBD) (3d wk. Lively $5,600. Last week, $6,000.

United Artists (B&K) (1,700; 98-$1.25) — "Barefoot Contessa" (UA) (4th wk). Brisk $12,000. Last week, $17,000.

Woods (Essaness) (1,206; 98-$1.25 —"On Waterfront" (Col) (7th wk). Fast $19,000. Last week, $22,500.

World (Indie) (697; 98)—"Bread, Love, and Dreams" (IFE) (2d wk). Nifty $7,000. Last week, $6,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net inme.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Widow' Flashy 12½G, Cincy Ace

Cincinnati, Nov. 16.

"Black Widow," this week's only new pic, shapes solid at the Palace. "White Christmas" continues very sock in third stanza at Keith's while "Sabrina" stacks up oke in second round at the Albee. "Cinerama" holds to high level in 21st session at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 50-90)—"Sabrina" (Par) (2d wk). Okay $10,000 after $15,000 bow.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (21st wk). Looks like an improvement over last week's strong $22,500, with steady support of out-of-town groups.

Grand (RKO) (1,400; 50-75)— "Sands of Iwo Jima" (Rep) and "Wake of Red Witch" (Rep) (reissues). Pleasing $6,000. Last week, "Highway Dragnet" (AA) and "Loophole" (AA), $5,500.

Keith's (Shor) (1,500; 75-$1.25)— "White Christmas" (Par) (3d wk). Another smash week at about $18,000 after $22,000 second stanza. Holds.

Palace (RKO) (2,600; 50-84)— "Black Widow" (20th). Swell $12,500. Last week, "Beau Brummell", (M-G), $8,500.

'Drum' Beats Loudly In Mpls., 11G; 'Contessa' Nice 10G, 2d, 'Love' 6G

Minneapolis, Nov. 16.

What with an army of visitors, attracted by the Minnesota-Iowa homecoming football game which pulled a turnaway crowd of 65,000 payees and with pleasant weather, it was another lively weekend for Loop showhouses. Lineup of fresh entries stacked up thin again, with only "Drum Beat" among four newcomers calculated to stir up any substantial boxoffice interest. It is lofty at the State. It's the 31st week for the amazing "Cinerama" at Century. "Barefoot Contessa" is nice in second week at the Radio City.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (31st wk). Helped by heavy transient trade. Terrific $18,000. Last week, $19,000.

Gopher (Berger) (1,600; 65-85)— "Suddenly" (UA) (3d wk). Winds up profitable run at okay $3,000. Last week, $4,000.

Lyric (Par) (1,000; 50-75) — "Sands Iwo Jima" (Rep) and "Wake Red Witch" (Rep) (reissues). Oldies getting nice attention. Good $4,000. Last week, "Lure of Sila" (IFE) and "World for Ransom" (AA), $3,000.

Radio City (Par) (4,100; 85-$1)— "Barefoot Contessa" (UA) (2d wk). Has delivered at boxoffice. Good $10,000 or near. Last week, $19,000.

RKO-Orpheum (RKO) (2,890; 65-85)—"This Is My Love" (RKO). Light $6,000. Last week, "Black Knight" (Col), $7,500.

RKO-Pan (RKO) (1,600; 50-75)— "Captain Kidd and Slave Girl" (UA) and "Return Treasure Island" (UA). Okay at $4,000. Last week, "Law Vs. Billy Kid" (Col) and "Jungle Man Eaters" (Col), $4,000.

State (Par) (2,300; 65-85) — "Drum Beat" (WB). Alan Ladd a magnet here. It's second successive C'Scope pic to be shown here at regular scale. Tall $11,000. Last week, "Adventures Hajji Baba" (20th), $8,000.

World (Mann) (400; 65-$1.25)— "Vanishing Prairie" (Disney) (2d wk). Holding steady. Robust $6,000. Last week, same.

'Widow' Fast $14,000, Pitt; 'Suddenly' 12G

Pittsburgh, Nov. 16.

"Black Widow" shapes as best bet here this session with a big total at the Harris, where a holdover is assured. "Suddenly" looms okay at the Penn. "Star Is Born" shapes sturdy in fifth round at Stanley, and may stay a sixth. All spots were helped by Nov. 11 holiday. "Little Kidnappers" was brought in hurriedly at Squirrel Hill, and is doing well considering.

Estimates for This Week

Fulton (Shea) (1,700; 50-75)— "Naked Alibi" (U). Lean $4,000. Last week, "Hajji Baba" (20th) (2d wk), $5,500.

Harris (Harris) (2,200; 65-$1) — "Black Widow" (20th). Pulled some good reviews and getting nice word-of-mouth. Best here this week, big $14,000. Holds. Last week, "Black Knight" (Col), $11,000, helped by sneak preview of "Phffft" (Col) on closing night.

Penn (UA) (3,300; 65-85)—"Suddenly" (UA). Okay $12,000 or near. Last week, "Sabrina" (Par) (2d wk), $13,000 in six days.

Squirrel Hill (SW) (900; 65-85) — "Little Kidnappers" (UA). Brought in at last minute without much chance of a campaign when "Vanishing Prairie" (Disney) came out after three weeks over bugs in a deal between producer and exhibitor. "Kidnappers" looks over $3,000, fine. Last week, "Prairie" (3d wk), $2,500.

Stanley (SW) (3,800; 75-$1.25)— "Star Is Born" (WB) (5th wk). Fancy $12,000, and may hold a sixth round. Last week, $14,000.

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (50th wk). Pulling ahead again a little with extra show Veterans Day, which resulted in biggest matinee here in months. Solid $10,000 or near. Last week, $10,500.

'Xmas' Standout In Omaha, $19,000

Omaha, Nov. 16.

"White Christmas" is standout new entry this week with a rousing take at the Orpheum. Warmish weather isn't hurting the musical. "Black Widow" is rated fancy at the State. "Weak and Wicked" looms okay at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75)— "This Is My Love" (RKO) and "Terror Ship" (Indie). Modest $3,500. Last week, "Black Knight" (Col) and "Unholy Four" (Lip) (2d wk), $3,500.

Omaha (Tristates) (2,000; 50-75) —"Weak and Wicked" (AA) and "Jungle Gents" (AA). Okay $6,500. Last week, "Bengal Brigade" (U) and "Laughing Anne" (Rep), $6,000.

Orpheum (Tristates) (2,890; 75-$1) — "White Christmas" (Par). Lofty $19,000 or over. Last week, "Star Is Born" (WB) (2d wk), $10,500.

State (Goldberg) (875; 50-80)— "Black Widow" (20th). Fast $6,000. Last week, "Brigadoon" (M-G), $6,500.

'Drum' Lusty $15,000 In Denver; 'Brummell' 10G

Denver, Nov. 16.

"White Christmas" continues packing them in at the Denham, and is so strong, it will hold a fifth week. Current smash fourth week is virtually the same as the third session. "Beau Brummell" is good enough at the Orpheum and will stay a second round. However, brightest newcomer is "Drum Beat," fancy at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — 'Twist of Fate" (UA). Fair $2,500. Last week, on reissues.

Centre (Fox) (1,247; 60-$1). — "Black Widow" (20th) (3d wk). Fair $9,000. Last week, $11,000.

Denham (Cockrill) (1,750; 70-$1.25) — "White Christmas" (Par) (4th wk). Smash $20,000. Holding. Last week, $20,500.

Denver (Fox) (2,525; 50-85) — "Track of Cat" (WB) and "Two Guns and Badge" (AA). Fair $9,000. Last week, "Hajji Baba" (20th) and "Racing Blood" (20th), $12,000.

Orpheum (RKO) (2,600; 50-85)— "Beau Brummell" (M-G) and "Deadly Game" (Indie). Good $10,000. Stays. Last week, "Passion" (RKO) and "River Beat" (Lip), $7,500.

Paramount (Wolfberg) (2,200; 50-85) — "Drum Beat" (WB) and "Paris Express" (Indie). Fancy $15,000 or near. Last week, "Barefoot Contessa" (UA) (2d wk), $9,000.

B'way Softens But 'Phffft' Phine 35G, 'Bullet' Low 8G, 'Bengal'-Vaude 21½G, 'Xmas' 157G, 5th, 'Carmen' 41G, 3d

Broadway first-run theatres are feeling the lull after the holiday (Nov. 11) currently. Many spots will receive added benefit from that day's trade in present week's totals, although there was an obvious letdown in subsequent days. Warmer weather cut a large slice out of the Sunday take, it being especially felt after the fine Saturday (13) upbeat.

Only four bills launched in present stanza, with "Phffft" at the State standout. This Judy Holliday starrer went to a strong $35,000 opening week. "Crest of Wave" looks good $4,000 at the Guild but won't stay long. "Bullet Is Waiting" shapes as something of a dud at $8,000 opening frame at the Globe. "Bengal Brigade" and vaudeville is heading for a trim $21,500 at the Palace.

"White Christmas" and stage show, with a great boost on Nov. 11, is topping the fourth week to land a great $157,000 in fifth session at the Music Hall. Naturally it is holding a sixth week, with end of run not in sight until sometime in December.

"Carmen Jones" holding at smash $41,000 or close at the Rivoli in the third frame. Third week of "Black Widow" at the Roxy finished at a mild $36,000. "Desiree" is being launched tonight (Wed.) with a special command performance preem at this vast house.

"Star Is Born" is holding with big $86,500 day-dating at the Paramount and Victoria for fifth week. The latter hit $31,500 while the Par did $55,000 in the eight-day fifth round. Jackie Gleason and his full tv show will open on the stage of the Par flagship today (Wed.) with "Drum Beat."

"Barefoot Contessa" is winding its run at the Capitol today (Wed.) with a good $21,000 in prospect for this final (7th) week. "Last Time I Saw Paris" preems tomorrow (Thurs.). "Hansel and Gretel" held with lively $20,500 in fifth stanza at the Broadway.

"Sabrina" continues at around the same gait as recent weeks, with a fancy $19,000 racked up in eighth round at the Criterion. "The Detective" held with smash $15,300 in second frame at the Fine Arts. "On Waterfront" continued hotsy at $19,500 in 16th week at the Astor while "Suddenly" shapes okay $9,000 in sixth session at the Mayfair.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) "On Waterfront" (Col) (17th wk). Still perking at $19,500 in 16th week ended last night (Tues.). The 15th stanza was $20,500. Stays on.

Broadway (Myberg) (1,900; 74-$1.50)—"Hansel and Gretel" (Myerberg) (6th wk). Fifth frame ended Saturday (13) held at lively $20,500 after $25,000 in fourth week. Continues on.

Baronet (Reade) (430; 90-$1.55)— "Sea Around Us" (RKO) (reissue). Opened Sunday (14). In ahead, "Leonardi Da Vinci" (Indie) (reissue) (2d wk), okay $2,500 after $3,200 opener.

Capitol (Loew's) (4,820; 85-$2.20) —"Barefoot Contessa" (UA) (7th-final wk). Present frame ending today (Wed.) looks to reach good $21,000 or near after $24,000 for sixth week. "Last Time I Saw Paris" (M-G) opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.85) —"Sabrina" (Par (9th wk). Eighth session ended last ight (Tues.) held at fancy $19,000 after $22,000, over hopes, for seventh. Stays on until "Country Girl" (Par) opens in December.

Fine Arts (Davis) (468; 90-$1.80) —"The Detective" (Col) (3d wk). Initial holdover round ended Sunday (14) held with smash $15,000 after $19,500 opener, second high preem week here.

Globe (Brandt) (1,500; 70-$1.50) —"Bullet Is Waiting" (Col). First week ending today (Wed.) is heading for light $8,000 or less. In ahead, "Black Knight" (Col) (2d wk), $9,700.

Guild (Guild) (450; $1-$1.80)— "Crest of Wave" (M-G) (2d wk). First stanza ended last night Tues.) was good $4,000. In ahead, "Martin Luther" (Indie) (4th wk-5 days), $4,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"Suddenly" (UA) (6th wk). This stanza winding today (Wed.) held with okay $9,000 or near. Last week, $10,500.

Palace (RKO) (1,700; 50-$1.60)— "Bengal Brigade" (U) and vaudeville. Week ending tomorrow (Thurs.) looks to reach trim $21,500. Last week, "Four Guns To Border" (U) and vaude, $23,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Drum Beat" (WB) with Jackie Gleason tv show on stage. Opens today (Wed.). In ahead, "Star Is Born" (WB) (5th wk-8 days), sock $55,000 after $60,000 in fourth week, for a remarkably sock extended-run.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (IFE) (9th wk). Eighth round ended Sunday (14) was solid $9,300 after $9,600 for seventh week.

Rivoli (UAT) (2,092; 85-$2)— "Carmen Jones" (20th) (3d wk). Current stanza ending tomorrow Thurs.) is heading for very big $41,000 after $47,500 for second week, being helped by Nov. 11 holiday especially. Stays on indef.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"White Christmas" (Par) and stageshow (5th wk). Looks to climb to smash $157,000 in current session, and holds again. Trade Nov. 11 was particularly sock, with lines that day and also Saturday and Sunday. Fourth week was $144,000, over expectancy. Continues on until first or second week in December.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Desiree" (20th). Opens with a command performance preem tonight (Wed.). Regular run starts tomorrow (Thurs.). In ahead, "Black Widow" (3d wk), fair $36,000 after $45,000 for second week.

State (Loew's) (3,450; 78-$1.75)— "Phffft" (Col) (2d wk). First stanza ended last night (Tues.) hit socko $35,000. In ahead, "Beau Brummell" (M-G) (3d wk), $13,000.

Sutton (R&B) (561; 90-$1.50)— "High and Dry" (U) (12th wk). The 11th week ended Monday (15) was oke $5,500 after $6,200 for 10th frame.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (12th wk). The 11th round ended last night (Tues.) held at okay $4,800 as against $4,700 for 10th week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (89th wk). The 88th session ended Monday (15) was fine $5,000 after $4,800 for 87th week.

Victoria (City Inv.) (1,060; $1-$2)—"Star Is Born" (WB) (6th wk). Continued very big at $31,500 in fifth week ended Sunday (14). Fourth round was $33,000. Stays on indef.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (76th wk). The 75th stanza ended Saturday (13) climbed to smash $38,800 after $36,000 for 74th week.

'Drum' Beat' Loudly In Mpls., 11G; 'Contessa' Nice 10G, 2d, 'Love' 6G

Philadelphia, Nov. 16.

Too many holdovers here currently, biz if off slightly. However Armistice Day and Penn-Army game helped last weekend. Lone new comer is "Private Hell 36" and "Bob Mathias Story" combo at Stanton where a neat if not gaudy session is in prospect. Holdovers are carrying the ball, with "White Christmas" standout with socko total at Randolph. "Barefoot Contessa" looms smash in third Midtown Theatre round but "Drum Beat" shapes mildish at Stanley in second stanza.

Estimates for This Week

Arcadia (S&S) (625; 80-$1.35)— "Rear Window" (Par) (12th wk). Fair $5,000. Last week, $5,600.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama" (Indie) (58th wk). Par $10,000. Last week, $10,200.

Fox (20th) (2,250; 99-$1.49)— "Black Widow" (20th) (3d wk). Fair $14,000. Last week, $19,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Down 3 Dark Streets" (UA) (2d wk). Sluggish $10,000. Last week, $19,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Star Is Born" (WB) (5th wk).

(Continued on page 21)

'Christmas' Paces Prov., Giant $18,000 for 2d; 'Drum' 16G, 'Star' 13G, 3d

Providence, Nov. 16.

"White Christmas" is still outdistancing the first-runs currently to give Strand a torrid second stand. Majestic's "Star Is Born" big in third. RKO Albee's "Drum Beat" is solid. State's "Brigadoon" is rated fairly good.

Estimates for This Week

Albee (RKO) (2,200; 70-85)— "Drum Beat" (WB) and "World For Ransom" (AA). Lofty $16,000 or near. Last week, "Crossed Swords" (UA) and "Captain Kidd and the Slave Girl" (UA), $8,000.

Majestic (Fay) (2,200; 75-$1.25) —"Star Is Born" (WB) (3d wk). Nifty $13,000 after cornering $17,000 in second.

State (Loew's) (3,200; 70-90)— "Brigadoon" (M-G). Hefty $14,000. Last week, "Suddenly" (UA) and "Her 12 Men" (M-G), $13,500.

Strand (Silverman) (2,200; 50-$1) —"White Christmas" (Par) (2d wk). Huge $18,000 after $24,000 opener.

'Aida' Boffo in N.Y.

"Aida," S. Hurok presentation, released in the U.S. by Italian Film Export, proving one of few opera films to score heavily smash in its initial week at th Little Carnegie, N. Y.

While not playing to capacity every show, biz is strong enough to warrant scheduling special morning performances, seldom done at arty houses. Based on first four-day pace, "Aida" may establish a new Little Carnegie high.

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AKRON	WADC	
BALTIMORE	WCAO	WMAR-TV
BOSTON	WEEI	WNAC-TV
BUFFALO	WGR	
CEDAR RAPIDS	WMT	
CHICAGO	WBBM	WBBM-TV
CINCINNATI	WKRC	WKRC-TV
CLEVELAND	WGAR	WEW-TV
DES MOINES	KRNT	
DETROIT	WJR	WJBK-TV
HARTFORD	WDRC	
INDIANAPOLIS	WFBM	WFBM-TV
KANSAS CITY	KMBC	WHB-TV
OMAHA-LINCOLN	KFAB	KMTV
LOUISVILLE	WHAS	WHAS-TV
PHILADELPHIA	WCAU	WCAU-TV
PITTSBURGH	WJAS	WDTV
PROVIDENCE	WPRO	
ST. LOUIS	KMOX	KSO-TV
SYRACUSE	WFBL	WHFN

City	Radi	TV
WASHINGTON	WTOP	WTOP-TV
WORCESTER	WTAG	
DU BOIS	WCED	
COLUMBUS, O.	WBNS	WBNS-TV
DAYTON	WHIO	WHIO-TV
HARRISBURG	WHP	
ROCHESTER	WHEC	WVET-TV
TROY	WTRY	
ALLENTOWN	WHOL	
ALTOONA	WVAM	
ANDERSON, IND.	WHBU	

City	Radi	TV
ASHLAND	WCMI	
ATLANTIC CITY	WFPG	
BANGOR	WGUY	
BECKLEY	WJLS	
BINGHAMTON	WNBF	WNBF-TV
BURLINGTON, VT.	WCAX	
CHAMPAIGN	WDWS	WCIA-TV
CHARLESTON, W. VIRGINIA	WCHS	
CONCORD	WKXL	
CUMBERLAND	WCUM	
DANVILLE	WDAN	
DECATUR	WSOY	
ELMIRA	WELM	
EVANSVILLE	WEOA	
FAIRMOUNT	WMMN	
FT. WAYNE	WANE	
FREDERICK	WFMD	
GLOVERSVILLE	WENT	
GRAND RAPIDS	WJEF	WOOD-TV
INDIANA	WDAD	

City	Radio	TV
ITHACA	WHCU	
HOPKINSVILLE	WHOP	
SPRINGFIELD, ILL.	WTAY	
JOPLIN	KSWM	
JOHNSTOWN	WARD	
KALAMAZOO	WKZO	WKZO-TV
KEENE	WKNE	
KOKOMO	WIOU	
MANCHESTER	WFEA	
MILWAUKEE	WISN	WCAN-TV
ROCK ISLAND, ILL.	WHBF	WHBF-TV
MUNCIE	WLBC	
PARKERSBURG	WPAR	
PEORIA	WMBD	
PORTLAND, ME.	WGAN	
PORTSMOUTH	WPAY	
QUINCY	WTAD	
READING	WHUM	WHUM-TV
RICHMOND	WRVA	WTVR
SCRANTON	WGBI	WGBI-TV
SOUTH BEND	WSBT	

City	Radi	T
SPRINGFIELD, MASS.	WMAS	
SPRINGFIELD, MO.	KTTS	
SUNBURY	WKOK	
TERRE HAUTE	WTHI	
TOPEKA	WIBW	
UNIONTOWN	WMBS	
UTICA	WIBX	
WATERBURY	WBRY	
WATERTOWN	WWNY	
WHEELING	WWVA	
WICHITA	KFH	KWFT
YOUNGSTOWN	WKBN	
WILLIAMSPORT	WWPA	
PADUCAH	WPAD	
CONCORDIA	KFRM	
ANDERSON	WAIM	
ASHEVILLE	WWNC	
AUGUSTA	WRDW	
CHARLESTON, S.C.	WCSC	
CHARLOTTE	WBT	W

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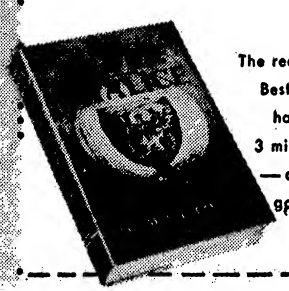
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WARNERCOLOR
STEREOPHONIC SOUND

Directed by VICTOR SAVILLE



The record-setting Best-Seller that has sold over 3 million copi —and it's still going strong!

City	Radi	TV
COLUMBIA, S.C.	WMSC	
DURHAM	WDNC	
FAYETTEVILLE	WFAI	
GREENSBORO	WBIG	WFMY-TV
GREENVILLE, S.C.	WAKE	
ROANOKE	WDBJ	
SAVANNAH	WTOC	
SPARTANBURG	WSPA	
WILSON	WGTM	
ALBANY, GA.	WGPC	
ATHENS	WGAU	
ATLANTA	WAGA	WAGA-TV
BIRMINGHAM	WAPI	WBRC-TV
COLUMBUS, GA.	WRBL	WBNS-TV
JACKSON, MISS.	WJQS	
KNOXVILLE	WNOX	WTSK-TV
LITTLE ROCK	KTHS	
MACON	WMAZ	
WINSTON-SALEM	WTOB	
CHATTANOOGA	WDOD	
COOKEVILLE	WHUB	
MEMPHIS	WREC	WHBQ-TV

City	Radio	TV
MERIDIAN	WCOC	
MOBILE	WKRG	
MONTGOMERY	WCOV	
NASHVILLE	WLAC	WLAC-TV
NEW ORLEANS	WWL	
PENSACOLA	WBSR	
SELMA	WGWC	
AMARILLO	KLYN	KFOA-TV
AUSTIN	KTBC	KTBC-TV
CORPUS CHRISTI	KEYS	
DALLAS	KRLD	KRDL-TV
FORT SMITH	KFPW	
HARLINGTON	KGBS	
HOUSTON	KTRH	
LAKE CHARLES	KLOU	
OKLAHOMA CITY	KOMA	KWTV
SAN ANTONIO	KTSA	KEYL-TV
SHREVEPORT	KWKH	
TULSA	KTUL	KOTV
WICHITA FALLS	KWFT	KWFT-TV
FT. MYERS	WINK	
JACKSONVILLE	WMBR	WMBR-TV

City	Radi	TV
MIAMI	WGBS	WTVJ
ORLANDO	WDBO	
ST. AUGUSTINE	WFOY	
SARASOTA	WSPB	
TALLAHASSEE	WTAL	
TAMPA	WDAE	
W. PALM BEACH	WJNO	
JAMESTOWN	KSJB	
DULUTH	KDAL	
GRAND FORKS	KILO	
GREEN BAY	WBAY	
MADISON	WKOW	
MASON CITY	KGLO	
MINNEAPOLIS	WCCO	WCCO-TV
MINOT	KCJB	
YANKTON	WNAX	
RAPID CITY	KOTA	
ALBUQUERQUE	KGGM	
BOISE	KDSH	
BUTTE	KROW	
CARLSBAD	KAVE	
CEDAR CITY	KSUB	

City	Radi	TV
COLO. SPRINGS	KVOR	
COOLIDGE	KCKY	
DENVER	KLZ	KLZ-TV
EL PASO	KROD	
GREAT FALLS	KFBB	
IDAHO FALLS	KID	
LAS VEGAS	KLAS	
ODESSA	KOSA	
PHOENIX	KOOL	
SCOTTSBLUFF	KOLT	
KENNEWICK	KWIE	
NOGALES	KNOG	
BILLINGS	KOOK	
MISSOULA	KGVO	
POCATELLO	KJRL	
SALT LAKE CITY	KSL	KSL-TV
SANTA FE	KVSF	
SILVER CITY	KSIL	
TUCSON	KOPO	
TWIN FALLS	KEEP	
YUMA, ARIZ.	KOLD	
NORTH BEND	KFIR	

City	Radio	TV
BAKERSFIELD	KERN	
CHICO	KXOC	
FRESNO	KFRE	
LOS ANGELES	KNX	KNXT
PALM SPRINGS	KCMJ	
PORTLAND, ORE.	KOIN	KOIN-TV
RENO	KOLO	
SACRAMENTO	KROY	
SAN DIEGO	KCBQ	KFMB-TV
SAN FRANCISCO	KCBS	KPIX
STOCKTON	KGDM	
MEDFORD	KYJC	
EUGENE	KERG	
EUREKA	KHUM	
MONTEREY	KMBY	
SEATTLE	KIRO	
SPOKANE	KXLY	KXLY-TV
YAKIMA	KIMA	
REDDING, CAL.	KVCV	
HILO, HAWAII	KHBC	
HONOLULU, HAWAII	KGNB	

Despite Dip in Attendance, British Film Grosses Rose In 2d Quarter

London, Nov. 16.

Despite a slight drop in admissions during the second quarter this year (March 28 to June 26), gross boxoffice takings show a slight improvement. The review of the three-month period compiled by Board of Trade shows that total paid admissions were 322,000,000, which was only 1.1% below the first quarter this year. In the same period, gross receipts were just short of $77,000,000.

The survey is based on returns submitted by 4,508 picture theatres, ualling 99.6% of those operating in that period. They had a combined seati capacity of 4,154,692. Admissions recorded were a shade below those in the corresponding quarter of 1953, when attendance received some stimulus from the exhibition of coronation films. It was in that period last year when first signs appeared of an arrest in the declining trend of admissions.

Gross receipts are slightly up as mpared to the same three months last year, but 1% below the first quarter of this year. Net takings and the exhibitors' share, however, exceeded those for the first quarter because of the reduced rate of admission tax. Of the total gross rentals charged in the first six months of the year (amounting to $33,367,000), about 32.7%, $10,920,000, was received by British films. This is the best result for British pix in recent years, the 1953 figure being 30.3%.

The BOT analysis reports a "considerable fall" in the number of British and foreign pix registered during the third quarter, and the total is "well below" the quarterly average for previous years. In the quota year ended last Sept. 30, 140 British pix and 394 foreign fils were registered against 124 and 428.

The report adds that the total of 4,237 persons employed in film distribution at the end of June was the lowest figure so far recorded.

Dry Ban on Mex Radio-TV, Pic Com' Is Lop 200 Shows; 'Pernicious' Info to Kids

Mexico City, Nov. 9.

The about 80% liquor dryness the new federal sanitary code, just enacted, stipulates for pic commercials and radio-tv, is figured by the air services operators to lose them around $800,000 yearly, in the form of having to drop more than 200 lucrative programs. The code bans anything about liquor on screen and radio-tv between 6 a.m. and 10 p.m.

"Mexican children and youths must be protected from such pernicious information," the code remarks.

"Sponsors of the code, as well as the congressmen and senators who approved it, must believe that children and youths in Mexico are fast asleep, or at least not radio or television audiences after 10 p.m.," comment the hardhit radio-tv station operators.

Commercial pic men are not commenting. Probably, because their shorts are being so drastically pruned, due to violent protests against commercials by cinema audiences, they just don't feel like aying anything.

German Film Depicts Generous U.S. Troops

Berlin, Nov. 9.

Another German film about Americans, "The Golden Plague," depicting how a small Teutonic tow is affected by U. S. soldiers stationed nearby, is currently in the production stage at Wiesbaden. John Brahm is directing the pic, which attempts to show how difficult it is to satisfy needs of the soldiers and those of the town at the same time. Company asked Yank troops in the Wiesbaden area to participate in the film. Film's title, incidentally, is derived from the supposition that the American dollar will buy anything.

Both Americans and Germans are anxious to see how this pic comes out. Last German effort along this line, "Columbus Discovers Kraehwinkel," which starred the Chaplin boys, turned out to be disappointing.

9 Winocour Cinemas In Scotland to Green, Ltd.

Glasgow, Nov. 9.

A deal involving over $600,000 was finalized here when George Green Ltd., indie cinema group, took over the nine pix houses of the late Harry Winocour's circuit. This gives Greens, pioneers in the cinema trade, control of 23 film theatres in Edinburgh, Dundee, Glasgow, Ayr and other parts of Scotland.

Leading houses in the takeover are Cranston's, city-center cinema in Glasgow, and and La Scala, Dundee. The Green family already owns the 4,000-seat Playhouse, Glasgow, and the Playhouse, Dundee. Deal, which has been in negotiation since April, one of the most important in the Scot cinema trade

Brit. Studio Space Goes A-Begging

London, Nov. 16.

As the government was reassuring the House of Commons that the present studio situation gave no cause for concern, figures released by the Board of Trade showed as of last Sept. 30 that 25 of the 52 available stages were idle. They represented 40.8% of the total studio space in the country.

The issue had been raised in the House of Co mons by Stephen Swingler, who sought an assurance that deals by commercial tv producers would not rob the British film production of facilities for making first feature and supporting program films to fill the quota.

Speaking for the government, Henry Strauss, Parliamentary secretary to the Board of Trade, said the prexy understood some studios had been bought or leased by companies interested in production of films for television, but he was not aware of any present shortage of studio space or of any need for government action. He added that the transaction at Nettlefold would not lead to any contraction in film production facilities and he understood there were no negotiations for the take over of Shepperton Studios by Vickers' aircraft. According to the BOT returns, the 27 stages in use last September had a floor area of 246,909 square feet. The idle stages accounted for a further 170,120.

New German Pictures All About Espionage

Berlin, Nov. 9.

Latest cycle the West German film industry going through seems to be the making of pix with espionage subjects. Apollo's "Rittmeister Wronski," scheduled for immediate release here, centers around a Polish officer acting as a spy against Germany. Fama's "Die Muecke," another soon-due pic, concerns a female spy who wants to quit her job but has to realize there is no way back. Another Fama production, tentatively entitled "Abwehr," deals with the wartime activities of the controversial German Admiral Canaris (portrayed by O. E. Hasse), who secretly worked against Hitler and was shot. Still another local pic with an espionage theme is "Verrat an Deutschland."

In Japan, Veit Harlan is shooting a German-Japanese coproduction based on th life of Stalin's master spy, Dr. Sorge. Latter, incidentally, is reportedly also the central figure in another scheduled German film. And there are rumors that still more Teutonic spy pix in the prepping.

Weiss in Vienna After 18 Yrs.

Vienna, Nov. 9.

Austro-American composer Stephan Weiss is in his home town of Vienna after an 18-year absence. Weiss was widely known here up to 1938 through many international hits.

Pubs and disk companies now are competing to buy his latest songs plus reedited oldies.

Austrian 'April' Cost Taxpayers $200,000

Vienna, Nov. 9.

The flop film, "April 1, 2,000," produced by the Austrian government (in strict conformity with the coalition of 50% Conservatives and 50% Conservatives and 50% Socialists), cost the taxpayers $200,000.

The net loss stems from the high cost of production and small income from playdates. Though the pic was in black and white, $400,000 was spent, an amount that reportedly would cover four to five pictures if made by a private enterprise here.

Yank Distribs Balk At Paying for Any Vaude Under New Arg. Scale

Buenos Aires, Nov. 9.

At distribs have been huddling with exhibitors her in recent weeks over the outlay for obligatory vaude w that cinema admission scales have been upped in Argentina. Some exhibs are demanding that the distribs share all expenses in connection with the vaude acts, which, of course, has been shunned by every distrib.

To make the situation more complicated, th new admission scales have eliminated the extra tax which had been permitted by thorities (before the scales were upped) to cover fees to vaudeville talent, expense of hiring vaude turns, backstage costs, etc.

Now that the special vaude price is out, the cost of the stage fare must be met out of general receipts. U. S. distribs refused point blank to share in the cost of the vaude, citing that since exhibs previously denied them a share of profits from the vaude (via the special vaudeville price), they certainly can't be expected to help shoulder the expense of vaude. Native pix producers also have refused to pay the vaude expense, too.

While som vaude is fairly good, the general standard is low and audiences still protest having to sit through the vaude portion of the show. The vaude union now is trying to get a special scale under the new setup at houses playing stageshows.

'IN TOWN' ON AIR FOR 737th TIME FOR BBC

London, Nov. 16.

"In Town Tonight," Britain's only simulcast, celebrates its 21st anni next Saturday (20) when it will be on the air for the 737th time. It became a combined radio-tv feature earlier this year. Program was first aired on sound radio Nov. 18, 1933, with A. W. Hanson as its producer. Peter Duncan, the present producer, assumed control in 1947.

Program has featured most of the visiting Broadway and Hollywood celebrities, although Danny Kaye declined to participate this year as his contracts preclude tele appearances.

'Hill 24' Israeli Pic, Set for '55 Distrib

Te Aviv, Nov. 9.

"Hill 24 Doesn't Answer," produced by the newly founded Sik-Or Film Co., is now in its latest stages of technical processing. Filming under the British director Harold Dickinson was completed in September. "Hill," set duri the Arab-Jewish war of 1948, comes from a story by an Israel journalist, Zvi Kolik. Peter Frye of the Hebrew Chamber Theatre in Tel Aviv played an important part in the production of the film. Cast includes Michael Wager, Edward Mulhara of Dublin's Gate Theatre, Aryeh Lavie of the Hebrew Chamber Theatre (Tel Aviv), the Yemenite singer Shoshana Damari and the Yemenite dancer Margalit Oved. Dialog is predominantly in English.

Various sections of Israel are used as background—the Negev desert in the southern part of the country, Jerusalem, Haifa and a Galilean village. However, the scenes in the Old City section of Jerusalem could not be filmed on the spot, as this area of the divided town is now under Jordan administration.

Paris Fall Legit Season Active; Critics Divided on Newcomers

Paris, Nov. 9.

Comedie Des Champs-Elysees Theatre is in an odd predicament with two plays now showing as a legit double bill, but getting a very split review. Jean Anouilh's one acter, "Cecile ou L'Ecole Des Peres" (Cecile or the School for Fathers), got unanimously rave reviews while the main legiter, Anouilh's adaptation of Oscar Wilde's "The Importance of Being Earnest," received cool notices. "Cecile" (runs about an hour) is an engaging, brilliant and witty treatment of father and daughter relationships, and the vageries of love. Unlike his other plays, this breathes joy and delight, and might be worth pairing, for possible Broadway chances, with another short play.

"Earnest" lacks the spirit of its original and it loses much in this translation. Besides it is already playing here in a fine adaptation by the Theatre En Rond Co., which not only has a better version, but has the lettef or its satirical overtones in the theatre-in-the-round version. However, on the response to "Cecile," the Comedie is doing a great biz but a change of the main piece in midstream might make it even more potent.

Theatre Hebertot has a heavy, bucolic drama of passion Maurice Clavel's "Balmaseda." This story has a father, mother and daughter playing out a tragic triangle at a high dramatic pitch. It is well handled by its actors, Jacques Dumesnil, as the stepfather in love with his daughter; Marguerite Jamois and Catheri Sellers.

Too downbeat and stilted for Broadway, it still is stamped with nice attributes.

Robert Rossein's "Responsibilite Limite" deals with the touchy theme of anti-semitism on the framework of a drama of murder and conscience. It is familiar in treatment and has already had its counterparts in the U. S. Play is uneven and conventional in mood and atmosphere. It does have some good acting to recommend it either. Recent hoodlum attempts to mar the Fontaine Theatre where playing may help this gain a good run. Crix were good, but it is not of adequate calibre for export.

Jean Vilar's Rep Company

Jean Vilar's state-subsidized repertory company, Theatre National Populaire, comes into its home spot, the Palais De Chaillot, this week for a fourmonth stint. Company has just returned from a tour of France, the Continent and Canada. Paris will see only one new creation in Shakespeare's "Macbeth" with Vilar and newcomer Maria Casares. Since Vilar took over this languishing group in 1951, it has played to almost 2,000,000 patrons. The immense Chaillot is usually packed for every performance, most Gallic culture groups having block bookings for the season. Plus its exemplary theatre, the TNP has a solid trump in the presence of screen satellite Gerard Philipe, star of many of the plays. He also is director of some of them.

TNP has given 739 shows since its inception and played in 87 different places. Usually played without scenery, except for such romantic or expressionistic plays like "Ruy Blas" or "Mere Courage," this concentrates on acting and text for fine results. Most of the rep is classical except for Berthold Brecht's "Courage." This time it will have "Courage" with Germaine Montero, Philipe in "Lorenzaccio," "Richard II," "Le Prince De Hambourg" and "Ruy Blas" plus Corneille's "Cinna" in a new staging by Vilar, "Le Cid" and Moliere's "Don Juan."

Mex Station, Worth $800, Fined $2,400 by Govt.

Mexico City, Nov. 9.

A fine of $2,400 on a property worth only $800 is a phase of a problem confronting radio station XESP at San Pedro Tlaquepapque, thriving Jalisco state pottery town.

The assessment, payable in three monthly installments, was imposed by the Ministry of Communications and Public Works, ruler of air affairs down here, on Herminio Masias, XESP's owner, because he had sold the station, which violated Mexican radio law forbidding any sale or transfer of franchise within five years of obtaining that right. Macias, the Ministry said, had only run the station about a year.

Macias must pay the fine, to prevent losing his rights to XESP (cancellation of franchise), the ministry insists. The case is the first of its kind in Mexico. The ministry contends that the fine is justified.

Ceylon Bright Show Biz Spot

By ERIC GORRICK

Colombo, Ceylon, Nov. 9.

This city set in the Indian ocean is probably the greatest show biz spot on either side of the Equator, with more showmen to the square foot yet sighted by this VARIETY mugg with itchy feet on a global runaround.

On the road to Mount Lavinia, snake charmers and magicians line the route to woo the rupees from the tourist. They have their trade down pat, and likely would be a riot in any Broadway or London night spot. Their art is as old as Ceylon itself, handed down from generation to generation. They work without benefit of stage settings, spotlights and the usual stage setup, squatting down on the sun-baked earth with popeyed tourists forming a circle a few inches from each performer. Their selling spiel is a mixture of broken English, Yankee and Ceylonese. And the boys certainly know how to rope in the rupees.

The "Broadway" for the showmen, who work fr m sunrise to sunset, include the Buddhist and Hindu Temples, along the Pettah, Cinnamon and Peradenlya Gardens, Temple of the Tooth and the Galle Road.

Majority of the cinemas are operated along European lines, with patrons favoring the Yankee action product and sexy stuff similar to "Miss Sadie Thompson" (Col), current at the time of our short stopover. There is also a good market for Indian-made pix to cater to Ceylon's 6,000,000 population.

Few Stageshows On Tour

Few top stageshows visit Colombo because of the high transportation cost. Virgil, American magician, who did an Aussie runaround about three years ago, was the only foreign performer spotted in the city. Despite solid native talent opposition, this magico looked likely to take a load of profit ut of the territory.

Most fascinating spot for the visitor is the native quarter, where the visitor keeps his pockets buttoned up and watches the dancing girls with his back against the nearest wall. Here for the right coinage, one can buy anything from a bottle of Scotch to the finest U. S.-made wrist watch. The natives have the art of salesmanship at a top level for this neck-of-th woods.

Along Chatham Street (Colombo's Fifth Avenue) touts pounce on the tourist and guarantee to complete a silk two-piece suit within four hours for around $25. And they make good!

To this mugg, it would appear that showmanship was really born here ages before Hollywood was even thought of and Broadway was still a dirt road used by the Dutch.

Sell 2 Mex Pix to Russia

Mexico City, Nov. 9.

Mexico got a slight break in the Russian market via the sale of two pix for $25,000 to Soviet Export Films, official Russo film firm, by Peliculas Nacionales, oldtime indi distributor. PN said the price is a basement bargain, but the deal is major as it promises to bow Mexican pix in Russia. Pix will be dubbed into Russian in Moscow.

Films are "Rio Escondido" and "Masclavai." Both feature Maria Felix, a top boxoffice champ here. She is currently topping the cast making "French Can Can" in Paris.

75th Swaffer Anni Feted; Quit As Drama Critic Over 'Outranked' Play

By HAROLD MYERS

London, Nov. 16.

Hannen Swaffer, dean of British columnists and affectionately known as the Pope of Fleet St., celebrated his 75th birthday Nov. 1 and eight days later was feted at a luncheon tossed by The People, one of the two Odhams national publications to which he contributes regularly. The companion sheet is the Daily Herald.

The luncheon, attended by journalistic celebs, politicians, members of both Houses of Parliament and by Swaffer's own intimate friends, was the most impressive of a series of functions that have been taking place over the past five years since he attained his Biblical span of threescore years and 10.

Two years ago, the London tent of the Variety Club honored Swaffer on the occasion of his 50th anniversary in Fleet Street (London's newspaper row), and, on that occasion, a distinguished show biz audience feted a friend who has become a legend in his own lifetime. At the time of his 70th birthday, Swaffer made his debut on television and he was again featured by the BBC-TV in their peak Saturday night program, "Limelight," to mark the attainment of his three-quarters of a century.

One of Swaffer's proudest boasts is that he can and has been caricatured by a cartoonist with a drawing showing only his hat and stock and it is true to say that for half a century he has been the best known and most hated columnist in London's Fleet Row.

If published as a collected work, the Fleet St. stories about its own "pope" would undoubtedly make a bestseller. They serve to illustrate the ego which pushed Swaffer to the top of his profession and indicate how, in the course of half a century in the Fleet St. jungle, he has become a confidant of prime ministers, politicians and celebs in all walks of life.

Tenure in Politics

For more than 20 years, Swaff has played an active journalistic role in the political field, but on both sides of the Atlantic he is known and respected for the virility of his dramatic criticisms in the Daily and Sunday Express. To illustrate what he himself calls his 52 years of frustration in Fleet

(Continued on page 20)

British Films Lose Out In Quota Default Suit

Kilmarnock, Scot., Nov. 9.

British films were dealt another blow in this busy industrial town when a court case was dropped against Alexander Maitles, a local exhib. Charged with failing to exhibit the prescribed quota of 15% British films during the year, he told the judge that to have accepted his full British quota would have meant "financial suicide." He said he had shown six British productions, and one of them cost him $75 on a two-day showing.

Maitles said that most of the cheaper seats in his Savoy Cinema were filled by youngsters who compelled the management to show "nothing highbrow"—only "slapstick and westerns." At the trial reps of British film companies said that Maitles had rejected almost every film they had offered him. The exhib argued that the pix he had been asked to accept all had been nixed by the larger circuit.

Sees 200 Widescreen Mex Cinemas in 1955

Mexico City, Nov. 9.

First 1955 predictions for the Mexican pic trade were made by Oscar Brooks of Mier & Brooks, a top producing-distribution company, as he planed for the U. S. Brooks, ex-20th-Fox assistant here, forecast at least 200 cinemas throughout Mexico would be widescreen next year and that next year would see the start of widescreen pic production down here. There are now 80 cinemas in Mexico that are widescreen, he said.

Brooks revealed that he will do most of his dickering with 20th-Fox in Hollywood while in America. His shopping will be for widescreen exhibition and production apparatus and equipment.

20th-Fox Takeover Of Brit. Theatres Rapped

London, Nov. 9.

Forthright criticism of the 20th-Fox policy in acquiring its own theatres in opposition to established exhibs was made by Harry P. E. Mears, a former prez of the Cinematograph Exhibitors Assn., when presiding at a meeting of the Hants and Dorset branch of the CEA.

The ex-prexy said it was a serious state of affairs when such a company could take over buildings like music halls and roadshow their films against an exhib merely because they would not pay 20th-Fox terms or install its equipment. He regarded this as a strong point in favor of consideration of divorcement, and feared that the situation might extend to other companies.

Yank Films Lead Again in Berlin

Berli Nov. 16.

First half of November sees a majority of local preem houses showing Hollywood pix. Six of the 11 principal cinemas playing U. S. films, three have local pix while one is showing a French pic and another has an Italian film.

Three of the six U. S. pictures currently playing at local preem houses are C'Scopers, namely "Three Coins In Fountain" (20th) at Filmbuehne Wien, "River of No Return" (20th) at Capitol and "High and Mighty" (WB) at Filmtheatre Berlin. Crix particularly praised the high technical standard of these pix.

Walt Disney's "Living Desert" is in its ninth week at the Cinema Paris while "Gone With Wind" (M-G) is due shortly to complete a full year's run at the Kurbel. The German version of RKO's "Carnival Story" (Rummelplatz der Liebe) is in its 11th week at the Tauentzien Palast. Astor preemed the Gallic film, "Le Defroque" (Union), while Kiki currently is showing the Italian film "Unfaithfulness."

Biggest moneymaker in October in West Germany's most important key cities was "Sauerbruch," a domestic production. Second best grosser last month was also a German film, "Bildnis einer Unbekannten." Austria's "Kaisermanoever" held third spot.

Williamson Sets Italo Opera for Aussie Tour

Sydney, Nov. 9.

J. C. Williamson Theatres Ltd. will take on an opera venture next year, importing the bulk of a company to tour Australia and New Zealand. Firm has lined up an Italian company but the group also will include some leading Australian singers. The chorus will be engaged here.

Williamson last undertook an opera tour in 1948-49. The venture was profitable, and the company toured Australia and New Zealand 15 months, claimed to be a world record operatically. Meanwhile the National Opera Co., which exists in Sydney as a non-profit venture, is far in the red. Its deficit is reported as $84,534 or more.

Italo Widescreen Newsreel

Rome, Nov. 9.

First Italian widescreen newsreel was demonstrated at the Capitol here last week, with Italian industry toppers present. Labeled IncomScope and produced by the INCOM newsreel group, reel was shot in Ferraniacolor, using the Cinepanoramic widescreen system with ratio the same as CinemaScope.

Press reaction was favorable, although use probably will remain limited to special events and semi-documentary use.

W. MacQueen-Pope

(of the Drury Lane, London)

reprises the traditional whyfores of

National Celebrations in the British Theatre

an interesting byline piece in the

49th Anniversary Number

of

VARIETY

U. S. Pix Again Pace B.O. In Aussie; 'O'Keefe,' 'Moon' 'Lance,' 'Knock' Top Field

Sydney, Nov. 9.

Exhibs are again starting to pull their belts a notch, figuring it will be the old story from here until Xmas. This seems to be especially true this year since pix biz is quiet with only a few standouts.

"River of No Return" (20th) surprised at the Melbourne Regent by starting to even better figures than the boff "Coins in Fountain" (20th) at the same house. But "Coins" kept on for 12 weeks, for this big 3,250-seater's longest runs, "River" is not expected to show this stamina.

"Miami Story" (Col) was a happy one on its Sydney Capitol debut. "Broken Lance" (20th) at the Regent is past its seventh week. "Gone With Wind" (M-G) at Liberty and Metro King's Cross, is into third rounds. "Seven Brides" (M-G), is holding past a fifth week at St. James. "His Majesty O'Keefe" (WB) at Mayfair went for four sessions.

In Melbourne, UA's "Moon Is Blue" is still running after 10 weeks at the Plaza. "Magnificent Obsession" (U) bows out after four frames at the 3,371-seat State.

"Garden Of Evil" (20th) is tops at Brisbane Regent on initial round. It also is bright in second week at Sydney Plaza.

"Knock On Wood" (Par) at the Majestic in Adelaide continues into 6th round. "Million Pound Note" (British) was a bright starter.

TV INROADS WORRY NORTH ITALY EXHIBS

Rome, Nov. 9.

Reports that tele is beginning to make inroads into northern Italian boxoffice is worrying Italian exhibitors, who have been pressing for the further enforcement of the radio-tv exhib agreement. This among other things calls for discipline in the use of television in public places. This pact recently was denounced by local exhibs, who claimed that bars and restaurants were adding to tabs during teleshowings and that such untaxed use of the medium was unfair competition to the heavily taxed cinemas.

Number of Italian telesets is now well past the 50,000 mark, and prices are showing a slight drop.

Col Plans to Increase Production in Germany

Frankfurt, Nov. 9.

Columbia Pictures, which has out-distanced nearly all the other major U. S. companies in film production in Germany, has plans for even greater German production in the future. Nick P. Pery, Continental manager of the company, gave out new plans for the producing setup here this week.

With the increased pix-making, Dr. Oskar Kalbus, German general director, will be in charge of production exclusively. Eric Mueller, former general sales manager, will handle all administration and distribution in Germany. Col has completed five productions for November and December release here. They are "Love Swindler," "Girl From Paris," "Double Destiny," "Encounter in Rome" and "New Ways to Youth and Beauty." The three still in work are "Last Act," "Phantom of Great Circus" and "Heide & Peter."

Other Foreign News on Page 20

London West End Stout; 'Christmas' Terrif $16,500, 'Contessa' Sock 15G, 'Men' $7,300, 2d, 'Egyptian' 13G, 4th

London, Nov. 9.

First-run cinema biz is booming in the West End. Standout currently is the Plaza's "White Christmas" which is terrific $16,500 for this fairly small house. It may hit a record. "Barefoot Contessa" at Odeon, Leicester Square, is great $15,000. British-made "Mad About Men" looks nice $7,300 in second frame at Leicester Square Theatre.

Among the holdovers, "Modern Times" still leads with an outstanding $8,400 for its fourth round at the London Pavilion while "The Egyptian," day-dating at the Odeon, Marble Arch, and the Carlton, looks good $13,000 fourth weeks.

"Cinerama" fails to come up to expectation, its fifth Casino week just topping $12,000.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"The Egyptian" (20th) (4th wk). Okay $5,500. Last week, $6,000. "Broken Lance" (20th) preem Nov. 11.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (5th wk). Good $12,200 but below hopes. Holds.

Empire (M-G) (3,099; 55-$1.70)—"Rogue Cop" (M-G) and "Tennessee Champ" (M-G). Average $12,000. "Beau Brummell" (M-G) follows as command performance pic Nov. 15.

Gaumont (CMA) (1,500; 50-$1.70)—"Down 3 Dark Streets" (UA) and "Yellow Tomahawk" (UA) (2d wk). Fair $7,000 or near. Previous week, $7,600.

Leicester Square (CMA) (1,753; 50-$1.70)—"Mad About Men" (GFD) (2d wk). Steady $7,300. Last week, $8,400. Holds a third.

London Pavilion (UA) (1,217; 50-$1.70)—"Modern Times" (UA) (5th wk). Good $7,800. Fourth week, $8,400. Continues.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Barefoot Contessa" (UA). Smash $15,000. Holds.

Odeon, Marble Arch (20th) (2,200; 50-$1.70)—"Egyptian" (20th) (4th wk). Good $7,500 after $8,400 previous frame. "Garden of Evil" (20th) opens Nov. 18.

Plaza (Par) (1,092; 70-$1.70)—"White Christmas" (Par). Terrific $16,500 and may hit record. Stays, natch!

Rialto (LFP) (592; 50-$1.30)—"Coins in the Fountain" (20th) (4th wk). Pleasing $3,600 following $4,400 third round.

Ritz (M-G) (432; 50-$1.70)—"On Waterfront" (Col) (5th wk). Steady $3,000 or close. Stays on.

Studio 1 (APT) (600; 30-$1.20)—"Living Desert" (Disney) (25th wk). Big $3,000 or over. Stays until Nov. 24 before going on general release.

Warner (WB) (1,735; 50-$1.70)—"King Richard Crusaders" (WB) (3d wk). Fair $6,200 after $7,000 in second week. "Crowded Day" (Adelphi) and "Happiness Three Women" (Adelphi) opens Nov. 11.

Conan Doyle Heirs Sue UFA Over 'Sherlock'

Berlin, Nov. 9.

Heirs of the late English author Conan Doyle, headed by latter's oldest son, Adrian M. Conan Doyle, have reopened suit against the UFA which was interrupted because of the outbreak of the last world war. Action is over the German film, "Der Mann der Sherlock Holmes War" (The Man Who Was Sherlock Holmes) whch was produced by the UFA in the '30's.

Plaintiffs are charging that UFA misused the Sherlock Holmes name in the film title, utilized Doyle's characters Sherlock Holmes and Dr. Watson (which they claim as the author's "absolute own property") and also claim that the film, a comedy, ridiculed Doyle. It is likely the Doyle heirs might have forgotten about the suit which was first filed in 1937, had it not been reissued after the end of the w

Gallic Code Setup Looms

Paris, Nov. 9.

The Syndicat Des Producteurs, a committee representing French producers, decided this week that the best way to combat growing pre-production censorship in government circles was to start a self-censorship organization like the U. S. production code administration. Chairman Henri Fresnay outlined the committee views in an open letter on the subject.

He stated that public pressure groups and the governmental Commission De Controle were disturbed by the surplus of violent gangster films as well as pix on prostitution which have been appearing in great quantities on the production agenda lately. He opined that this might lead to a national pre-censorship bureau which would not be desirable to the freedom of the film here.

Fresnay maintained that the Syndicat was categorically against any pre-censorship and fervently hoped that the government would refrain from any measure like this so opposed to the principles of French freedom of expression. It was made clear that the industry, as a whole, would object to any official move of this kind.

As an alternative he offered the fact that the industry could not remain aloof from this problem, and that the following measure had been taken. A new body, the Commission De Lectures (The Reading Committee) has been created. It behooves all producers to send scripts to this outfit before sending it to the Centre Du Cinema, it was stated. The Lecture Committee would give its opinions on the script and suggest any needed changes. Committee would give advice and discourage any outright lewd projects, but would protect all works deemed produceable.

May Force U.S. to Show Pix Before Jap Board

Tokyo, Nov. 9.

A move is underway to force U.S. major film companies in Japan to submit their films for screening by the Motion Picture Code of Ethics Board before exhibition here. Presently, U.S. majors are exempt from this pre-screening. Japanese and films from other foreign countries must have the Board's stamp before they are released.

Majors contend their product is passed by pre-production censorship in U.S., and therefore should not be subject to double censorship. The Motion Picture Promotional Council has asked the government to force the U.S. companies to submit their pix. The Educational Ministry would be the one to pass on the matter.

Exiled Actors Allowed To Resume Work in Arg.

Montevideo, Nov. 9.

Arrival in Buenos Aires recently of Tilda Thamar, Argentine cinemactress, who has been resident i France for the last six years, means that most entertainment folk, who had to go into exile through having earned the enmity of the late Eva Peron, are now able to resume their careers. Nini Marshall, Delia Garces, Amanda Ledesma, Tilda Thamar and even tango warbler Libertad Lamarque are restored to grace (provided they never make any public reference to the reasons for their exile).

Miss Marshall has made a big comeback in radio and has th top rating for most popular air comedienne. Delia Garces starts work in "Andrea" for Argentina Sono Film this month and also has legit commitments. Amanda Ledesma has been warbling tangos on Radio Splendid and in a musical revue all winter. Now Tilda Thamar is to work under Ralph Pappier's direction in "Miercoles Santo" (Holy Wednesday), with Portuguese actor Antonio Vilar.

On arrival, Miss Thamar claimed that during her six years' absence she had been working in 18 pictures.



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—The Independent

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—Los Angeles News

"PARAMOUNT DELIVERS EVERYTHING IT PROMISED FOR VISTAVISION!"
—Film Daily

N VISTAVISION Paramount's Big Christmas-New Year Attraction—Hal Wallis' "3 Ring Circus," starring Martin & Lewis, in Technicolor

Gear Pix to U.S. Market, Sez Brit. Exhib; Discard 'Insular' Appeal

London, Nov. 16.

If British film producers geared their product to the American market and discarded domestic type stories with insular appeal, the return from the American market might be substantially greater than it is at the present time. This is the viewpoint of Macgregor Scott, Associated British-Pathe sales chief, who recently returned to London after attending the Allied Artists sales convention in Chicago.

Referring to suggestions that the U. S. exhibitor or public was anti-British, the AB-Pathe sales chief said the typical theatre owner was concerned with only one thing: entertainment. "You cannot blame them for asking for that," he commented.

He added that he'd discussed with salesmen the type of British pic likely to succeed and had gained the impression that American audiences would be more interested in the historical costume drama than in modern domestic comedies. Whether or not their production schedule at Elstree would undergo any revision would depend on the studio executives, he added.

Macgregor Scott cited that of the five British pix which were currently in distributi in the U. S. only one was certai to get top billing. This is "Duel in Jungle," a co-production which is estimated to gross at least $2,000,000 in the U. S. of which as much as $1,200,000 might be returned to Britain. "Weak and the Wicked" was now on release in the lower bracket of dual program with commitments on Warner, RKO and Loew circuits. This was estimated to earn between $75,000 and $100,000 for the British company. In a similar money bracket is "The Yellow Balloon," but he declined to stimate early the potential earning capacity of the other two, "Affairs of Monte Carlo" and "Tonight's the Night."

20th-Fox' Breaking Of Single-Week Run Plan Poses Problem for BOT

London, Nov. 9.

By breaking from the tradition of a week's run for every pic and encouraging extended playing-time wherever results justified it, 20th-Fox has upset the conventional pattern of the British release system. Most important of all, by giving first-run playdates to anamorphically-equipped theatres, which hitherto had only played second run, it also has upset the barring system.

Result is that this has created an interesting poser for the Board of Trade. Is a theatre which plays 20th-Fox programs first-run and has subsequent-runs from other distributors to be classified as a first-run or subsequent-run house? This is of importance to the BOT in determining quota relief, as favored treatment frequently meted out to theatres whose booking position does not enable them to have a free choice of all available product.

Th British Fili Producers Assn. reckons that such theatres should continue to be classified i the second-run categor. Its argument is that it would be unfair to pe alize an exhib who had retooled for CinemaScope but still did not have first choice on available Brit- product. In consequence, it is urging the BOT to retain the status quo.

Marti Stevens' 10-City O'Seas Tour Next Spring

Thrush Marti Stevens will kick off 10-city European tour with pril engagement at the Cafe de London. While in London she'll etch two albums for British Decca, with her accompanist Don Pippen orchestrating and recording. Miss Stevens will continue to record in the U. S. for the MGM label.

Meantime, warbler is set for a tw -week stand at Pittsburgh's Ankara Club beginning Nov. 29. Miss Stevens is the daughter of Loew's prexy Nicholas M. Schenck.

$350,000 in Eady Coin For Juvenile Films

London, Nov. 9.

The Children's Film Foundation again is to receive a grant of $350,000 from the Eady Fund. An interim advance of $28,000 was paid over recently, and the balance has now been approved by the four trade associations.

The Children's Film Foundation was set up a few years ago to insure a steady flow of suitable product for the Saturday morning matinees. The Foundation, with only a limited income always will be dependent on financial support from some group. Rentals from the pix are returned to the Eady pool.

Rome Legit Off To Slow Start

Rol Nov. 9.

The local legit season has gotten off to a slow start. With the exception of Luigi Squarzina's presentation of "Caine Mutiny Court Martial," there hasn't been an outstanding hit so far. Concerts and revues are also getting under way, with opera to follow Dec. 6.

The strong version of the "Court Martial," which ran successfully several weeks at the Valle before beginning a tour of Italian key cities, held the early legit spotlight along with Podrecca's Puppets, which returned to Rome after lengthy world tours to become a holdover hit here. Podrecca is currently working the strings at the Orione Theatre for a repeat week. Previously, a well-meaning Little Theatre group from Bolzana presented an amateurish two-night staging of Goethe's "Faust," and a new Italian version of Wilde's "Importance of Being Ernest" without drawing much notice. The season's first revue, Macario's "All Women Except Me," wound up a moderate local run.

Several preems are scheduled in the legit sector. Castellani opens a "Hamlet" at the Goldoni, while that theatre's name sake, Carlo Goldoni, is current with two presentation, one live and one puppet: the Cesco Baseggio company is staging "The Good Wife" at the Ridotte dell'Elisea. The other Goldoni item is being puppeted at the Opera dei Burattini," Harlequin, Servant of Two Masters." The Valle, which just had "Caine Muti ," now opens Fritz Hoechwalder's "The Holy Experiment," shown in Paris some years ago "On Earth As It Is in Heaven." Eduardo De Filippo has brought his company up from Naples to play "Palumella Zompa e Vola," by A. Petito, at the Eliseo.

In the ballet-concert field, the Sadlers Wells Troupe had a successful local at the Opera, and is continuing its Italian trip with dates in Turin, Genoa, Naples, etc. An impressive list of artists has been booked into the various concert series now in full swing i the capital, the principal ones being the Argentina, the Filarmonica, and the Aula Magna. Opera season opens with "La Forza del Destino." Giancarlo Menotti's "Amahl and the Night Visitors" is among the productions set for staging at the Rome Opera House.

Later this winter, among other items, Rome is slated to see an Italian version of "Rose Tattoo" and "Tea and Sympathy" with actress Eleanora Rossi Drago.

'French Line' Okay for Chile

Santiago, Nov. 9.

Censor Board here considered "French Line" (RKO) virtually harmless, and did not change a foot of the Jane Russell starrer. The much discussed dance went through unscissored.

Blue-pencillers gave "Line" a "for adults only" tag and RKO is applying the saturation treatment by booking it in six downtown and neighborhood houses simultaneously this week.

Uruguay Plans 2d Fete

Montevideo, Nov. 9.

A second film festival (first was held in 1950) is being organized for Jan. 15-31 next year at Uruguay's beach resort at Punta del Este, celebrating the 125th anni of its founding.

The International Federation of Motion Picture Producers has approved this 1955 event, and an award to be made for the best pic submitted.

So far Argentina, Brazil, Germany, Mexico, Britain, France, Italy and the U. S. are reported to have agreed to participate.

Swaffer

Continued from page 17

St., Swaffer told at last week's birthday lunch that in the early days of the Daily Mirror, Lord Northcliffe objected to his frank and occasional criticisms of plays. He also recalled that William Berry, later Lord Camrose, said to hi , "Are you a critic?"

He was discouraged as a drama critic on The People when he was editor, and when he left that paper, after leading a successful strike for his and his staff's salary, Lord Beaverbrook named him drama scribe of the Sunday Express, but warned he was only to have a column. Yet within a few months of his doing plays for both the Daily and Sunday Express, with a double page spread in the latter paper, Swaff was the most talked-of critic in the country.

To this day, he says, although he has been out of criticism since 1931, when he gave up the theatre for Socialist politics, U. S. artists arriving in London often ask at a press confab, "Where's Hannen Swaffer?" They still look upon him as England's leading critic.

Swaffer explains this by the fact that for years, "really as a labor of love," he wrote for VARIETY what he himself describes as "a weekly column of wit, challenge and anecdotage." This, he claims, is still remembered as outstanding journalism.

More Drama Outside

Why did Swaff give up the theatre for politics? In his own words he sums it up as follows: "I got tired of seeing a world of pretense. I saw outside the theatre a much more moving drama, more bitter tragedy and more living comedy than anything that was acted on the stage. In the theatre it was the same every night. Outside, it was different every day.

"Besides," he adds, "when I began to attract more attention on my arrival in the theatre than was caused by the rising of the curtain, I felt it was time to get out. People were discussing me instead of the play. I was the center of all eyes and I hated it."

Swaff believes sincerely that his quarter-century of Socialist propaganda has had a great deal to do with the creation of the welfare state, which he avers, "one day the whole world will copy."

At the honor lunch, Swaff spoke for more than an hour in reply to a toast proposed by Lord Hore-Belisha and seconded by Sir A. Beverley Baxter. It was a speech crammed with anecdotage, in which the honor guest commented on his own relations with the press lords for whom he has worked and on his pioneering work in bringing about a change of news coverage. "I have worked for the Beaverbrook press three times," he quipped, "which is three times more than Lord Beaverbrook."

The Express topper was one of many press chiefs who sent messages of congratulation. Others followed after the event. One described it as a wonderful occasion and another commented, "Your power, your clarity and force and the admirable grouping of the subjects were a lesson to all speakers." But Swaff likes best the message that ended, "No other journalist in the world has ever held the position you do."

Rosson Renamed Prez Of Western Canada Tooters

Regina, Sask., Nov. 16.

Henry Rosson, Regina, was re-elected president of the Western conference, American Federation of Musicians, for a ninth term at a convention in Saskatoon. Locals of Winnipeg, Brandon, Regina, Saskatoon, Calgary, Edmonton, Vancouver and Victoria were represented.

Film Aid Law Boosts French Prod.; Yen For Cops-and-Robbers Pictures

Paris, Nov. 9.

A looksee at films in production gives some indication of present and future trends of the French film. The 29 being filmed shows that numerically things are in a healthy state. The fact that 15 are completely French and the others coproductions shows that this latter type of filming still about half of the output. The cinema boxofffice is rising as well as the take per picture.

Most important is the fact that the Film Aid Law has smoothed out most difficulties and kept employment at a good level. Thus the main problem confronting the film industry here is the actual film content. Many are against the trend towards the present hard-boiled, cops and robbers pix. These make up 10 of the current crop in production. There also is a tendency to concentrate on costume color-specs. Falilng off of original scripting is marked as novels and plays are coming more frequently the basis for films.

Such titles as "Pas De Souris Dans Le Bizness" (No Broads i The Racket), "Ca Va Barder" (Things Will Pop), "Du Riffi Chez Les Hommes" (Trouble Among the Men), "Les Clandesti ," "Les Diaboliques" and "Bonnes a Tuer" (Ripe For Killing). Give some idea of the type of pic being produced.

Constantine Pix Led Way

This swing to cops-and-robbers pix stems from the solid successes of the Eddie Constantine - Lemmy Caution films.

These turned out to be the top grossers of the season, and were low-budget pix. Constantine, an American singer, played the Scotch-drinking, skirt chasing G-Man with the aplomb and violence needed to click here. Although these seem to be parodies of the U. S. counterparts, the old adage of the French preferring their own worked here, and the race was on. Coproduction also helped to give the necessary financing for big-scale specs to meet this staple public taste. Now two C'Scope pix ar being made here with 20th-Fox distributing.

Crix Berate Imitation Trend

Some film crix feel that this imitative aspect of French film biz is not healthy for the industry. They fear French is losing its individuality, inventiveness and more profound treatment of humanity. They say that even their top directors are turning to the melodramatic and spectacle films. Some point to H. G. Clouzot's "Les Diaboliques," Claude Autant-Lara's version of Stendhal's "Le Rouge Et Le Noir" (The Red and the Black), Jacques Becker's "Ail Baba," Robert Bresson's "La Princesses Des Cleves" and Rene Clement's desire to make a gangster pic. Even Jean Renoir's return to the studios here is with a costumer, "French Cancan."

However, as long as biz stays at this healthy pace, there will be no rapid shift in the present trend. Some have suggested a special prize, under the Film Aid Law, for more outstanding original scripts which with some state subsidized backing would tempt producers to change their present ideas on production.

Two German Military Pix Seek U. S. Dates

Frankfurt, Nov. 9.

Despite the persistent talk in Germany that films with a military theme are no longer a big draw, two major productions with a soldier background are bidding for U. S. playdates. Hottest current contender Gloria Film's "08/15," which is playing to huge audiences in Germany's key cities, with Gloria's largest distribution in history, 100 prints now being out. Plot concerns a German soldier in the prewar Nazi army. Gloria has turned down a U. S. tv offer and is holding out for American theatre distributi

Second production for U. S. release is "The Golden Pest" (Allianz), which tells of a small German into which an American army post moves, with resultant complications. Added draws for U. S. business are that it was megged by Yank director John Brahm and used American soldiers who were stationed near the shooting location in Wiesbaden.

Bleak Future In B.A. Niteries

Buenos Aires, Nov. 9.

Nitery entertainers are in a desperate plight, with the shuttering of no less than 18 niteries in Buenos Aires this winter. These were the King's Club, Golden Gate, Novelty, Tibidabo, Automobile Club, Turf Club, Lau Coupole, Versailles Hotel, Ascot Club, Premier, Luba, Le Perroquet, Casino de Paris, Casino Russe, Lyra, Babilonia, Aguaribay and El Pollo Dorado (Golden Chicken). Of these, only the Novelty and Tibidabo have reopened under new management, only to reshutter within a week or so. The Novelty, like many of the others, has been in existence around 32 years.

These were all firstclass spots with lavish restaurant facilities which periodically engaged international floorshow talent to lure the carriage trade. Stars of the Jean Sablon and Josephine Baker calibre have performed there at one time or another.

Some operators of shuttered niteries have recouped some of their capital via advantageous sales of their leases, with the premises converted to other uses. The Novelty by next season will have become a 600-seat legit theatre.

Fundamental cause of the folderoos has been the high cost of operation because of the demands by the Gastronomic Union, a closed shop labor group which "protects" the interests of hotel, nitery and safe workers. These took 16% on all earnings and sent prices so high that few except tourists could afford nitelife. And the dining-dancing habit has gradually died out.

Another factor was the cost of a municipal license to operate a nitery, growing from $2,000 to $4,000 in one year. In addition, " rotection money" had become a settled habit and had to be paid out to municipal, police and union officials. The difficulty in obtaining good liquor was another snag to contend with, nd frequently off-the-cuff entertainment had to be dished out to influential parties.

The decline in trade and shuttering of so many spots has cut into employment prospects for nitery talent, with the Vaudeville Entertainers Union beefing plenty about it. It's a case of locking the stable door after the goose with the golden eggs has gone. As most operators went bankrupt before shuttering, musicians' and talent fees are still owing. This added to the lessening employment chances.

New Cinema in Jerusalem

Jerusalem, Nov. 9.

A new cinema, the Ron, has been opened here, being the 11th in the Israel section of the city.

2,790 Belong to Mex ANDA

Mexico City, Nov. 9.

Latest census of active membership of the National Actors Assn. (ANDA) shows 2,790 belong. But including administrators and other functionaries, the total the ANDA family is 3,742.

ANDA is now readmitting mem bers who drop out because they haven't worked in two years—when they get engagements and resume dues paying.

Oldest Mex House as Museum

Mexico City, Nov. 9.

One of America's oldest theatres, the Teatro de la Republica in Queretaro City, capital of Queretaro state, to be a national museum because the federal government has abandoned brav plans to make it an elite playhouse.

It was found that the venerable playhouse (vintage 1793) would have to be nearly taken apart and put together again, making it too expensive.

Picture Grosses

PHILADELPHIA

(Continued from page 13)

Okay $14,000 or near. Last week, $17,000.

Midtown (Goldman) (1,000; 74-1.49)—"Barefoot Contessa" (UA) (3d wk). Sock $17,000. Last week, $18,000.

Randolph (Goldman) (2,500; 74-$1.49)—"White Christmas (Par) (3d wk). Socko $30,000. Last week, $34,000.

Stanley (SW) (2,900; 74-$1.30)—"Drum Beat" (WB) (2d wk). Mildish $11,500. Last week, $16,000.

Stanton (SW) (1,473; 50-99)—"Private Hell 36" (FM) and "Bob Mathias Story" (AA). Neat $7,000. Last week, "Westerner" (UA) and "Dead End" (UA) (reissues), $6,500.

Trans-Lux (T-L) (500; 80-$1.50)—"Sabrina" (Par) (4th wk). Fine $10,000. Last week, $10,000.

Viking (Sley) (1,000; 75-$1.30)—"Brigadoon" (M-G) (6th wk). Slow $5,000. Last week, $6,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Suddenly" (UA) (5th wk). Good $6,500. Last week, $8,000.

'Waterfront' Boffo 18G, St. Loo; 'Drum' Solid 17G

St. Louis, Nov. 16.

"On Waterfront" is the hefty draw this session, with a big total at Loew's. "Drum Beat" wound up a solid stanza at the Fox Monday (15). "Black Widow" looms good in second round. "Illicit Interlude" is grabbing a heavy play at the arty Shady Oak. "Caine Mutiny" looms okay on moveover.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (42d wk). Fine $15,000 after $16,000 last week.

Fox (F&M) (5,000; 75)—"Human Jungle" (AA) and "Bowery Boys Meet Monster" (AA). Opened today (Tues.). Last week, "Drum Beat" (WB), solid $17,000.

Loew's (Loew's) (1,720; 50-75)—"On Waterfront" (Col). Big $18,000. Last week, "Caine Mutiny" (Col) (2d wk), $11,000.

Orpheum (Loew's) (1,500; 75-$1)—"Caine Mutiny" (Col) (m.o.). Nice $6,500. Last week, "Her 12 Men" (M-G) and "Return Treasure Island" (UA), same.

Pageant (St. L. Amus.) (1,000; 82)—"Horse's Mouth" (Indie). Fine $3,000. Last week, "The Assassin" (UA), $2,500.

Richmond (St. L. Amus.) (400; 82)—"The River" (UA). Trim $3,500. Last week, Alex Guinness Pix Festival, $3,000.

St. Louis (St. L. Amus.) (4,000; 75)—"Black Widow" (20th) (2d wk). Good $10,000 following $13,500 initial session.

Shady Oak (St. L. Amus.) (800; 82) — "Illicit Interlude" (Indie). Fancy $5,000. Last week, "Holly and Ivy" (Indie), $3,000.

'Track' Slow $16,500, Det.; 'Xmas' Rich 20G

Detroit, Nov. 16.

Downtowners are mainly in the doldrums this stanza. "Track of Cat" is average at the Palms. "This Is My Love" shapes slow at the United Artists while "Athena" is slim at the Adams. Others are holdovers. "White Christmas" tops these, with a big third round at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Black Widow" (20th) and "Fast, Furious" (AA) (2d wk). Oke $21,000. Last week, $26,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "White Christmas" (Par) (3d wk). Big $20,000. Last week, $30,000.

Palms (UD) (2,961; 80-$1)—"Track of Cat" (WB) and "Return Sea" (AA). Weak $16,500. Last week, "Sitting Bull" (UA) and "Africa Adventure" (RKO), $16,000.

Madison (UD) (1,900; $1.25-$1.50)—"Star Is Born" (WB) (7th wk). Oke $10,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"3 Hours to Kill" (Col) and "Black Dakotas" (Col). Slow $10,000. Last week, "Shanghai Story" (Rep) and "Outcast" (Rep), $1,000.

United Artists (UA) (1,938; 80-$1)—"This Is Love" (RKO) and "Murder Monday" (AA). Thin $6,000. Last week, "Beau Brummel" (M-G), $7,500.

Adams (Balaban) (1,700; $1-$1.25)—"Athena" (M-G). Slim $10,000. Last week, "Brigadoon" (M-G) (3d wk), $6,300.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (87th wk). Steady $16,000. Last week, $16,200.

'WIDOW' ROBUST 12G, L'VILLE; 'CONTESSA' 10G

Louisville, Nov. 16.

Not much new product in town this week, but both Rialto with "Black Widow" and State with "Barefoot Contessa" are doing healthy biz despite summerlike temperatures. "Star Is Born" in fifth week at the Mary Anderson and "Rear Window" on fourth stanza at Kentucky are still okay. Current week looks like final one for Judy Garland opus.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Rear Window" (Par) (4th wk). Good $6,500, and may stay another seven days. Last week (3rd), $7,000.

Mary Anderson (People's) (1,000; 75-$1)—"Star Is Born" (WB) (5th wk). Windup looks fair $5,000. Last week, $6,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Black Widow" (20th). Fancy, $12,000. Last week, "Sitting Bull" (UA) and "Khyber Patrol" (UA), $13,000.

State (United Artists) (3,000; 50-75)—"Barefoot Contessa" (UA). Crix lavish in praise, but only okay $10,000 shapes. Last week, "Beau Brummell" (M-G) and "Diamond Wizard" (UA), $9,000.

'Garden' Smash $24,000, Mont'l; 'Apache' OK 16G

Montreal, Nov. 16.

"Egyptian" at the Palace continues very big in second round with only "Garden of Evil" at Loew's topping it. Latter is smash new entry currently. "Apache" shapes okay at Capitol. The Imperial is shuttered temporarily for installation of Cinerama, now due to open around Xmas.

Estimates for This Week

Palace (C-T) (2,625; 60-$1)—"The Egyptian" (20th) (2d wk). Fine $22,000 following $30,000 opener.

Capitol (C-T) (2,412; 45-75)—"Apache" (UA). Okay $16,000. Last week, "Sabrina" (Par) (2d wk), $17,000.

Princess (C-T) (2,131; 40-65)—"Passion" (RKO). Poor $8,000. Last week, "Duel in Sun" (SRO) (reissue), $8,200.

Loew's (C-T) (2,847; 50-85)—"Garden of Evil" (20th). Smash $24,000. Last week, "Rear Window" (Par) (3d wk), $15,000.

'Paris' Robust $15,000, Indpls.; 'Xmas' 19G, 2d

Indianapolis, Nov. 16.

Biz is setting hottest pace of fall at first-runs here this stanza. "White Christmas" still is socko to lead city in second week at Circle. Will hold again. "Last Time I Saw Paris," preemed at Loew's Thursday with Van Johnson here, also is great.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-$1)—"White Christmas" (Par). Smash $19,000 in second week after $28,000 opener.

Indiana (C-D) (3,200; 50-80)—"Black Widow" (20th). Modest $10,000. Last week, "Drum Beat" (WB), $12,000.

Loew's (Loew's) (2,427; 50-80)—"Last Time I Saw Paris" (M-G). Hefty $15,000. Last week, "Sitting Bull" (UA) and "Khyber Patrol" (UA), $8,000.

Lyric (C-D) (1,600; 35-70)—"Sands Iwo Jima" (Rep) and "Wake Red Witch" (Rep) (reissues). Oke $5,000, with Kitty Wells stage-show replacing second feature at $1.25 Sunday only. Last week, "Passion" (RKO) and "Sins of Rome" (RKO), $4,000 in 6 days and Sunday matinee.

SEATTLE

(Continued from page 12)

$7,500 after $12,400 with C'Scope debut at this house for opener.

Fifth Avenue (Evergreen) (2,500; 75-$1)—"Phfft" (Col) and "Outlaw Stallion" (Col). Fine $9,000. Last week, "Barefoot Contessa" (UA) and "About Mrs. Leslie" (Par) (2d wk-8 days), $7,400.

Music Hall (Hamrick) (2,300; 90-$1.25)—"White Christmas" (Par) (3d wk). Huge $15,500 after $16,700 last week.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Rear Window (Par) and "Dawn Socorro" (U). Great $18,000 or over. Last week, "Private Hell 36" (Lip) and "Deadly Game" (Lip), $3,800 in 5 days.

Paramount (Evergreen) (3,039; $1-$1.25)—"Drum Beat" (WB) and "Diamond Wizard" (UA). Good $10,000 or close. Last week, "Star Is Born" (WB) (5th wk-5 days), $5,600 at $1.50 top.

E. C. Rhoden Realigns Fox Midwest Execs

Kansas City, Nov. 16.

New alignment of officers at Fox Midwest Theatres, Inc., finds Richard Braus, formerly counsel, as president, and Senn Lawler, formerly director of advertising and public relations, as division manager. Joe Redmond, who has been assistant to Lawler, gets the post of director of advertising and public relations.

Changes were made last week by Elmer Rhoden, new president of National Theatres, who spent several days here following his recent election to the job.

Chicago Houses Back to Duals

Chicago, Nov. 16.

To producers and others in the industry who have loudly denounced the pairing up of product as unhealthy to the business, Chicago's swing back to tandems may represent regression. Perhaps it is, but theatremen here— especially those of the smaller deluxers—are growing nervous about the high film rentals asked for Hollywood's choicer product, especially when a number of these supers recently failed to deliver at the box office.

Only two months ago the city's 13 firstrun situations ridded themselves of double features completely for the first time in many years. Last week, three of these houses were on combo policies and the present week has added a fourth.

Both the Grand and Roosevelt theatres are equipped for C'Scope but are indulging currently in 2-D fare. Last week the Roosevelt doubled up with a CinemaScoper, "King Richard and The Crusaders." Loop and Monroe theatres, with seating capacities of 600 and 1,000 and both without CinemaScope, hadn't operated as dualer outlets in the past, but now both are pairing up "B" product because their bidding has been short on bigger pix.

'You'd Holler'

Continued from page 3

consistency the operational plans outlined by Fred Schwartz for his Distributors Corp. of America. Here are a couple of his beefs:

"They said they'd arrange regional releases of their pictures, presumably as a print-saving device. That means that one month they play off a film in that exchange and a month or two later in another area. That sounds just fine, but just imagine what would happen if one of the regular distributors would adopt such a policy. Why, they'd throw the book at us. We are already accused of hoarding prints in an effort to change availability and suit them to our purposes.

"Then, there is this business of concentrating on 3,500 theatres because from them comes 85% of the revenue, and they can be sold by telephone. I'd hate to be the distributor who makes such a statement. I would immediately be inundated with complaints from every exhibitor in the country. They are always complaining about being ignored by our selling force.

"And what is the exhibitor reasoning in this concentration on the key spot? After all, DCA—if it works it that way—would then be guilty of doing precisely the thing that it was set up for to offset: Ignoring the little man in favor of the big, money-making situations.

"It's odd, but we know very well that the policy which we are often accused of — economizing by ignoring the small theatre—isn't practical. We need the income from the grassroots. Sloughing them off is just cutting off your nose to spite your face."

The sales topper also expressed considerable misgivings over the eventual workings of the so-called Makelim Plan worked out by producer Hal R. Makelim and involving playdate pledges for a dozen pix from a minimum of 3,000 exhibs. "We did something like that once, when we had block-booking," he commented. "But then we knew at least exactly at what price we were able to afford to offer these pictures."

Fabian (On Eve of His Big Party) Amazed at Film Upsurge; Recalls First National, But Sees No Repeat

By HY HOLLINGER

If he had to do it all over, S. H. (Si) Fabian, who will be honored tonight (Wed.) as the Motion Picture Pioneer of the Year at the Hotel Sheraton Astor, N. Y., would again select the exhibition end of the business. "I've had my ups and downs in the theatre busi " he said Monday (15), "but I'm just as confident as ever that nothing will replace theatres as the mai source of public entertainment."

As president of Stanley Warner Corp. and Fabian Enterprises, separate theatre chains with a total of some 350 theatres, Fabian has demonstrated his confidence in the theatre business by undertaking new ventures at a time when most industryites shy away. His takeover of the theatre assets of Warner Bros. in March, 1953, is an example. "I bought it," he said, "at a time when the theatre business was at its lowest ebb." Then, suddenly realizing that it was only a year and a half ago, he added with some amazement, "How recently that was!"

"Our statement for the first quarter of this year (ending Dec. 1) will be considerably ahead of last year," Fabian noted. "And our annual financial report which should be out in about two weeks will also show a good gain." He credited 20th-Fox prexy Spyros Skouras "for taking his company's life in his hands and creating th excitement that brought about the resurgence of the business." SW, he noted, would continue to diversify into other fields, but "we'll take a good look first."

Like most exhibitors, Fabian is concerned about the current product shortage, but his attitude is more conciliatory than denunciatory. "This is an industry" he said, "that can prosper only if all elements of it prosper. Therefor there must be a mutuality of responsibility within the industry and that mutuality of responsibility quires a sufficient flow of pictures into theatres. And, on the reverse side there must be assurance that producers find a market for their pictures."

Fabian maintains that this ideal existed during the days of block booking. The producers, he said, saw to it that there were sufficient pictures available and the "exhibitors felt a responsibility to their suppliers." As an example of the latter, he said that if a producer "was stuck with a shaky picture," the exhibitor would try to bail him out, either with extra promotional effort or by spotting the picture in double feature territories.

While placing himself in favor of "any plan that will put pictures on the market," the SW topper feels that the basic economic law of supply and demand will eventually take care of the current shortage problem. "Where there is a demand," he said, "the supply will come through in our democratic system."

In looking back at his 40 years in show biz, Fabian recalls with fondness the days of First National Pictures, the exhibitor-owned production company which was later absorbed by Warner Bros. Present-day conditions, he said, "are greatly similar to the days when First National was first organized." He attributed the end of First National to a number of reasons, including the deaths of several of the prime organizers and sellouts to the production companies by a number of chains involved in the First National setup.

Fabian doubted that another First National could be organized today. "The laws have changed," he said.

One of the early boosters of theatre tv, Fabian is still high on the medium as an added source of revenue for theatres. "If we keep up with technical progress," he said, "it will be the greatest business in show business."

Fabian started his career as an exhibitor on Aug. 24, 1914, when his father, Jacob, opened the Regent Theatre in Paterson, N. J.

COLUMBIA SALES STAFF GETS REASSIGNMENT

Chicago, Nov. 16.

Duties of Columbia sales execs have been reshuffled. Louis Astor, vet circuit account exec, will have his area of operation broadened and will take on heavier sales responsibilities.

George Josephs has been promoted from homeoffice sales post to the rank of circuit exec. Similar post goes to Vincent Borrelli, upped from an assistant's spot. Named assistants to circuit execs are Daniel Rothenberg, who had been Josephs' aide, and Milton Goodman, previously in charge of 16m sales. In another switch, Joseph Freiberg hops from manager of the sales accounting department to head of the homeoffice bidding division.

Changes were disclosed at Col's sales convention in Chicago this week. Irving Wormser recently ankled the company's top sales cabinet to join Distributors Corp. of America.

Exhib Must Open Books Back 6½ Years in Texas

Dallas, Nov. 16.

The Federal District Court Judge has granted six distributors permission to consolidate their separate percentage actions and for a broad order of inspection of exhibitors' theatre books and records.

The actions were brought by Columbia, Warners, Universal, RKO, Paramount and 20th Century-Fox against William A. Smith and Texas Theatres, Inc., as defendants operating the Texas Theatre in Pharr.

The defendant is being required by the court to produce all of the theatre's books for a six and one-half year period, from Jan. 1, 1948 to the present date of the filing of the suit.

NBC Opera

Continued from page 4

themselves to the condensed approach without hardships in the mechanics or catcalls from the purists. But the problem here is to offer the public a work immediately recognizable—that does not have to be presold—and these works are generally of the outsized variety.

There's also that not unimportant matter of cutting down on—as per presumed demands of the so-called general audience—the "fat tenor-beefy baritone-suetted soprano" casting (excepting possibly where such heroic dimensions happen to fall on the great names of opera). It's one thing to be an opera lover "by remote control," i.e., via radio and records; the idea seems to be to expand the afficionado population by pairing good faces and shapes with ditto voices on "live" (meaning film) presentations. "Aida" approached this candidly by having the voices impersonated (as was done for established pop singers Dorothy Dandridge and Harry Belafonte in Otto Preminger's production of "Carmen Jones").

With last week's Metopera preem having gone large screen theatre tv over a 32-house circuit in 27 cities, it's figured that the public's appetite for the rococo division of the amusement industry has been acutely whetted, despite or perhaps because of the fact that that was a four-in-one made up of "popular" excerpts as a sop to the peasants and apparently with little complaint from the poets. It's figured also that a good deal of this will rub off on film house audiences when and if there's an upbeat in furtherance of the grand opera motif.


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Old Members Fight 'Outsiders' In IA; Local 162 Procedures Under Probe

San Francisco, Nov. 16.

Charges that Local 162, AFL International Alliance of Theatrical and Stage Employees forced projectionists to pay a percentage of their gross earnings to the local yet denied them the privileges and rights of membership were aired Friday before a California State Senate Labor Committee.

Three projectionists, all members of the IATSE, testified that by being denied membership in Local 162 they were relegated to relief and temporary jobs, were subject to being "bumped" anytime by a journeyman member of the local and were deprived of seniority ights.

In addition to paying an assessment of 3% of their gross earnings to Local 162, the men said they have been required to pay all assessments leveled by the local including, according to one witness, a $2,50 tab for a wedding gift to a union business agent.

State Senator J. Howard Williams of Porterville, termed their testimony a plain case of "taxation without representation."

Mathew O. Tobriner, attorney for the union, told Senator F. Presley Abshire, who heads the committee, that the union's answer to the charges will be made at a committee meeting in Los Angeles next week. The union is holding a business meeting Monday to discuss them.

The State Senate Committee is investigating grievances by union members against their officials throughout the state.

First of the protesting projectionists was Richard Reed, of Daly City, who said he had worked as a projectionist since 1937. He made several attempts to join Local 162, he claimed, but was always ignored or rejected. He said he became a member of the International's Local B-18, a union of doormen, ushers and cashiers, and paid dues to that local while working as a projectionist within the jurisdiction of 162. At present, he says, he pays Local 162 assessments, including 3% of his gross earnings, and also pays dues to B-18. He says he has no seniority or voting rights in Local 162 and can be bumped off any job.

More or less the same story was told the committee by Fred Elsholz of San Francisco, who has been working as a projectionist for the past 11 years and by Russell Voss with 11 years as a projectionist and by Richard Sloan.

Voss testified that several members of B-18 had filed suit against Local 162 earlier this year asking $600,000 in damages. Voss also testified that he had received only two vacations in five years although regular members of Local 162 receive annual paid vacations.

Attorney Tobriner announced at the close of the session that the situation in respect to exclusion from membership has been corrected by a recent change in the by-laws and that the membership is now open to all qualified applicants.

Voss says he works under a membership at large card issued by the international but that all San Francisco job assignments are made by Local 162 in accordance with their contract with theatre operators. He added that there are projectionists who have worked for as long as 20 years without being admitted to membership. Since last April's suit for a writ of mandate to compel the union to admit them, approximately 30 members have been admitted.

Elsholz says he too joined the auxiliary unit but charges that a now deceased business agent shut off all work assignments and that as a result he worked for the next eight years i Washington, Idaho and elsewhere but continued paying dues here. He returned about seven months ago and goes to the union hall every day but has been denied work.

Background of the dispute, which, among other things, centers around a struggle for control between old and young elements in the local, includes a case earlier this year before the National Labor Relations Board which charged conspiracy between theatre owners and the union because of the former's policy of hiring through the union. The NLRB ruled that the owners were not in interstate commerce and kicked out the case.

3-Man Panel Paces Metro's Indianapolis Workshop

Indianapolis, Nov. 16.

A three-man panel, consisting of a big town theatre operator, a smalltown exhibitor, and a newspaper advertising executive addressed the second of Metro's series of Ticket Selling Workshops here at the Marott Hotel. Session was held today (Tues.) in conjunction with the convention of the Allied Theatre Owners of Indiana.

Ervin J. Clumb, managing director of the Riverside Theatre, Milwaukee, represented by the big city viewpoint; L. J. "Bill" Williams, operator of theatres in Union, Hermann, and Owensville, Missouri, discussed smalltown promotion activities, and Wayne Botkin, retail ad manager of the Muncie (Ind.) Evening Press, talked about newspaper advertising in relation to theatres.

Mack Sennett

Continued from page 4

Mabel Normand saga. It's almost a natural a la "A Star Is Born." Oddly enough only the other day a news item in this journal reported a change of title on the Coast. Somebody wondered if this generation would understand. "Abbott & Costello Meet The Keystone Kops." Sic semper Gloria Swanson!!

"King of Comedy" is a fascinating addendum to the history of moving pictures. It is a blessing to have it in print; 'twould have been a pity to have lost the story as only the wholesaler of custardpie comedy could tell it. Of himself Sennett says, "Many people allow that I was the originator of motion picture comedy. That may be stretching things a bit, but I like the idea and my denials are weak."

Born Michael Sinnot of Irish-Canadian descent, a boilermaker in Connecticut before he hit show biz and rode the incoming wave of cinema, Sennett describes himself as from good practicing Roman Catholics. "When we made a gift to St. Anthony we stated explicitly what we had in mind and counted on the saint to keep his end of the bargain," he recalls. Up to the Wall Street crash, which wiped out Sennett's fortune, he had something like $15,000,000 to show for the good saint's goodwill.

There are interesting revelations about many of the slapstickers and bathing beauties who became famous. One learns that Charles Chaplin's two first films were released four days apart in February 1914 and by April of that year Chaplin drew his first screen credit as writer-director as well as actor. Sennett recalls that Marie Dressler and Raymond Hitchcock, who scorned him a candidate for fame as an actor, later worked for him in pictures. He also recalls his passing up Harold Lloyd, a story which Lloyd has since never passed up. Of W. C. Fields, who gets one of the final chapters, Sennett testifies that nothing ever printed "about Bill Fields' prowess with the martini pitcher contained a syllable of exaggeration."

Sennett speaks of his writer, Cameron Shipp, as described by John Barrymore in these words: "Shipp has the heart of a Borgia and the curiosity of a postmistress." It was Shipp who tricked Mack Sennett last March into an appearance on Ralph Edwards' tv show, "This Is Your Life." On that note the book ends.

This is a book that rings true (if you discount some exaggeration in the legendary anecdote). The picture is warm, the romance with Mabel Normand on the classic might-have-been torch-me-a-song side. Much wit, considerable wisdom and a wonderful treasure-house of early film history is here. Throw in the perennial speculation about William Desmond Taylor and there's lots to enjoy and think about. But don't expect "scandal." Sennett learned the hard way, from cranks and holier-than-thous, not to esteem pryings into other people's private lives.

'White Christmas'

Continued from page 3

of World War II and he penned the entire score for "Christmas."

"Army" is credited with $8,500,000 in domestic distribution money. "Christmas," assuming its present boxoffice pace will be maintained, will do about $9,200,000, or more.

At N. Y.'s Radio City Music Hall, "Christmas" figures to wind up an eight week run with a b.o. tally of $1,330,000. This would mean $500,000 in rentals to Par. Same company's "Greatest Show on Earth" went 11 weeks at the same house but the final few stanzas were not too profitable. Hall's "Show" engagement gave Par $550,000 in rentals.

The way Par figures it, "Christmas" is picking up $1,000,000 in its first 100 dates, $2,800,000 from the first 300 bookings and $4,400,000 from the first 600. In light of experience with "Show," these initial datings with "Christmas" indicate the full playoff gross revenue of $9,200,000.

Frisco Walkout Perturbs Walsh; Sends See-Whyer

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, has designated Joseph D. Basson as a special investigator to probe the defection from the IA of two San Francisco exchange locals.

The locals, representing backroom and white collar exchange employees in the Frisco area, filed an application with the National Labor Relations Board to withdraw from the IA and affiliate with another AFL union. A hearing is set for Nov. 30. Basson will leave for S. F. shortly for a preliminary investigation before attending the NLRB hearing.

Meanwhile, Walsh has appointed a committee to negotiate with the film companies on a new contract for the exchange unions. The decision, by a national poll, for the IA international office to handle the talks on an industry-wide basis prompted the Frisco unions to make their move. They favored dealing with the film companies on their own rather than accepting a pact negotiated by Walsh. Talks begin today (Wed.) in N. Y.

Ex-Con Shakedown Agent Seeks New IA Power; Dick Walsh Digging In

Newark, Nov. 16.

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, is investigating the candidacy of Louis Kaufman for business agent of Local 244, Motion Picture Machine Operators Union of Essex County, New Jersey. This is Kaufman's first attempt to regain the post he held for 20 years before he was convicted in 1945 in Federal Court on the charge of extorting money from film companies. "When the facts of Kaufman's candidacy are ascertained," Walsh said, "I will have something to say."

Kaufman served three of his seven-year sentence in a Federal prison before he was paroled. After his conviction, the IA declared a state of emergency and assumed control of the local's affairs. The IA restored the local autonomy in 1951 after Local 244 agreed to certain stipulations, one of which being that Kaufman would be barred from holding any office for five years. Harry Schocket, the incumbent business agent whom Kaufman is opposing, said he was not contesting Kaufman's candidacy because of the violation the five-year ruling.

"This time is as good as any to settle the rule and ruin policy of Kaufman," he said. "I am certain the members appreciate the democratic process now concerning the union. The union's financial status has been stabilized, unemployment has been materially reduced, and welfare and insurance benefits have been established since Kaufman's conviction."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (16)

1954 High	1954 Low		Weekly Vol. 'n 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
21⅞	14½	Am Br-Par Th	723	21⅞	20¼	21⅞	+1⅞
80¾	41⅝	CBS, "A"	87	80¾	77¼	80	+ ¾
80¼	41½	CBS, "B"	70	80¼	78	80	— ¾
33¾	19¾	Col. Pix.	60	29¾	28	29¾	— ¼
15⅛	9¼	Decca	221	15⅛	14⅞	15⅛	+ ⅛
66½	46¾	Eastman Kdk.	265	66½	60	66⅜	+6⅛
19⅛	13¼	Loew's	297	18	17⅛	17⅞	+ ½
10½	6⅛	Nat. Thea.	201	9	8¾	9	—
36⅞	26⅛	Paramount	152	36⅞	35¼	36¾	+ ⅞
37½	28	Philco	258	37¼	33¾	35¾	—1¼
38½	22½	RCA	803	38½	36	38½	+2¼
7	2⅞	RKO Picts.	45	6⅜	6¼	6¼	—
9½	4½	RKO Thea.	144	9¼	9⅛	9⅛	— ¼
5⅞	3	Republic	167	5⅝	5⅛	5¼	— ¼
12⅞	10½	Rep., pfd.	7	12¾	12¾	12½	— ⅛
20	11⅛	Stanley War.	255	20	19⅜	19⅝	— ⅜
29½	18¾	20th-Fox	230	29½	27½	29⅜	+1¾
29¾	18½	Univ. Pix.	76	30¼	29	30⅛	+ ⅞
81	63¾	Univ., pfd.	*50	80½	80	80½	+ ½
21⅛	13⅝	Warner Bros.	89	19⅞	18⅞	19¾	+ ¾
88	63⅞	Zenith	110	88	78	88	+9

American Stock Exchange

6	3⅝	Allied Artists	83	5	4¾	4¾	—
10¾	10	All'd Art., pfd.	34	10⅝	10⅛	10⅛	—
15⅞	9⅛	Du Mont	381	15⅝	15⅛	15½	+ ½
14⅞	11¾	Technicolor	138	14¾	14⅜	14⅝	+ ⅛
3¾	2¾	Trans-Lux	7	3¼	3¼	3¼	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	12	12¾	— ¼
Chesapeake Industries	3¼	3¾	— 3/8
Cinerama Inc.	1½	2	— ¼
Cinerama Prod.	4	4½	—
Polaroid	42½	44½	—
U. A. Theatres	13	14¼	—1
Walt Disney	17	18	—1

* Actual volume.

(Quotations furnished by Dreyfus & Co.)

Film and Radio Stocks' 9 New Highs

Wall Street Has a Bullish Week in Amusement Shares Generally

By MIKE WEAR

With the stock market climbing higher for five successive days (Wall Street was open as usual Nov. 11), the amusement stocks cashed in on the bullish trend with not much help in the way of better financial news. This is best indicated by the fact that nine new highs for the year were marked up by radio and film issues. While many motion picture shares recently indicated that the present level reflects current earnings and immediate future prospects, individual situations saw some stocks soaring even higher than the most optimistic hoped for a few weeks back.

An example of a special situation was the action of ABC-Paramount Theatres and DuMont shares, the latter being on the American Stock Exchange. The former, on the Big Board, climbed, to a new peak of 21¼ or a gain of 75c on the week. The latter, which went into new fresh ground at 15⅞ and an advance of two points in the previous week, hovered around 15¼ and 15½. Demand for both shares stemmed from reports that ABC-Par was buying into DuMont.

Reports that Paramount Pix also was interested in purchasing the whole DuMont layout whetted the appetites of traders for Par shares, the film company issues climbing to a 1954 high of 36¼. Stocks closed near that point for an advance of nearly a point on the week. However, both Par Pictures and ABC-Par levelled off Mnoday and yesterday (Tues.) when word spread that neither Paramount deals for DuMont were going through at present time.

But the greatest gain for a film-type company was General Precision which soared almost three points to 48¼. At one time in Friday's trading, it hit 47⅞ or fractionally from the top '54 price. Biggest advance by a radio stock was Zenith, which roared ahead to 82, the closing price, which was a new peak and a gain of 3¾ points on the week.

CBS shares went into new high ground, Class A stock reached 80¾ while the "B" shares hit 79½. While the company's melon-cutting last week was generous, both issues backed away from those high marks on the theory either that the good news was out or that more had been expected. Certainly, these high quotations had indicated a higher divvy, in the opinion of some market observers.

Universal was another fast-mover last week, pushing up to 30, new high ground for the year at the close. This was a gain of 1½ on the week. Decca presumably went up in sympathy, hitting a fresh peak of 15⅛ for a fractional gain on the week. Another new high was made by Stanley Warner at 19⅝, up 75c for the session. Continued high grosses for "Cinerama," despite some tough, new competition from such pictures as "Star Is Born" (WB) and "White Christmas" (Par), appeared to be back of the move.

RCA continued to go steadily forward, reaching a new high for '54 at 37, but closing a bit lower and a gain of 1½ on the stanza. Columbia Pix pushed ahead to 29 for a two-point advance. Technicolor upped 25c to 14½, only an eighth away from the year's best quotation.

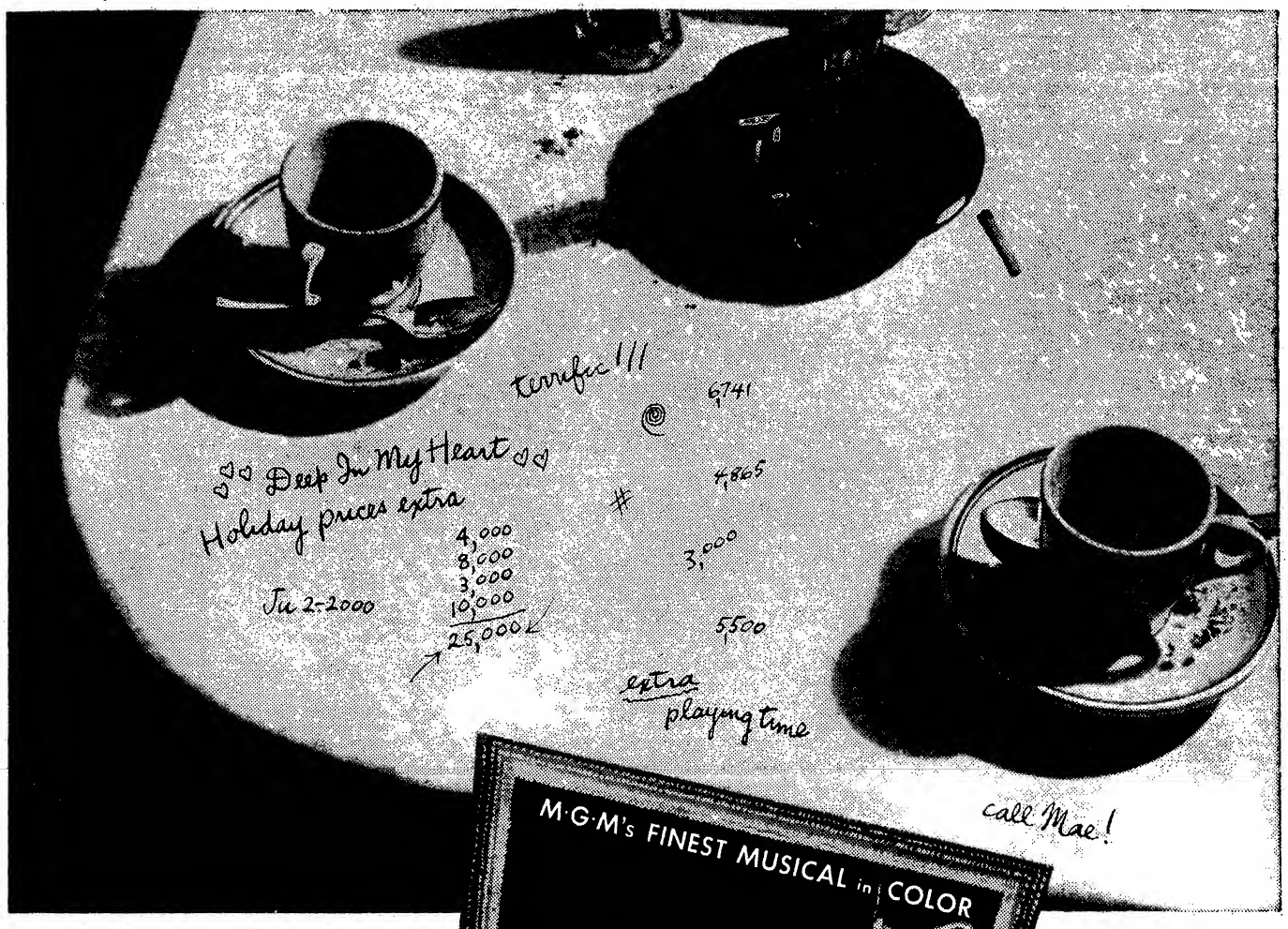
Cinerama Short-Runs

Continued from page 5

pany also has its eye on theatres in Seattle, New Orleans, Milwaukee, and Cleveland.

The advent of the Todd-AO process with "Oklahoma" as its first entry is not causing undue concern among SW executives. Although the process is said to be similar to Cinerama, Fabian maintains that "the cities we're in can afford to take more than one hit at a time."

"Cinerama Holiday," the Louis de Rochemont production, will replace the current "This Is Cinerama" in New York shortly after the new year, Fabian stated. The SW chief said the company's fourth film, following Lowell Thomas' currently-shooting "Seven Wonders of the World," would be a story-line project. He said SW was talking with Warner Bros. as well as other production companies. He said the Louis and Clark project in conjunction with WB had not been completely abandoned. Nat Lapkin, SW v.p. in charge of production, returned from the Coast over the weekend following exploratory talks on possible Cinerama production ventures.



THEY'RE FIGURING HOLIDAY PROFITS ALREADY WHEREVER FILM MEN MEET!



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Postscript To Critics Roundup

A Nation's Metropolis Usually Takes Reviewing of The Arts Seriously—Hence New York's Lead

VARIETY's roundup last week of comments and angles on American film critics has provoked a considerable reaction. "It proves," writes one critic, "that most reviewers and most industry people don't know what film criticism is or does." Did VARIETY neglect the New York critics in general? In stressing the peculiar preeminence of the N. Y. Times and of its byliner, Bosley Crowther, it was not pointed out, or up, that N. Y. is unique in having so many firstrate critics.

Partly this is because New York is New York. Consider the circulations. Each N. Y. film critic has an enormous potential audience. Although circulation is not the basis on which Manhattan reviewers' influence can be rated, viz., the Times and the Herald Tribune, competition for readership and the metropolitan flavor of the big town do combine to make publishers appreciate criticism. It is perhaps pertinent that the film critic exists ide-by-side with the legit critics, some of the latter being scholars of intellectual standing.

This may rub off. The same situation is scarcely duplicated on the staffs of other cities' sheets. It will be recalled that drama critic Richard Watts Jr. of the N. Y. Post served a long apprenticeship on the screen circuit. Another twist: Alton Cook became film critic of the World-Telegram after experting on radio programs for many years.

New York is, in brief, headquarters for nearly all the best criticism published—stage, screen, air, literary, music. This is natural. The metropolis of any country usually is the centre of the arts—Paris for France, London for Britain, Mexico City for Mexico, and so on, although Milan rather than Rome is the theatre and music (but not the film) nerve centre of Italy.

Heavyduty Highbrowing

A certain amount of heavyduty highbrowing on the arts finds outlet in the university-sponsored quarterlies around the country. quarterlies around the country. Films are given the "cineplastic" analysis test and measured by other criteria largely unintelligible to mere filmmakers and totally, but totally, unrelated to the boxoffice.

But back to the New York film critics. First of all, the full list of principals on each sheet:

Kate Cameron, News
Alton Cook, World-Tele-Sun
Jane Corby, B'klyn Eagle.
Bosley Crowther, Times
Otis Guernsey Jr., Herald Tribune
Rose Pelswick, Journal American
Frank Quinn, Mirror
Archer Winsten, Post

All of these writers have considerable experience and status. No other American city has such a roster on film criticism. But the dailies are only part of the corps of reviewers of the cinema in the big burg. Other important names, in the film companies' books, are magazine connected. Arthur Knight of the Saturday Review, John McCarten of the New Yorker, Florence Somers of Redbook, Ed Miller of Seventeen, John Morris of Ladies Home Journal, Tom Prideaux of Life, Jess Zunser of Cue and Mrs. Jess Bader of the Christian Herald, have standing.

LEGION FIGURE NOW BISHOP OF 300,000

Albany, Nov. 16.

A powerful figure in the National Legion of Decency and in all Catholic questi volving motion pictures became seventh bishop of th Albany Catholic Diocese last week. He is the Most Rev. William A. Scully, previously coadjutor bishop. His predecessor, the Most Rev. Edmund F. Gibbons, is retiring at the age of 86.

Bishop Scully has been chairman of the motion picture committee of the Catholic bishops in the United States, and as such, is intimately acquainted with the film field. He numbers influential friends within the industry.

His bishopric includes 300,000 Catholics.

1951 PLEA OF MONROE REACHES CHI JUDGE

Chicago, Nov. 16.

A suit for damages, which has been on Federal District Court dockets since April 1951, received first response from Judge Julius Hoffman last week when he denied motions made by two of the dedendants. Suit was filed by James Jovan, owner of the Monroe Theatre, against Balaban & Katz, Warner Bros., Paramount, Universal, United Artists, Columbia, and RKO.

Jovan's case is that he had asked for first runs in 1947, and only by the following May was permitted to bid by Loew's. A few months later, 20th-Fox offered firstrun pix to the house, but Jovan claims damages from the other majors for hampering the theatre's effectiveness by limiting its supply of fresh product.

Paramount subsequently motioned for summary judgment on the grounds it had sold its pix to B&K which it owned during that period and which actively was legal at the time. B&K motioned to be dismissed from the case on the basis that it had entered into an agreement with the Monroe in 1947 whereby the house was moved up from second "B" week to first "B." Judge Hoffman nixed both motions and will hear the case in a few weeks.

Yank, European Themes Far Apart Sez Mrs. Dawson

Albany, Nov. 16.

In a speech here Mrs. Marjorie Dawson, of the Motion Picture Producers Assn., checked off these points:

The Hollywood production code reflects American ideas, ideals and attitudes. It renders censorship unnecessary.

Since the adoption of the code no state has adopted new censorship laws.

Foreign producers claims of "discrimination" against their product was nonsense and U. S. distribs do not fear such competition. American audiences are simply not always "educated up to" foreign themes and emphases. We are a people addicted to happy endings; Europeans are not.

Horatio Alger sagas are popular with Americans because they believe that big dreams can come true but these sucess stories on the screen often strike Italians and Frenchmen as sheerest fantasy.

The United States has a pervasive "Puritan" influence.

Mrs. Dawson hurled verbal harpoons at Lloyd Binford, Memphis' 88-year-old censor, and at the Boston "Sunday Show" board. She rapped states which climb the "gravy" trai , via film censorship —a considerable source of revenue to them.

A detailed consideration of recent film censorship cases taken to the U. S. Supreme Court—"Curly," "Pinky," "The Miracle," "M" and "La Ronde"—brought from Mrs. Dawson the statement that three grounds for denial of license had been "knocked out." Only "licentious, obscene and indecent" are left; police laws can cope with them.

Her reviewing board, on which 13 organizations, including representatives of three major faiths, are represented, functions with great harmony. The Catholic representatives—Mrs. Dawson called Mrs. James F. Looram, of the International Federation of Catholic Alumnae, a "delightful person"—have gone along except where "I suppose you would call it a Church rule or dogma" interposed.

Mrs. Dawson expressed no criticism of this; thought that members of every faith have a right and a duty to withhold patronage from pictures they do not like or think offensive.

Civil Liberties Issue Okayed in Col Suit

Minneapolis, Nov. 16.

Federal Judge G. H. Nordbye has granted the Minnesota branch of the American Civil Liberties Union's petition to appear as "a friend of the court" intervener on the "free speech" issue involved in Columbia Pictures' application for a temporary injunction to restrain North Central Allied's picketing of the company's film exchange here.

The Union, voluntary nonprofit unincorporated association of citizens interested in civil liberties' protection, alleges the 22-page brief, which the court accepted, that the restraining order, if granted, "would be a substantial infringement of the defendant's civil rights."

Taking up the cudgels for the independent exhibitors' organization, Lee Loevenger and G. E. Magnuson, the Union's counsel, make clear in their brief that the Union is not concerned as to whether there is in fact an unlawful Allied conspiracy or boycott, as alleged by Columbia and denied by Allied. Its concern, they state, is simply civil rights which they claim the injunction would violate.

Allied employed pickets to march in front of the Columbia exchange carrying banners denouncing the company as "unfair to independent exhibitors." This was in protest against the terms demanded for "The Caine Mutiny."

St. Paul Critic Chides Frank for Retaliation

Minneapolis, Nov. 16.

St. Paul Pioneer Press-Dispatch film editor-critic Bill Diehl has taken umbrage at a statement made for publication by local circuit owner and Hollywood producer W. R. Frank that the critic's employer "spanked" and "repudiated" Diehl for panning Frank's current release, "Sitting Bull."

The "spanking" and "repudiation" occurred, in Frank's opinion, when the Dispatch published in its news columns a letter from Frank assailing Diehl and refuting the bad things he had said about the picture.

Diehl now lights out against the producer and the film again and denies that his newspapers have taken him to task.

"My bottom 'ain't' warm at all and at no time has any of my editors altered a word of any review under my byline," wrote the critic, adding: "I have watched with interest the picture's reception by other reviewers and I've heard exhibitors' comments on it. I can understand, charitably, Frank's attempt to protect an investment even to the extent of teeing off on critics, but the continuing flow of opinion on the film further saddens me when I reflect that what others are echoing caused my honesty and fairness to be attacked by Frank."

Monaco

Continued from page 7

i N.Y. of a publicity office for their industry. These plans eventually fell through, primarily because it was felt by Flaud and his colleagues that insufficient funds were available for such an undertaking. The French are getting $375,000 from the Motion Picture Export Assn. over a two-year period. However, the coin has already been allocated.

Opinion in N.Y. this week was that the Italo-French move re IFE wasn't altogether surprising due to the close working cooperation that exists between those two industries. It was felt, however, that—if the arrangement works out satisfactorily—IFE may well constitute the nucleus of a much more ambitious undertaking, with the Germans and possibly some British producers joining in.

The Germans have been talking some time in terms of "united action" in the U.S. market which they have been unable to crack to any considerable extent far. Only move so far has been a local one, with Munio Podhorzer setting up his United German Film Enterprises to push the German industry and negotiate deals for German producers.

IFE, which has been struggling in the red due to a poor run of product so far this year, is picking up considerably and expects great things from its two current releases, "Aida" and "Bread, Love and Dreams." The outfit is angling for four or five indie U.S. pix a year, but hasn't been able to pick up anything to suit its sked.

NW Allied's Sarcastic 'Critiques'

Minneapolis, Nov. 16.

North Central Allied's current bulletin includes the usual "our wn reviewing stand" section with its unique one sentence or less appraisals of current releases:

"Suddenly" (UA) you'll decide you are not very bright when you count the receipts on this one."

"Black Night" (Col) indeed! That is just what you will have."

"Beau Brummel" (MGM) died in the 17th century; still dying."

"Vanishing Prairie" (Disney) is the story of the vanishing dollar; it is doing 30% less than "Living Desert," and you know what they wanted for "Desert" and how you came out."

GOOD TASTE, GOOD BIZ CAN KEEP COMPANY

New York.

Editor, VARIETY:

Your roundup on film critics last issue reminds this exhibitor of Mark Twain's comment on the weather: everybody talks about it, but nobody does anything about it!

Certainly the critic isn't someone you can either predict or change. He reacts according to his own personality, taste, prejudices, knowledge, experience and sometimes emotions. But how else could it be, assuming that all critics are people just like the rest of us.

Perhaps the most important function of the critic is not only that he evaluates, but that he serves as an elixir in helping the public to understand and appreciate the finer points of a film in its content and treatment. This is probably why the critic is so effective in attracting audiences to art films, some of which need more than subtitles to be intelligible!

As in the other arts, music, theatre and literature, the film critic makes for more appreciative audience. By the same token, the public, not the industry, judges the critic. How often can he go wrong? How often can he love a picture the public hates—or vice versa?

If VARIETY were to keep a boxscore it would probably indicate that the ratio between hits and raves very close indeed, although discrepancies do exist, and probably always will. It does not follow, however, that good taste precludes good business; nor that good business implies poor reviews. More often than not, the reverse is true.

Lillian Gerard
(Vice Pres., Paris Theatre).

Argue Pickets Illegal Weapon Versus Prices

Minneapolis, Nov. 16.

In a brief filed in Federal District Court at Minneapolis, S. D. Kane, North Central Allied executive counsel, argued that Allied is legally empowered to picket local Columbia film exchange because of company's allegedly excessive "Caine Mutiny" terms. Contesting company's application for temporary restraining order, Kane contended U. S. Constitution's free speech provision confers upon his organization right to inform independent exhibitors via picketing regarding Columbia's attitude toward them. He denied Columbia's charge of conspiracy in violation of anti-trust law.

Allied employed pickets who marched for three days in front of Columbia exchange carrying banners accusing company. When Columbia's suit was filed, Allied withdrew pickets voluntarily and agreed not to resume picketing until after court's decision.

David Shearer, Columbia counsel, argued that picketing constituted an illegal effort to injure company, no labor dispute being involved. No group is privileged to picket a business concern because it objects to latter's selling prices.

Whether or not Columbia application for temporary injunction is granted by Judge G. H. Nordbye, case will go to trial to determine if permanent injunction should be issued.

Allied Leader Sees Time Not Ripe Yet For Union Of Exhibitor Bodies

Minneapolis, Nov. 16.

Back from Europe, Bennie Berger, North Central Allied president, lost no time replying to Walter Reade Jr., TOA officer, who in effect rebuked him for failing to use influence as Allied States director to bring about merger of two organizations so that better united front could be effected. If anything, charged Reade at exhibitor meeting in Minneapolis, Berger has worked in opposite direction.

In his reply, Berger said he doesn't think present time is ripe for such an Allied-TOA merger, but he hopes for it eventually. He realizes that in ion there is strength. "But prior to combining," Berger stated, "there must be removal of certain present obstacles. Allied must be assured there'll be a proper setup and program for all exhibitors and TOA must back away from the policy of not helping little fellows."

$35,000,000

Continued from page 4

the process of forming multimillion dollar film financing company. The National Bank of Boston, which has been active in film financing, has been appointed to act as depository for the TOA group. According to Sam Pinanski, who heads a five-man board of trustees, incorporation papers for the financing company will be completed shortly. This will be followed by a meeting of the trustees, TOA officers, and other interested exhibitors to outline future plans.

Foreign governments as well as film men abroad are ready to contribute partial financing on coproduction arrangements. Both sources have been willing to provide all below-the-line costs in return for Eastern hemisphere rights to the films. Picture men in England, France, Italy and Spain continue to make overtures to U. S. producers. The governments of Israel, Portugal, Turkey and Yugoslavia also want to talk deals.

Major studio wooing of "hot" independent production packages is taking on a competitive angle. Warner Bros. yesterday (Tues.) made its pitch on the heels of Columbia's announcement of a $10,000,000 pool and technical aid.

In a statement issued by Jack L. Warner, v.p. and executive producer, WB reaffirmed its "open door" policy to talent and ideas and claimed that the company is "now financing an industry record number of independent productions, has many special deals progress, and stands ready at any time to give careful consideration to others."

Warner said that the financing of indies is nothing new to WB, and that at present the company has 21 top-budget independent pictures completed, in production, or in preparation.

Lectures

Continued from page 4

participate later in a q. and a. forum. Audience reaction to the SDG's attempt to provide a "different slant on Hollywood" has been excellent, he feels, for queries from the floor have been intelligent and interest keen.

"Moreover," Mamoulian noted, "there's an extra advantage in speaking before university groups for students come from all parts of the U.S. and a number of foreign countries. Thus, when they return home we gain from word of mouth in their own communities."

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Milwaukee Now Good Show Town

Continued from page 2

ing his business but performing a civic duty. A season pass is a mark of social distinction.

First Comes Baseball

Baseball gets first crack at the entertainment coin, and what's left is earmarked for other attractions. The Braves started selling season tickets a week after the close of the 1954 season and expect to have $1,000,000 in pledges before the team enters spring training.

Meanwhile, Milwaukee is getting a chance to view the top show biz attractions. It is a particularly hot one-night town. It has a municipally-wned arena and auditorium, with seating capacities of 11,000 and 5,800, respectively. Both houses have been kept especially busy recently and their future booking schedules are crowded. Ice and skating shows are arena favorites and, it's said, that almost any big ice show can get a Milwaukee date.

Skating shows such as Harold Steinman's "Hippodrome of 1955," the Hollywood Ice Revue, the Shipstads & Johnson show, and the Sonja Henie offering have played or will play the arena. The arena is also employed by the local hockey team and for public skating. The Shrine Circus and a number of trade shows are also booked for the arena.

The aud is a fave spot for one-nighters. The Stan Kenton crew drew 3,500 recently and Jazz at the Philharmonic also chalked up good returns as did the Fred Waring show and "Biggest Show of 1955," the Moe Gale agency package featuring Billy Eckstein and Peggy Lee.

Cafes Do Nicely

Nitery biz is also perking, with the local ops eyeing big names. Jimmy Fazio's Supper Club, on the outskirts of town, is the top local bistro. It has been featuring a series of disk names, including the Crew Cuts, Don Cornell, Kitty Kallen, and The Billy Williams Quartet, Frances Langford, and Rusty Draper. Fazio who m.c.'s his own show, has been telling his clientele that Frank Sinatra and Tony Martin are possibilities if they can squeeze in dates between picture commitments. He's had considerable success with teenage matinees on Sundays with a 75c admission charge and serving cokes and sandwiches. He sets up a special room where the dungaree set can get autographs.

The Towne Room of the Towne Hotel is also on the prowl for names. Impressionist Will Jordon, who has built up a following via numerous tv exposures, was a sock draw recently. Christine Jorgensen appeared at the Club 26 while the Tic Toc Club, across the street from the Schroeder Hotel, is featuring semi-names known to midwest fans.

The town is also on a jazz kick, with three bistros on N. 3d Street booking the top jazz names. The White Pub has featured Louis Prima, The Four Freshmen, The Gaylords, Louis Jordan, and George Shearing. The Three Dolls has featured Muggsy Spanier and Jack Teagarden and Phil Napoleon. Schaler's House of Jazz has booked Herbie Fields and Charlie Ventura. Many of the lesser-known pubs are presenting musical combos while about half a dozen others are featuring strippers. The jazz spots are following a no cover, no minimum policy, but have raised the price of drinks from 35c to 60c. Entertainment at these spots is an innovation and dates from the time the Braves came to town.

George Devine's Million Dollar Ballroom is booking the top dance bands. Wayne King, Les Brown, Billy May, Charlie Spivak, Dick Jurgens and Buddy Morrow are some of the aggregations being offered.

Television is also an important entertainment medium in Milwaukee with three stations currently operating and a fourth set to bow shortly. The CBS outlet, WCAN-TV, is a UHF station and serves, perhaps, as the best example of convertibility to the higher band, claiming that 80% of the city's set owners have provided for UHF reception. The newest station, WOKY-TV, will also be on the UHF band. On VHF are WTNJ-TV, the NBC outlet, and WTVW which gets the ABC and DuMont shows.

With the end of the baseball season, film business has been picking up and films are holding over for two or more weeks, something new for this area. Wisconsin Avenue, the city's main street, appears crowded with first-run deluxe houses, but all report satisfactory business. The nabe houses are also doing okay.

Legit and Civic Pride

Civic pride, started by baseball, is spreading to the legit field. Under the direction of Frederick C. Miller, prexy of the Miller Brewing Co., a $105,000 fund is being solicited to establish a permanent local professional theatre, the City Circle theatre. Group has taken over an old film house, the Oakland, and hopes to convert it to an arena-style theatre. Travelling legit shows have been few, but those that come in have drawn good business. Only one legit house remains in town, the Pabst Theatre. The old Davidson is now being torn down. However, two film houses—the Wisconsin and Palace—are used occasionally for legit shows, particularly for musicals. "The Caine Mutiny Court Martial" road edition was a sock draw recently and "Seven Year Itch," starring Eddi Bracken, is booked for the Pabst.

While baseball has resulted in a general resurgence of entertainment here, not every one in town is happy. Some of the smaller restaurants are complaining, pointing out that those heading for the night games don't have time to stop in for dinner or those who stay home to listen don't go out for dinner. It's noted that the rest of the city might as well shut down on the night of the baseball game.

Hotel space is beginning to get scarce and there's been talk of new building. A parking lot reportedly has been taken over for a hotel site and the Schroeder is planning an addition. If more hotel space can be obtained, it's felt that the city can make a bid for some of the bigger conventions which usually hit Chicago. The Schroeder is the class hotel and has a plush room in the Empire Room which features the outstanding society orchs, such as Benny Strong and Gay Claridge. Twice a year it veers from the band only policy to present Hildegarde, a hometowner, and Carl Brisson.

Among Milwaukee's longrange plans is a new Memorial Center on the lakefront which would have a theatre suitable for legit and concerts. The city is looking forward to the future with optimism, feeling that it has only started to grow. Once th St. Lawrence seaway project is completed, it's felt Milwaukee will become an important port city, a factor that augurs well for all business, including show biz.

Buy Lionel Shapiro Novel Off Doubleday Galleys

"Of Hope and Glory," a three-quarter completed novel by Lionel Shapiro, has been acquired by 20th-Fox from advance galleyproofs. Doubleday is due to publish the book in the spring.

Deal provides for 20th to pay a minimum of $65,000 and a maximum of $125,000 to Shapiro, depending on the success of the tome. "Of Hope and Glory" (tentative title), is a love story laid against a wartime background.

About Imports

Continued from page 7

Shelton, Times Films sales topper. Pic stands to earn anywhere between $250,000 and $300,000 in rentals.

Odd aspect of this year's foreign film derby has been the lack of strong Italian entries. This doesn't include two recent newcomers, "Aida," which shapes strong in N. Y., and "Bread, Love and Dreams" for which Italian Films Export has great hopes, particularly since it stars the much-publicized Gi Lollobrigida.

Intriguing angle about both "Hulot" and "Happiness" that neither is outstanding on an artistic level and the critics had no hesitancy saying so.

'54 Film B. O.

Continued from page 1

excluding Federal taxes, fell from $1,499,500,000 in 1946 to $1,007,500,000 in 1953, representing a 33% lopoff. COMPO says a simultaneous drop of 44% in admissions was accompanied by a 25% increase in operating costs for the atremen and an increase of 20½% in the average admission price.

Attendance began to improve early this year, it's said. For the first quarter, gross business amounted to $216,100,000, or about $5,500,000 under the same period of 1953. This was an improvement in that the rate of decline had lessened.

The second quarter of the current year brought a gross of $270,300,000, compared with $227,700,000 for the corresponding 1953 period, representing a gain of $42,600,000, or 18.7%.

COMPO attributes the money gain to two sources: 44% from upped attendance and 56% from that part of reduced admission taxes which were retained by exhibitors as part of ticket prices. The Federal admissions tax was cut to 10%, from 20%, effective last April 1.

The COMPO survey further found that peak attendance is now registered in the third calendar quarter of each year. Prior to 1952 this was the lowest period. The switch is attributable to the new importance of drive-ins, which now account for nearly half of the country's weekly attendance during July and August. As of last Aug. 1, states COMPO, there were 18,251 active theatres, comprising 14,310 conventional houses and 4,050 ozoners.

Average admission price in the second quarter of this year was 47.33c, of which 3.28c was Federal tax and 44.05 was net to theatres. This total price represents a gain of 4.16c in theatre net over the price of a year earlier. It amounts to 10.4%. If the entire tax cut savings had been retained by theatres—a portion was passed on to the public—the increase in the exhibitors' net would have been 12%, COMPO points out.

44 State Threats Re Taxes

Council of Motion Picture Organizations this week began distribution of 10,000 copies of a booklet detailing steps to be taken by the industry in combatting state and local admission taxes. Robert W. Coyne, COMPO special counsel, said it is going to the various exhib tax committees in the field, regional press relations committees and all COMPO members.

Booklet warns that 44 state legislatures convene this year and any one of these could be a source of more tax trouble. It's further noted that the American Municipal Assn., with a claimed membership of 12,000 municipalities, reportedly is taking the position that Congress cut the Federal admissions level so that local governments might move in for a tax grab. False, says COMPO.

The industry organization offers statistics purporting to show how the percentage of theatre closings is higher in areas which now have local taxation on tickets. Exhibs are urged to organize committees in their respective areas and to seek out anti-tax commitments from law-makers on all levels.

Hawaii Spots Eye Tourist

Continued from page 2

least when compared to Mainland vacation centers, and there's a distinct lure that keeps hotels filled virtually year-round.

Travel sources say Hawaii can set a goal of 300,000 to 500,000 visitors a year in the next decade. Within five years, it can expect a $140,000,000 a year influx of tourist dollars. This boom is attributed largely to the advent of low-cost tourist air fares, plus the newer travel loan gimmick. About 100 overseas flights come into Honolulu each week, the majority of them catering to the box-lunch air-coach traffic.

In 1940, Waikiki—which is a state of mind as well as a genuine, if small, district of Honolulu—had only 1,400 hotel rooms. By next spring, with the opening of the Waikiki-Biltmore and Princess Kailulani Hotels, there'll be 3,400 rooms and more in the offing.

Hotelroom Dearth

Lack of hotel rooms has been a sad bottleneck since World War II and even now hundreds of tourists who arrive by ship in the a.m. wait hours before they can get into rooms vacated by guests leaving later that day on the same ship.

Competition is more brisk than ever, not only among hotels but in nitery circles. The lavish new Biltmore operation may set the pace, though its show policy is yet to be announced.

It's tough for a nitery to accurately slant for tourist dollars, for the vacationists can't be typed. They jam luxury suites at the Royal Hawaiian and Halequlani, and they crowd low-cost housekeeping apartments. They breakfast at economy drug counters and dine at Don the Beachcomber's. They rent chauffeured limousines and they ride streetcars. They saunter out i white dinner jackets or cotton sports shirts.

Even Hawaii's military population, which contributes lavishly to niteries, defies type-casting. In general, they're heavy spenders, though GIs stationed here insist on getting what they consider their money's worth. With Schofield Barracks now housing the Army's huge 25th Division, lots more service cash is flowing, though it's still a heavy Navy town.

How do you lure Hawaii's tourist and GI dollars and also get home towners to spend? If you have a pat formula, a lot of Honolulu clubs and taverns would love to hear from you.

Donn E. R. G. Beach (Don the Beachcomber) merely slifted his surefire Polynesian atmosphere from the Mainland to the heart of Waikiki and, after some early reverses caused by shipping and dock strikes) emerged as a major grosser. Good showmanship, good food and good drinks help.

His entertainment is Polynesian, with Alfred Apaka back as headliner. That's the only name Beach wants or needs, for the atmosphere invariably overshadows the pro talent.

Tourists, who have pre-conceived ideas about romantic Hawaii, want Island entertainment, and that's what they get at the Royal Hawaiian, Moana, Edgewater and Niumalu hotels.

Nightclubs such South Seas and Lau Yee Chai go in for name and semi-name headliners. Delta Rhythm Boys are back at the former emporium and Arthur Walsh is in the midst of a long run in the latter's Gung Ho Lounge. The new Clouds, an intimate penthouse operation, opened with Helen Forrest and now has Rita Ray. It's a grand showcase for song stylists, incidentally.

Western music is featured at several downtown pubs which cater largely to GI trade. Japanese entertainment, brought in from Tokyo, draws solidly at Club Ginza, the Oasis and a few secondary locations.

The Brown Derby has the Blinky Allen Quartette, with Linda Hopkins shoutin' the blues. (Same spot, which has hosted Louie Armstrong, Red Norvo and Gene Krupa in times past, flopped on a short-lived switch to western music.) Ramp Davis Quintette and Gwen Dunbar, from Los Angeles, hold out at the Trade Winds, downtown spot which advertises "the jiveiest jazz in town."

Several locations, notably restaurant bars, feature pianists or organists, with Paul Lingle tickling the 88's at Ciro's. Lau Yee Chai caters to local and tourist dancing enthusiasts in its huge main dining room and LeRoy's h Freddie Norton's orch. One of the most successful spots is the Niumalu Hotel's Canoe Room, which bids for tourists in early evening with a Hawaiian floor show, then draws heavy localite trade and more varied entertainment.

Spence Weaver, Hawaii's top operator, concentrates live Hawaiian talent in the on-beach Queen's Surf, although Momi Jones is playing piano in his Gourmet. Sky Room and Fisherman's Wharf, however, are sans entertainment, although Weaver might be smart to restore live talent to the latter room.

Weaver's closest competitors, Tony and Peaches Guerrero, operate both of their Tropics without entertainment, but Pete Canlis utilizes pianist at his swank Broiler.

Top Talent Outlet

South Seas today is a top outlet for Mainland name talent. Combine brings in a name act and then takes over Civic Auditoriui or McKinley Auditorium for one or two special shows built around the same act. Same unit sometimes can get military base bookings, with headliner doubling at the South Seas. If the drawing power is there, mucho profit can result, but one or two flops (it has happeaned!) are costly. Spot's closest rival, Lau Yee Chai, operates on a smaller nut.

Can entertainers make money i Hawaii? Maybe. It depends upon the spot, the promotion, and of course the contract terms—and you'd better read that small type carefully before you sign.

One caution: if you're in line for a Hawaii booking, clean up your routine and leave the risque songs home. Even if some nitery operators would love to see Haw ii liberalize its divorce laws and start competing with Nevada for the quicki divorce trade, there's a strong, staid missionary influence in the Islands. (That's one reason why a Bikini bathing suit is as rare on Waikiki beach as a $20 gold coin.) Smut and/or nudity just don't get by here.

If you accept a Haw ii booking as a happy, sometimes hectic, combination of work and vacation, you'll like the sincere, warm aloha (welcome) you'll experience during your stay. If you're out to make money and nothing else, watch out. For even if Honolulu is a socko nitery field right now, it still has a maddening, frustrating "Hawaiian style" way of doing business.

COMPO Figures on Upturn

Council of Motion Picture Organization reports theatre admissions in a comeback. The downward trend that began in 1946 and the upturn in the second quarter of the current year are shown in the following breakdown:

Average weekly Attendance by Quarters	1946	1948	1952	1953	1954
		(In Millions of Admissions)			
1st Quarter	83.8	66.6	39.3	35.4	35.1
2d Quarter	82.1	64.5	46.7	43.9	47.2
3d Quarter	77.8	65.5	75.6	69.9	—
4th Quarter	86.0	68.7	43.3	34.4	—
Year average	82.4	66.3	51.4	45.9	—

Figures for the third quarter of 1954 were not fully ready but in July the average weekly attendance was up to 72,500,000 and in August 80,100,000.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
IRVING BERLIN'S "WHITE CHRISTMAS"
in VistaVision starring
BING CROSBY • DANNY KAYE
ROSEMARY CLOONEY • VERA ELLEN
Color by Technicolor • A Paramount Pi
and SPECTACULAR STAGE PRESENTATION

IN PERSON
JACKIE GLEASON
AND HIS ENTIRE TV CAST
ON SCREEN CinemaScope. WarnerColor
ALAN LADD in DRUM BEAT
PARAMOUNT

EVERY EXHIBITOR IS LOOKING FOR *THIS* KIND OF BUSINESS!

-against the toughest opposition

1 the **She-Wolf** OPENED...

LAFAYETTE THEATRE—BUFFALO,

OUTGROSSING IN 5 DAYS THE 7 DAY BUSINESS OF EVERY PREVIOUS PICTURE PLAYED IN RECENT WEEKS

2 the **She-Wolf** OPENED...

THE LOOP THEATRE—CHICAGO,

WITH RECORD BREAKING GROSSES FIRST THREE DAYS...SECOND WEEK HOLDOVER ALREADY SET

3 the **She-Wolf** OPENED...

CINEMA THEATRE—SAN FRANCISCO,

TO SMASH BUSINESS INDICATING HOLDOVER AND EXTENDED ENGAGEMENT

REPUBLIC'S

the She-Wolf

A JULES LEVEY PICTURE

AVAILABLE *NOW* FOR TOP BOXOFFICE GROSSES

CONTACT YOUR NEAREST REPUBLIC BRANCH

Bricker Finding It Rough Going Getting McConnaughey Confirmed

Washington, Nov. 16.

Sen. John W. Bricker (R.-O.) is having trouble getting his "lifelong friend" George C. McConnaughey confirmed for the chairmanship of the FCC. Bricker, who is chairman of the Senate Interstate Commerce Committee, ran into opposition from Democrats when he attempted to push the nomination through the committee last week. Republicans on the committee voted unanimously to recommend confirmation. The Democrats abstained from voting.

When Bricker attempted to bring the nomination before the Senate, Sen. Lyndon Johnson (D.-Tex.), minority leader, objected to an executive session to vote on confirmation. Johnson, who will become majority leader in January if the Democrats organize the Senate, explained that his party has adopted a policy of opposing action on any Presidential nominations at the special session which are controversial or require committee hearings.

Sen. William F. Knowland (R.-Cal.), majority leader, said at a news conference Saturday (13) that the Senate probably would not act this session on nominations facing "substantial opposition." He said he would not give the green light for voting on nominations "unless they have substantial bipartisan support."

That would seem to dispose of the McConnaughey uestion for this session. But Bricker has indicated he hasn't given up yet. He feels that McConnaughey appointment is not of a controversial nature. The Democrats differ. They want to look further into his record when there is mor time for any opposition to manifest itself.

In the meantime, McConnaughey is serving under recess appointment. If the Senate fails to confirm him this session, his nomination will have to be resubmitted by the President at the next session in January. It's a possibility, although remote, that the President might decide, in such an eventuality, to appoint someone else.

Chevvy Dealers' 250G TV Lopoff

The N. Y. Chevrolet Dealers Assn. has scrammed its entire schedule on WCBS-TV effective end of the month. Upward of $250,000-per-year axing stems from the outfit's reported internal dissension but this will not affect the station's money lineup for the present. Dropped in the Chevvy bundle are the Tuesday-Thursday-Saturday "News of the Night" and two Class A spots. Stepping in pronto to fill the news gap was Piel's Beer, already one of the CBS station's key sponsors, giving the lager outfit a six-a-week hold on the newscast to add to its three-a-week on the segueing "Sports of the Night." The "A" spots have been picked up by Oldsmobile and National Biscuit.

Individual dealers in the group are understood dissatisfied both with factory policy and allocation of coin, with one faction favoring tv exclusively and another camp preferring wider bally via radio-tv and newspapers. Apparently there'll be a formal splitoff with a splinter group being set up. In danger of axing for a time was the Chevvy Dealers' "Lone Wolf" (UTP) vidpix series starring Louis Hayward on WRCA-TV, but the next cycle has been okayed via the Compton agency at a $3.500-per-week clip. Spots on the station have been dropped, h wever.

The Chicago counterpart of Chevvy disbanded a few months ago.

TA 'Veeps' Costello

Robert Costello, one of the key behind-the-scenes staffers of Talent Associates, has been awarded veepee stripes with an "in charge of production" tag by the packaging outfit.

Costello is associate producer of "Mister Peepers," "Armstrong's Circle Theatre" and "Justice."

WMCA's Editorials

WMCA becomes the first N.Y. station this Friday (19) to air a regular series of editorials since the Federal Communications Commission some time back okayed management views on controversial topics. The radio indie's boss, Nathan Straus, will handle the half-hour program weekly.

Straus is setting up another show as well, to permit opposition views to be aired. The editorial stanza tagged "The Editor's Desk."

Stanton Assures CBS Editorials No Mere 1-Shot

Columbus, Nov. 16.

That on-the-air editorial which CBS president Frank Stanton telecast a couple of months ago against the ban of television coverage of the Watkins Committee hearings on censure of Sen. McCarthy wasn't merely a one-shot affair. Stanton told the Sigma Delta Chi Convention meeting here over the weekend that the web would return to the editorial "from time to time." He told the journalism fraternity that "at CBS, we think he (a broadcaster) can, and should" use the "great opinion-molding power of that newspaper institution, the editorial."

Stanton spoke to the convention on the "johnny-come-lately side of journalism," pointing up the manner in which newspapers and radio-tv can supplement each other. Radio, he said, has done a good job on spot news from various points in the world, but while television has added pictures, it "reckoned without . . . the high proportion of the day's news that lies in the realm of ideas. And ideas are hard to photograph." When "w can add fully the services of the television camera to a radio news program like 'World News Roundup' we shall have something very impressive indeed." In the news feature field, however, "the television camera has joined the procession as a full and equal partner," as in the

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Mpls. Union Buys Time To Alert Members On Teamster Negotiations

Minneapolis, Nov. 16.

Teamsters AFL Union 1145 at Minneapolis Honeywell regulator Co. has bought 13 15-minute WTCN-TV periods to enable the 8,000 members to follow negotiations by Robert Wishart, union secretary-treasurer, and a special committee of their new contract by tv.

Wishart and others not only will report verbaly on the progress of the negotiations and explain developments, but the programs, scheduled for 4:30 p.m., also will include films of the actual negotiation sessions.

The 13 programs, starting this week, will extend until Feb. 1 when the present contract expires. The union is seeking a 10-cent-an-hour general wage increase, improvements in holiday and vacation provisions and other changes.

Motorola's $3,500,000 Billings to Burnett

Chicago, Nov. 16.

Leo Burnett agency emerged as the top suitor for Motorola's billings, and will take over the account Jan. 1. Radio-tv set maker revealed a couple weeks back it was severing its relations with Ruthrauff & Ryan after a five-year association.

Motorola's next year ad budget is presently being blueprinted. Firm is spending nearly $3,500,000 this year.

Cohan's Dual Role

Hollywood, Nov. 16.

Phil Cohan, former radio partner with Jimmy Durante, is carrying hucksters on both shoulders. A tv production exec at N. W. Ayer, he is doubling over to the Leo Burnett agency to supervise production of Mickey Rooney's "Hey Mulligan."

WOR-TV Winnah! To Keep Dodgers

The Dodger baseball telecasts for next season are securely berthed with WOR-TV, N. Y., for the sixth straight year. Agency BBD&O for Schaefer's and Lucky Strike and the Dodgers okayed the new pact with the General Teleradio outlet, despite considerably lower offers from WATV, Newark.

The WOR-Dodger deal was consummated after a couple of nervous days at the General Teleradio station when Bert Lebhar, WATV's new sales chief and longtime friend of Dodger top brass, made his pitch to carry the games. He reportedly offered coverage for about $70,000 less per annum than WOR-TV, and he reportedly threw in other considerations.

The Dodgers (by decision of prexy Walter O'Malley) and the agency decided on WOR-TV on the basis of "proven ability." It's understood that decision-makers were unwilling to risk unknown quantities like new camera crews, for example, after five years with the same outfit. WOR's steady asking price was around $165,000 for the year.

At the same time the WOR-TV pact was pencilled, BBD&O also threw in again with radio indie WMGM, the station Lebhar left to take over at WATV. Sportscasters have not been set yet, but WMGM will again use Marty Glickman, Ward Wilson and Jim Gordon on the pre- and post-game sessions.

The new tele deal brings Schaefer's in for its sixth year and Lucky Strike (both via BBD&O) in for its fourth time.

EARN YOUR VOCATION

N. Y. Trade Schools Doin' It Via House-Building 'Tripp'

Dec. 4 from 9 to 10 a.m. is house-building time for WCBS-TV, N. Y., which via Paul Tripp's "On the Carousel" is puttin' one up as a "screener for the teeners" with the help of high schools in the vocational groove. Edifice proper will be erected by Hamilton HS as a prefab job 11 feet high, seven feet long and four and a half feet wide. Trappings will be supplied by Central Needle Trade School (furniture, upholstery, draperies), Central Commercial (floral motif), Murray Hill Vocational (plumbing), Samuel Gompers HS (electrical fixtures, wiring); victuals from Food Trades HS; care of tots in the studio audience, High school of Home Making; warmup music, Stuyvesant H.S.

No worries about booking the schools' participation. "Carousel" is public service series of station and Board of Education.

Rating the Dramas

Difference in network facilities and viewers' identification with a particular network is shown pointedly in the fact that the first October Nielsens for full-hour dramatic shows put "Kraft Television Theatre" in both first and last place among the 10 hour-long dramas. The NBC version of Kraft, of course, was on top, with a 34.3; ABC's Thursday night Kraft was the lower case version with a 12.8. Ratings covering the two weeks ending Oct. 9 follow:

Kraft Television Theatre —NBC	34.3
Robert Montgomery Presents (Johnson's)	32.9
Lux Video Theatre	30.8
Philco Playhouse	30.7
Goodyear Playhouse	29.9
Studio One	29.2
Robt. Montgomery Presents (Lucky Strike)	25.7
Elgin Hour	22.0
U.S. Steel Hour	19.3
Kraft Television Theatre —ABC	12.8

Scrambled Yeggs

Admittedly borrowing from subscription tv, municipal backers of New York City-owned tele station on Channel 31 would utilize the scrambled picture for many of its programs. It's understood that Police Commissioner Francis Adams will use the video station for his police lineup of hoodlums, etc. This would necessitate scrambling the pic on the city-owned facilities to prevent all of N. Y.' video viewers from peeking in.

Police lineup is just one case in point. Facing a difficult task in getting City Council okay on the video operation, chief proponent Sy Siegel, director of WNYC and boss of city communications, seeks further justification for a UHFer in a seven-station VHF market by offering educational programming to large selected groups. This too is to be done by means of scrambled transmission. For example, Siegel suggests stanzas for the large body of Gotham medicos—stuff that needs scrambled transmission since much of it will be too technical or gory for public consumption.

In the past, Siegel recommended that the U station also carry programs for training of city personnel. These shows would be carried by scrambled transmission as well.

'B'casters Better Do Something About Ill-Conceived Shows': Lee

Houston, Nov. 16.

Robert E. Lee, FCC Commissioner, keynote speaker for the Texas Assn. of Broadcasters convention which met here last week, bluntly warned the broadcasting industry that something must be done about "ill-conceived programs being put on the air."

"Despite what I believe is a rather tolerant attitude on my part," Commissioner Lee said, "I feel that there are ill-conceived programs being put on the air and I believe the industry would be well advised to put their house i order before someone does it for them."

He quickly added, however, that he did not believe it necessary for an outside agency to be called in. "I have the utmost confidence in the leadership of this great industry and I feel confident it will find the solution to these problems and continue to provide the nation with the finest entertainment in the world and that they will do it without the necessity of any major additional legislation or regulation," he stated.

Without making a definite recommendation that the broadcasting industry might do well to appoint a "czar" to regulate itself, he pointed out the success with which the motion picture industry and, more recently, comic book publishers, have employed this method to get their houses in order.

After an introduction in which he paid tribute to Oveta Culp Hobby, Secretary of Health, Education and Welfare, his fellow FCC Commissioner, Texan Robert T.

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Murrow's 'Who, Me?'

New York.

Editor, VARIETY:

Your piece last week about the possibility of my leaving CBS reminds me of my father, who was a locomotive engineer. When asked how he was doing, he was wont to reply: "I can still relish my victuals, am still on the rails, and on the payroll."

That's about my position here and I have no intention to leave and no appetite to do so, unless the Air Force develops its rocket to the moon. Regards.

Edward R. Murrow.

Buick Undecided Whether to Ride On Filmed Berle

With Milton Berle now definitely committed to going film in half-hour weekly form next season, abandoning his longtime stauts as an hour live comic, the question of whther Buick will continue as his sponsor for the '55-'56 ride remains to be resolved. Matter will come up in January, since the auto company has until Jan. 30 to notify Berle one way or the other.

Buick is happy with Berle's rating status in the Tuesday night 8 to 9 period (he's consistently among the Top 10 Nielsen leaders), but it hasn't made up its mind whether it wants to ride with a weekly vidpix series.

While the films will probably be shot on the Coast, it's possible that Berle may continue to berth in New York via the comi utation route. His aversion to living in Hollywood is no trade secret.

Hiring of Ousted WWRL Gabber by WHOM Seen Bid for Latino Market

WHOM, N. Y., has hired announcer Mari De Lara, who was fired from the rival WWRL for allegedly deviating from wire copy in his news reports. The hiring of De Lara is seen as another attempt by one of the stations to jockey for control of the lucrative Spanish-language market, where the gabber has become the center of controversy since being axed for calling Defense Secretary "a Republican millionaire" in one of his WWRL news reports. A WHOM exec denied, however, that his radio station was directly bucking WWRL. He said that instead it was a "case of having an opening on our staff and he (De Lara) happened to be available."

De Lara, axed by Edith Dick, WWRL boss, just before elections, implied then that the move was motivated by political reasons. Miss Dick denied that, saying instead that he had deviated too often from news wire copy, a matter for which he was previously warned. De Lara in turn denied that he ever had received warnings or that he ever seriously deviated from copy.

Sparked By 'THT', Culligan Is TNT

Big "hero" around NBC these days is Joe Culligan, head of the sales operation for the "Today"-"Home"-"Tonight" triumvirate. He's brought in $18,000,000 in gross billings as his contributions to the three-way "T-H-T" mag concept.

As result, Culligan has just been given the nod as the No. 2 man in the tv network's overall sales division under veepee George Frey, although he only checked in at the network a couple years ago, starting out as a salesman on the early morning "Today" show. Like exec veepee Bob Sarnoff and public relations veepee Ken Bilby, he's 36.

TEXACO REPRISING ON OPERA PICKUPS

Texaco has again picked up the Metropolitan Opera Co.'s Saturday afternoon performances on ABC Radio, with McColl-Frontenac Oil airing the operas in Canada via CBC. Fifteenth consecutive year of broadcasts begins Dec. 4 with Giordano's "Andrea Chenier." Schedule includes 17 Saturday afternoon performances and one evening (New Year's Day, when the web airs the Sugar Bowl game i the afternoon).

Same staff will be back agai this year, with Milton Cross narrating, Boris Goldovsky, Deems Taylor and Robert Lawrence handling the features and William Marshall producing.

IT'S NO GAMBLE FOR PROCTER

CBS' 'You Can't Do That'

CBS wasn't too happy when it learned last week that NBC had initiated overtures to spot Ed Murrow in a co-emcee slot (with Bob Hope and Eddie Fisher) on the projected 90-minute spectacular to salute the Overseas Press Club. Spec is scheduled for Monday ight, Dec. 13, to coincide with the Press Club's dedication of its new clubhouse in New York. Since Murrow is so prominently identified with the Overseas correspondents, it was felt he would be a natural to emcee the showcase.

What clinched CBS' unhappy state in the NBC Murrow slotting was the fact that the spec chosen for the oecasion was the one co-sponsored by, of all people, RCA. Nonetheless plans are going ahead for Murrow's appearance as per original schedule.

'Have A&P Speech—Will Travel'

Lecture-and-Merchandising Circuit Keeps WRCA Talent Busy

It's getting so a radio or tv departmental executive is practically ineligible for hiring unless he has a bicycle built in. Many on-the air newsmen, personalities, et al., have long since established reps as itinerants on the lecture-and-merchandising "glad to be here" circuits. It's basic to their craft as actors, newscasters, cooking and cosmetic demonstrations, etc. But it's the sedentary behind-scenes staffers who, by dint of either hard work or previous experience on th "personal appearance" route, are making surprising maybe not so surprising forays into the service club, charity, chain store and kindred extra-curricular fields. It figures to boost their stock with networks, stations or, as the case may be, in good will vis-a-vis affiliate groups around the country and sundry organizations.

One of the most active in the last year or so, dating from about the time he was tapped as news and special events boss of WRCA and WRCA-TV (formerly with the "NBC" N. Y. call letters), Bill Berno. He's long had a practical yen for mastery of the ceremonials and in his indie station work of some years ago did that very thing as a sideline tied in to his functions as a special eventsman. What makes it hunky-dory all around is that the web's Gotham outlets are ultra merchandising-conscious, with Berns' gallivanting falling neatly into the "I-have-an-A&P-speech-will-travel" designs of Max Buck, the ad-promotion-merchandising factotum of the o&o's. (They're always surprised in and round 30 Rockefeller Plaza when

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Selznick, NBC Huddles

NBC and David O. Selznick are reported finalizing a deal whereby the film producer will move into the tv network operation, probably identifying himself with spectaculars or other major production efforts.

Since doing his recent two-hour all-network Light's Diamond Jubilee Selznick has been bullish over the medi m's potentialiti , with NBC echelon reported sharing a similar view as to Selznick's contribution to video.

Gleason Par, N.Y., Show Creates TV Conflict Dilemma

Jackie Gleason's two-week Paramount, N.Y., engagement, which gets under way today (Wed.) and which features his entire video company, poses a ticklish problem on just how he's going to squeeze in those two Saturday nights on CBS. Situation has never come up before since the comic's ventures into presentation houses occurred during his summer layoff period from tv.

Gleason will be doing five shows a day, seven days a week. It's just a case of trying to squeeze in enough time for rehearsals. Gleason's writing staff, on instructions from the comic, has prepared two full-hour scripts based on the Honcymooners, but if the rigors of the Par engagement are too demanding it could well be that Gleason will reprise some old material which would require a minimum of rehearsal. Then it becomes a question of what the tv sponsors will say.

Gleason, incidentally, is doing three tv sketches as part of his stage show.

Gen. Mills' 2-Network Hoopla to Mark 22d Anni of 'Lone Ranger'

General Mills and Dancer-Fitzgerald-Sample are clearing time on two networks for a January one-hour one-shot celebrating the 22d anni of the "Lone Ranger" show. Program will be on film—it's already been shot by Jack Chertok on the Coast and is in the cutting rooms—and will trace the history of the cowboy character, his meeting with Tonto, the silver bullets, etc. Show will air on ABC-TV and CBS-TV, but not in th regular "Ranger" time.

That's one of the phases of an overall merchandising-publicity-promotion program launched this week by Lone Ranger Inc., the new group headed by Jack Wrather which purchased the property this summer from Trendle-Campbell-Meur original owners of the show. At a dinner for network, agency, sponsor, merchandising and trade press personnel, Wrather and his associates unveiled an all-round program to "revitalize" the property.

TV 'Comedy Hour' From Mexico City

Hollywood, Nov. 16.

What may be the first international revue telecast live from outside the U. S. is being formulated in Mexico City by Fred Wile, NBC-TV program veepee in Hollywood. Hour show using Mexican talent would be slated for "Colgate Comedy Hour" early next year.

In negotiations with Emilio Azcarraga Jr., exec veepee of Televicentro, Wile will be joined today (Tues.) by Austin Peterson, Ted Bates agency veepee in Hollywood. Wile is proceeding with discussions in anticipation that facilities for transmitting the show from the Mexican capital will be established soon after the first of year.

Silvers, 'You Are There' Being Filmed in N. Y.

CBS-packaged Phil Silvers tv series will be filmed in New York via DuMont studio facilities. But there's another switch in that the director of the show, Al DeCaprio, is currently in Hollywood observing telepix techniques.

The Silvers show, with Nat Hiken as chief writer, is the second CBS series to be shot in Gotham, with "You Are There," live since its kickoff a few seasons ago, having already gone before the cameras.

KING SWAPS TIARA FOR CIRCULATION

By GEORGE ROSEN

When Procter & Gamble decided last week to pour illions of dollars into established nighttime television programs through its alternate-week sponsorship of "I Love Lucy," "My Favorite Husband" and "Topper" (along with the previously pacted "This Is Your Life"), it was tantamount to fomenting a revolution in terms of bigtime advertiser thinking.

In the process of pouring an approximate $8,000,000 into the four-show network parlay (representing in itself probably the biggest bundle of program buying in tv annals) P&G served notice then and there that it was abdicating from show biz while embracing exclusively a circulation yardstick.

P&G has thus decided to play it safe, but in the process it will have no control over any of the newly-acquired properties, merely fitting in the commercials in its allotted time slots. And for th privilege of staking an alternate-week claim in guaranteed mass circulation, it is paying anywhere from two to three times the cost of the individual shows.

The soap company for years has been the biggest spender in radio (and now in tv). Its daytime serials on the networks have spelled success and sales through the years, probably the biggest single factor in the emergence of P&G as the No.1 company among U. S. soaps and suds. But nighttime has been something else agai . With the possible exception of "Fireside Theatre" on NBC-TV (and this largely attributable to its post-Milton Berle Tuesday night slotting) it has had indifferent results from after-dark programming, as for example with its Loretta Young Sunday night vidpix series, the recent Sunday at 7 Paul Winchell show on NBC-TV which was a season's-end casualty, etc. But these were "by and for" P&G, with exclusive identity and with the client involved in production.

Now comes a complete turnabout in which P&G's sole thinking is based on the magazine concept of circulation. In effect P&G is telling all and sundry: "Let the others worry themselves about the show biz facets of the medium; we'll pay big money but we got to have guaranteed circulation." Coming from the biggest advertiser in the medium, it practically clinches the status of the major networks in retaining control over programming.

And since, like the automotive industry, the soap business is a highly competitive one, the P&G move is bound to open the floodgates in terms of rival companies embracing the "circulation-happy" concept.

'Lucy' as Catch-All

CBS-TV is on the sponsor prowl for "I Love Lucy" in reprise form. Plan is to run the earliest installments for a Sunday afternoon feed of appeal not only to teenagers or lower but family groups who missed 'em because either they didn't have a teleset then or never got around to Ball & Arnaz until they got noised about.

It's figured the repeats would start early next year.

NANETTE FABRAY AS REGULAR FOR CAESAR

Nanette Fabray has won one of the cushiest berths of the season and certainly No. 1 on the post-script parade. She's pacted as regular of Sid Caesar's NBC-TV Monday nighter and the first femme mainstay since stanza's launching a couple of months ago.

Singer-actres as cast for the Caesar "Hour" Monday (15) as one-shot guestar and on that outing had the deal sealed permanently.

ABC Burns as AT&T Cuts Off Feed to Richmond for Metop TV

'Nothing Doin' Pop'

Fact that Tommy Sarnoff, brother of exec veepee Robert Sarnoff, has been sitting in on some high level NBC sessions in New York has cued some wonder within the network whether Boss Man David Sarnoff is prepping for a switchover of his Coast-berthed son to New York.

However, Bob Sarnoff has dispelled such reports, asserting "Tom wanted to see the Brooklyn color studio setup and other phases of the Gotham home base. Otherwise, you couldn't pry him out of California for anything."

$3,000,000 'Norby' Forced To Settle For Fringe Time

Finalization of the deal last week whereby the Eastman Kodak-sponsored "Norby" color telefilm series will wind up in the NBC Wednesday evening at 7 period starting in January accents anew the plight of new clients being forced into fringe time areas, regardless of the major coin rap it entails.

Kodak series of half-hour films represents a $3,000,000 expenditure for a cycle of 39, making it one of the most expensive 30-minute entries in video. Yet as a latecomer in the programming sweepstakes, it couldn't even get to first base at either NBC or CBS in trying to penetrate the prime 8 to 10:30 periods. In desperation it settled for the 7 o'clock segment, which is station time, thus throwing itself at the mercy of the affiliates who are not obligated to take it at that hour. NBC did a lot of cajoling before it finally managed to get itself a 7 to 7:30 network lineup, so the "Norby" pact was finally consummated.

While some prime time program cancellations are in the offing, the clients obviously aren't going to relinquish their franchise on the periods. It's just a question of changing shows. But these are rough days for first-time-up bankrollers bringing in their own packages, as in the case of the David Wayne-starred "Norby."

AFTRA Negotiations 'Proceeding Smoothly' As Web Pacts Expire

Negotiations between the American Federation of Television & Radio Artists and the networks are apparently proceeding smoothly, although the AFTRA contract with the nets expired Monday (15). AFTRA exec secretary George Heller said that while he couldn't comment on the negotiations, another meeting would be held today (Wed.) and he "might have something to announce by the end of the week."

Heller said there's been no deadline set for a contract settlement, and the fact that present contracts have expired is no cause of concern to the union. He indicated that length of the negotiations are indefinite insofar as union action to force settlement re concerned.

1,000,000 for Canada

Ottawa, Nov. 16.

Millionth television receiver made in Canada comes off the assembly line of one of 23 Canadian companies one day this month.

This year's production alone has exceeded 500,000 and they're second only to cars in order of value of consumer products bought by Canadians. They've been made here nly since 1948.

ABC is boiling mad over what it terms an "arbitrary abuse" of American Telephone & Telegraph Co. in preempting the web's line to Richmond, Va., last Monday (8) in order to pipe in the Met Opera closed-circuit theatrecast in place of the network's regularly scheduled "Voice of Firestone." ABC, according to station relations veep Ernest Lee Jahncke, is considering one of three courses of action: (1) Releasing the full text of its wir of protest to AT&T, (2) Filing complaint with the Federal Communications Commission, or (3) Filing suit for damages.

According to Jahncke's version of what happened, AT&T's long lines department notified the web Monday morning that it was turning over the line which would normally feed "Firestone" to WTOV there to Theatre Network Television for the theatrecast of the Met opening. ABC protested all day long, but without success. It thereupon filed a long wire of protest to the telephone company, charging it with an "arbitrar abuse of its position of monopoly." Web insisted that AT&T had "contractual obligation" to carry the "Firestone" show, that the web was entiitled to "prior consideration" in the public interest and convenience.

ABC made the point that th "Firestone" show had been fed to Richmond by ABC through the phone company every week since last June, that it regularly serviced more than 50,000 families, whereas the Met theatrecast was a one-shot that would be seen by perhaps 400 persons in Richmond theatres. Phone company maintained that ABC had released the line under a verbal conversation and some months ago had given written notice to release the Richmond line in favor of Norfolk when ABC's UHF affiliate in Richmond had folded.

But WTOV has been carrying ABC programs all along and the release never went into effect. "Firestone's" been carried since June when it went to ABC and the line has been kept by ABC on an eight-hour-daily basis. Topper to the entire situation is that under its contract with the phone company, ABC will be charged for the half-hour feed it never got.

Will 'Peter' Pan Out As TV Spec?

NBC has been initiating fresh overtures to bring Mary Marti into the spec picture. However, with her "Peter Pan" legiter a click in New York with likelihood of an indefinite run beyond the originally scheduled 16-week Winter Garden booking, neither the star nor her husband, Richard Halliday, with whom the web has been huddling, will commit themselves one way or the other.

NBC, of course, would like to get Miss Martin for a "Peter Pan" one-shot, which was the original intent when Leland Hayward was identified with the Monday night series of specs. But at that tim the future of "Peter Pan," trying out in Frisco, was in a nebulous state, with certainty that it would be brought in to New York. Also, Hayward's bowout from the spec picture because of his health altered the situation.

It isn't likely that co-producer Halliday or Miss Martin would hold still for a video version until after the Winter Garden run.

Bing's 'P to P'

Edward R. Murrow will "Person to Person" Bing Crosby from latter's Coast home Dec. 3.

Der Bingle's new cross-the-border for the radio side of the CBS web will kick off next Monday (22), but "P to P" commitments made it impossible to sked Crosby in advance of that date.

Date Set for 1st Local Nielsen; P&G, CBS Stations Among Takers

With a number of subscribers in the kitty, lately including Procter & Gamble and three radio o&o's, Nielsen is finally getting its first local report under way. By the end of January, the initial Nielsen Station Index will be finished Los Angeles (practically saturated with NSI buyers) and Philly. Covering both radio and tv, it'll move on to two new markets monthly, maintaining its slow pace until there are buyers in 50 markets.

Nielsen, moving cautiously after ustaining an $11,000,000 loss in radio and video coverage since its inception, took since the beginning of the year to primarily feel out agency response to its entry into local ratings. Reaction has been pretty much split, with a number of stations claiming the new Nielsen service too costly and with too limited a listener-viewer sample. There's been a recent surge against such opposition, however. In addition to the CBS stations in L. A., Chi and St. Louis and P & G in some markets, there are five subscribers in Philly, ine all told in L. A., three in Seattle, five in Chi, three in Boston, three in San Francisco and one in N.Y. (The low Gotham figure is believed the result so far of strong support of Pulse and Telepulse.) There was a recent list of nine agency subscribers for NSI (local service) as well, including Benton & Bowles, Dancer-Fitzgerald-Sample, Young & Rubicam, and Foote, Cone & Belding, etc.

Nielsen reveaied the number of udimeters (the original electronic iachine used by the company for its national radio-tv reports) and recordimeters (new electronic setup giving duration of listenership), the latter each accompanied by diaries. For example, in N.Y.—th city with the largest Nielsen machine saturation—there are 318 homes, 106 of which have audimeters; in L. A. there are 281 homes, 61 with audimeters; and in Philly there are 243 homes, 31 containing the audimeters.

Two of the points explained by Nielsen researchers are that (1) unlike any other reports, NSI covers every radio and tv set in the house, and (2) since each rating period covers an eight-week report, with each home covered seven days a week and theoretically 24 hours a day, the original "fixed sample" of 243, or whatever it may be from city to city, is considerably increased. Nielsen explained that other services, whether phone or recall, covered only certain shows or certain hours of the listening day.

CHRYSLER'S ADS REFUTE ANY PITT PRESS POUT

Pittsburgh, Nov. 16.

Trade circles here got a bum steer on report that Chrysler people had pulled their national ads out of Scripps-Howard's Press as result of tv-radio columnist Fred Remington's peeve following the first Lanza-"Shower of Stars" program when he wound up his pillar with, "As far as I'm concerned, Chrysler can go over Niagara Falls in a Buick." Stories around were that this line broke the camel's back and that Chrysler didn't mind the pans, and even figured they may have been deserved, when the CBS press gang tried to mislead newspapermen on the old Lanza record fuss.

Rumor couldn't be pinned down immediately since it was before the new Chrysler line came out, and there was no way of checking whether the Press had been left out in the budget. But last week definitely spiked the yarn when Press got its share, along with all the others, of Chrysler lineage.

Chrysler made a point of refuting the report at point of its origin, insisting that just because it was in the entertai ment business, via an advertising medium, it would countenance pressure on columnists or editors who were entitled to their opinions regardless of whose or what feet were stepped

The rumor caused Chrysler considerable embarrassment in many quarters and when checked and rechecked was discovered to have had the flimsiest foundation, possibly a chance, off-the-cuff remark from somebody to somebody else in the Press' business department. From there it mushroomed out of proportions.

Berle's 4-Way Whirl

Milton Berle's show was to get a "four in one" N. Y. origination last night (Tues.) as a special stemming from the fact that sponsoring Buick, along with the other major auto outfits, are preeming their '55 models this month. Show proper was from the regular base, NBC-TV's Century Theatre, with Buick's fanfare emanating from the web's Brooklyn studio and its film clips sector in N. Y.

Other originating point was the network's Colonial Theatre in Manhattan for an expanded production sequence involving 18 dancers and 12 voices with choreography by Herb Ross (Dancers).

Balto Home-Tint Welcomes Weaver

Baltimore, Nov. 16.

WBAL-TV has designated tomorrow (Wed.) as color television day in Baltimore to hail the first locally-originated tint show for the city. Station will tint up its "Homemakers' Institute" full-hour daytime segment, and will add a fashion show based on the December issue of Good Housekeeping and a half-hour color film on the Good Housekeeping Institute. In addition, Reginald Owen will be on hand for the colorcast.

Show will be aired coincidentally with the speechmaking appearance of NBC prez Pat Weaver before the Advertising Club of Baltimore at the Emerson Hotel. Station is installing colorsets in the hotel, and they'll be unwrapped for a pickup of the show as Weaver winds his speech. Program features localites Molly Martin, Mary Landis, Kitty Dierken and Bob Jones.

WBAL-TV has been airing the NBC color specs all along, and about three months ago got in its color projection equipment, since that time airing a regular half-hour tintfilm segment on a daily basis. Camera equipment came in at the begi ing of the month, and will be put in use for the first time except for a three-minute on-the-air test Nov. 4. After the color preem, station will do two-week shakedown on the equipment and its studio setup, then will go on the air with color on a regular basis. Since it has only one camera at present, it will probably tint up its late-night news show for Esso. This would involve live color but black-and-white film, except where station could get hold of color newsreel clips. It's already aired one color newsreel, and therefore feels it can get at least some news or feature footage for the color newscast.

CROSLEY'S HOLIDAY SPONSORSHIP DEALS

Crosley division of Avco Mfg. Co. is tooling up for the Xmas and post-holiday season via buys on NBC Radio. Teleset and appliance outfit is in for four spots each on cross-the-board "Fibber McGee & Molly" and "Great Gildersleeve," plus another foursome on "Friday With Garroway." Crosley has also bought four participations in Richard Harkness' Thursday news capsule.

Web gets an even bigger bundle from RCA itself, which has earmarked 46 additional spots on five shows for the first quarter of next year. Stanzas and number of spots are "Gildersleeve" (10), "Second Chance" and "Pays To Be Married" (12 each) and "Roadshow" and "Weekend" (six each).

CHICLE'S NEW YEAR'S GRID

ABC-TV has gotten off the ground on sale of its New Year's Day Sugar Bowl simulcast with sale of one-third sponsorship of the event to American Chicle, through Dancer-Fitzgerald-Sample. Commentators for the game, which will go on the air at 2 p.m., haven't been set yet.

R. J. Reynolds sponsored the gam in full last year after purchasing it in one of those last-minute deals.

Ed Sullivan Goes In There and Plays 'Toast's' Usual Game, Spec Or No

With no NBColoracular against him, Ed Sullivan is causing the raised eyebrow department to rise a notch as details of his CBS-TV "Toast of the Town" talent array for Sunday (21) come into focus. The Sunday conferencier flew to London this week to film a quickie interview with Gregory Peck who's there making "Moby Dick." Other components set so far are Victor Borge, the Ballets Espagnole with Teresa & Lisillo and troupe of 12; the Metopera's Roberta Peters, Cesare Siepi, Cesare Valletti and Fernando Corena; singer Jimmy Boyd and Rudy Horn's novelty act.

Apparently Sullivan pays only routine attention to his rivals, whether or not a spectacular coincides. As "Sleepy Jim" Crowley was wont to quote mentor Knute Rockne, whether it was Army or Canisius against hi , "Just go in there, Jim, and play your usual game." (But these are "Auto Preei days on tv—and that's the obvious answer to the whys of the talent parade. On the other hand, "Comedy Hour" will be on a "baby spec" binge presenting Cole Porter's ex-Broadway "Let's Face It" fronting Bert Lahr, Vivian Blaine, Gene Nelson, Joan Blondell, Jimmy Gleason and Betty Furness.)

Clearances Snag Martin Block Sale

ABC is no longer offering Martin Block's afternoon network deejay segment for national sale. Instead, it's now going after regional network deals, particularly the south, where the clearance picture on the disk jockey is best. Reason for the withdrawal of the program from national sale is the poor clearance the web has achieved with the show, with only about 175 out of the 375 stations carrying Block.

Web has had plenty of orders on Block, and three sponsors even went on the air with the show pending further clearance last summer. However, the web couldn't get more stations in, and since has decided it's useless to try to sell the segment. Block, whose New York-only WABC late afternoon show following his network segment is all but sold out, airs on the web from 2:30 to 4:30, with records and live celebrity guests.

Block, however, will probably continue indefinitely as a sustainer, according to Charles Ayres, v.p. over ABC Radio. It's understood his contract calls for payment for his network stint even if he goes off, and the web under the pact has the right to take him off the network after Jan. 1, which is the end of a year. Ayres, however, said that "we can always use a fine sustainer," and that Block would probably continue after the first of the year.

Trouble stems from the basic conflict between network and affiliates, the old problem of the 30% cut of th rate card. ABC affiliates feel that they can sell their local disk jockeys on a 100% rate card basis, so why take a network deejay at 30%, in spite of his recognized talents as a personality and a salesmen. So despite Block's good ratings where he has been airing on the web, clearance hasn't eased any. Locally, where he's aired for nearly a couple of decades via WNEW and now WABC, he's sold solidly.

Hal Kemp to Coast As Wile's NBC-TV Aide

The New York-to-Coast drift on talent and production patterns is accented in the shift of Harold F. (Hal) Kemp to the Pacific ramparts as general program executive under Fred Wile Jr., v.p. of the division there for NBC.

Kemp has been a familiar face in the N. Y. talent setup which he headed for the web.

Before his NBC entry, he was a vaude booker, talent scout and percenter (Keith, Warner Bros., William Morris Agency). He was in-and-out at NBC, first in the mid-'30s and agai in 1950, working on both coasts.

From the Production Centres

IN NEW YORK CITY

Oscar Brand, on leave from his balladeering at WNYC, is in Boca Raton, Fla., shooting animal scenes for a motion picture short. He's just finished an industrial film for Allied Chemical, and soon planes to Cuba with a tape-recorder on another project. His newest song, incidentally, has just been recorded for Decca by **Kaye Ballard** . . . **Lin Cook** in his 11th week on "This Is Nora Drake" . . . Announcer **Nelson Case,** currently on **Red Buttons** tv show, to guest on WOR's "Luncheon At Sardi's" Friday (19) . . . Young & Rubicam's **Paul Gardner** is in current Golf Graphic with a piece on why they put dimples in golf balls . . . **Helen Gerald** appearing current week on ABC's "Modern Romances."

What's "new" at WRCA?: **Gabriel Pressman,** station's new Roving Reporter (ex-World Telegram & Sun), got launched with a claimed beat on the town's traffic ticket scandal. **Mary O'Connor** tapped as new sec for program mgr. **Steve White. Mary Ann Freine** joined **Max Buck's** ad-promo-merch dept. Director **Allin Robinson** fortnight's vacation.

Tom O'Neil, Mutual topper, to head committee planning the '55 Brand Names Day slated for April 13 . . . **Bertrand Russell's** 1950 Nobel prize acceptance speech gets an airing via **Pola Chasman's** "The Spoken Word" tomorrow (Thurs.) . . . The First Church of Christ, Scientist, to bankroll Sabbath series on Mutual as of Jan. 2 . . . **Marvin Modell** to WLIB sales from WGBS, Oyster Bay . . . Mutual repeating last year's Turkey Day broadcast, which featured **Ethel Barrymore, Keefe Brasselle, Pat O'Brien, Bing Crosby, Perry Como** and **Nan Merriman** . . . WLIB observed **W. C. Handy's** 81st birthday with broadcast (16) originating from home of the blues cleffer.

When U. of Miami (Fla.) dedicates new music buildings tomorrow (Thurs.) WQXR music director **Abram Chasins** will be principal gabber . . . **Van Patrick** and **Bob Reynolds** doing Mutual's pro Thanksgiving Day footballer between the Lions and Green Bay . . . WMGM is adding another time slot for the canned Liberace stanza. Plus th five weekly casings, Sabbath afternoon has been added . . . WINS, via boss **Elroy J. McCaw's** negotiations, inked **George Clark** as the Gotham outlet's midwest sales manager. Clark'll also rep the other McCaw interests, KYA, Frisco, and KTVW, Tacoma . . . **James Fassett** will be commentator this season for Philharmonic Symphony Society's Young People's Concerts getting WQXR airing. Stanza, bowing Saturday (20) will be directed by **Wilfrid Pelletier.**

Producer **John Newhouse** of **Jack Sterling's** WCBS waker-upper, recuperating at St. Joseph's hosp in Stamford, Conn., after oral surgery separating him from his uppers . . . **John Henry Faulk** to emcee Nov. 23 benefit for Mentally Retarded Children of Bridgeport, Conn. : **John David Held** to Calkins & Holden agency as radio-tv producer-director . . WCBS sales mgr. **Henry Untermeyer** in Chi for spot sales huddles with CBS'ers . . **Richard Buckley,** WNEW's new boss, taking no chance on losing key personnel—giving them share-the-profits bonuses as incentive. Coincidentally, a little incentive (girl) arrived at the Buckley's last week . . . In from CBS o&o stations for sales and merchandise powwows: **Emmett Heerdt** and **Howard Johansen,** from Boston's WEEI, **and Paul Gibson** and **Bob Everett** from Chi's WBBM

G. W. (Johnny) Johnstone, NAM's radio-tv director, to Chicago tomorrow to attend three-day annual convention of Radio and Television News Directors . . . **Jerry Franken,** producer with **Lester Lewis** office, out of Doctors Hospital after a four weeks' siege (appendix) . CBS doorman **Mike Donovan** back at his "485" post after several months' illness.

IN CHICAGO

Earle Ludgin, prexy of the ad agency bearing his name, elected to the U of Chicago's board of trustees . . . **Kirk Logie,** ex-WBKB staffer, named supervisor of radio-tv at the Illinois Institute of Technology . . . CBS's WBBM pacted for Neilsen's station index reports . . . WLS news director **Bill Small** new veepee of the Illinois Associated Press Radio Assn. **Norman Kraeft,** WGN's farm chief, to handle the commentary on the station's coverage of the annual State St parade Saturday (20) . . . Olson Travel Organization repacted **Norman Ross Jr.'s** Saturday morning deejayer on WMAQ for the fourth year . . . NBC farm commentator **Everett Mitchell** marked his 31st year in radio last week . . . **Don Gordon** working the blurbs for Rockwood Candy's Wednesday and Friday segments of ABC's "Breakfast Club" . . . WGN newsmen **Jim Cooper** awarded the Legion of Merit for his work in Korea as non-com in charge of the 8th Army's radio-tv info section . . . WLS live stock market reporters **Bruce Davies** and **Bill Morrissey** working from a brand new studio in the Union Stockyards headquarters . . . Both Life and Look mags prepping spreads on CBS discovery **Mahalia Jackson** . . . WBBM education director **Virginia Renaud** addressing Fenger High school students today (Wed.)

If the **Paul Rhymer,** who used to write Vic & Sade out of WMAQ for many years, will contact **George (The Real) McCoy** care of VARIETY i New York he's got an interesting scripting assignment waiting.

IN SAN FRANCISCO

Bill Weaver, KCBS disk jockey, starts his sixth yearly "Old Folks Collection" this week to collect occupational therapy and recreational materials for Bay Area aged . . . KRON broadcast its first local program in full color celebrating its fifth birthday Monday (15) . . . **Alex West,** KCBS salesman, leaves next week to join CBS affiliate KIRO i Seattle . . . KSFO's move to new quarters in the Fairmont Hotel now set for mid January . . . **Mike Cassidy,** one of the salesmen let out in the recent KGO reorganization, has joined the KOVR sales staff . . . **Gordon Grannis,** formerly KGO publicity director, has been named head of promotion and publicity for KOVR . . . KGO-FM will be off the air for 15 to 30 days while the transmitter is being modified.

IN BOSTON

Carl deSuze, WBZ announcer, was presented the "Order of Ouissam Alaouite" by His Excellency the Councellor to the Sultan of Moroco, Sidi Mohanad Mokhtar Temsamani, last week. The awards, which is equal to the French Legion of Honor, was in recognition of his newspaper articles and lectures about conditions in Morocco which he visited last spring . . . **Howard Johansen,** for the past three years sales exec with WEEI, has been upped to national spot rep at the station. He succeeds **Bob Sinnett,** who is beoing transferred to Chicago . . . **Al Burns** has joined the WMEX announcing staff . . . **Bill Buchanan,** Herald tv editor, has donated two cents to start a fund to enable WVDA deejays, **Ken Malden** and **Bob Martin** to replace the 78 speed platters **Sherm Feller,** WVDA late night gabber, smashed during the airing of the Malden-Martin disk sesh recently. The two boys took a dim view of Feller's outburst due to the scarcity of 78's nowadays.

IN CLEVELAND . .

Wayne Mack, freelancer, takes over the WTAM hour-long Halle Bros. disk stanza Sunday at 4 . . . WEWS partied press (15) on Lake boat to hypo guest appearance of **Preston Foster** for kickoff of "Water-

(Conti ued on page 38)

'TOO MANY & TOO LONG' PLUGS

Those Off-the-Air Auto Shows

Automobile, advertising and tv bigwigs are seen missing a good bet in not scheduling auto "announcement shows" for network tv. These are the productions which have been shown exclusively the past few years to dealers and the press to officially "present" the new cars.

Shows have good-sized budgets with Oldsmobile shelling out $200,000 for its 1954 extravaganza which was presented 19 times in various parts of the nation. Chrysler's $100,000 show announcing cars in all its divisions was a one-shot deal. Dodge spent $300,000 and other makers were in similar brackets. Figures include talent, production and wining and dining of guests after the show.

Featured or supporting performers usually are used rather than stars, but this, along with the original book, music, lyrics and choreography which make up these productions, may be a plus factor because of the freshness generated. Shows have received rave notices by show biz crix.

As a one-shot tv presentation just prior to unveiling of new models in dealers' showrooms across the nation, shows could become a powerful sales stimulant as well an even bigger revenue producer in many branches of show biz.

GM's 50,000,000th Car Hoopla

Live tv will be introduced to seven cities never before reached by direct AT&T facilities for the General Motors closed-circuit telecast on Nov. 28. Telecast, celebrating GM's celebration of the 50,000,000th car manufactured by the company, will be beamed to hotels in 52 cities, with 15 other cities receiving the program by audio only. There is a possibility that the video outlets will be stepped up if additional line clearances can be obtained.

In addition to reaching seven "new" tv areas, the telecast, cording to Theatre Network Television, the closed-circuit producer, involves special AT&T line construction in 13 cities. TNT prexy Nate Halpern said the new tv cities included Bedford, Ind.; Bristol, Conn.; and Bay City, Flint, and Pontiac, Mich.

Webs Give Detroit the U Brush, Auto Sponsors Wouldn't Like It

NBC, as with CBS, has written off any possibility of the network moving into Detroit with a UHF operation under the new FCC regulations which permit the networks to own two U's along with five V's. Nor is the writeoff surprising, despite the fact that NBC had had such a move under consideration ever since the "plus two" ukase was adopted.

It all stems from the fact that Detroit is the home of the automotive industry and the automotive industry today is the hottest industrial sponsor segment in the whole tv programming picture, plus the fact that, once color takes hold, the annual automotive budget will be multiplied by many millions more. (Already Ford, Chrysler and Oldsmobile have a major stake in the tint spectrum).

Naturally the networks are in no position to sluff off Detroit, the nation's No. 6 market, by going UHF at expense of scrapping a V affiliation. It'll take at least three or four years to do an effective conversion job and no client playing around with top-budgeted tv coin can afford to hold still for a U coverage in Detroit.

Only ABC among the webs owns a tv station in Detroit (WYZ-TV). It's a cinch that the present NBC and CBS affiliations with their V's will remain unmolested.

Hotel Sore Because TV Station Takes Up Too Much Lobby Space

Milwaukee, Nov. 16.

The Dolero Hotel Co., owner-operator of the Towne Hotel, which houses WCAN-TV, has filed petitions for injunctions against the station, alleging the station with usurping hotel lobby and stairway space facilities. WCAN-TV operates from the second floor of hotel.

In the affidavit, Mrs. Eleanor J. Ries, Towne Hotel manager, stated the station jammed hotel space with 200 teeners. Police were called at the time to quell trouble. Other overcrowding instances were alluded to.

Tap Carl Byoir For FC&B Biz

Something unusual in relationships, a leading advertising agency retaining a leading public relations counsel, stirred much buzz buzz in the boites along Ad Row late last week. Foote, Cone & Belding is the ad shop. Carl Byoir & Associates the PR operation. Byoir will undertake to enhance the repute of this agency.

Anything of this nature is quickly identified by presidents of all other agencies as having bearing on the eternal quest of new business. Hence the wondering as to the possible account - switching angles involved.

Arrangement may be fairly straightfaced inasmuch as Byoir has been the public relations service of some four accounts whose advertising is with FCB. Close collaboration sparked the idea that the agency could use some of the same buildup for itself.

RADIO ABUSES SEEN ALARMING

By ART WOODSTONE

Increased laxity in radio in respecting the good broadcasting practices of the National Association of Radio-Television Broadcasters (chiefly among the indie operators) is causing fresh concern, with the growing lament that commercials are "too many and too long."

In new, or perhaps sustained, era of "one long commercial," the few broadcasters who manage to stay within reasonable limits of good taste (and there seems only to be just that few) or those anxious to impress with their high moral purposes (while they blandly continue building their own commercial spots to grating excesses) have brought the matter to the attention of the trade press. Armed with transcriptions or strong hearsay evidence, they roll before onlookers the long skein of the competition's malpractices. And while many "indignant" tradesters are merely trying to draw attention away from themselves, there's ample proof of real malpractice.

New chairman of the FCC, Frank C. McConnaughey, was prompted to note the situation in an address a couple of weeks ago: "Many people feel, and rightly so, that some commercial blurbs are overdone—that "Now a word from our sponsors" has become the longest word in the English language."

There's no law for either the network or local radio programmer that forces him to remain within certain bounds for airing commercials, but NARTB provided an ethical code allowing a maximum of three commercial minutes per 15 or seven per hour. That's during the day or after 11 p.m. It's less during prime time. However, these by-broadcasters-for-broadcasters precepts are treated lightly. The excesses have been noted to range from something like a minute extra on the hour to as high as 11 minutes out of 15.

Webs Not Absolved

While the malpractices are most evident among indie radio operators, networkers are not absolved. It was brought out just recently that a network stanza was running well above NARTB limits in its commercial segments. It was a new

(Continued on page 42)

Miami's Copa City as Major TV Origination Point for Networks

Who's Laughin'?

Colgate "Comedy Hour" on Sunday (14) hit the bottom of the Trendex barrel, coming up with a 10.7 10-city rating (with a 17.0 share of audience).

On the other hand, Ed Sullivan's "Toast of the Town" hit a 46.8, with a 77.4 share of audience.

Television originations from Miami for all networks may become a reality this season via completion of originating equipment installations at Copa City, the nitery operated by Murray Weinger and Lou Chesler. Nitery, which for the past two years has suffered a talent dearth because of lack of tv facilities for entertainers regularly on television, has set Jimmy Durante for two weeks, starting Jan. 22, with at least one of Durante's Saturday night NBC'ers for Texaco set to originate from the spot.

Weinger, in N. Y. at present, is dickering for Perry Como to play the room and originate four of his telecasts there, and is talking to other on-tv talent for Miami originations, among them George Gobel and Dick Shawn. Fact that the nitery can originate shows from its own stage stems from the installation of a second outgoing cable i Miami plus the completion of renovations in the nite spot itself which can now house largescale shows.

Copa City, rebuilt in 1949 by Norman Bel Geddes at a cost of $1,400,000, was designed for the potentialities of tv. Building is now valued at $2,000,000, and Weinger and Chesler have bought up additional land in the rear on which they'll erect two buildings housing an additional three studios and rehearsal space at a cost of $250,000. At present, they feel they can originate shows from three points at the City, the large room where the name talent performs, the exhibition area and the smaller room.

Installations already made are sliding ramps on which cameras can be slid under the main room stage after the telecast, lighting facilities which can be hoisted out of sight, an audio booth offstage and a direct wire to the telephone company for video which would eliminate the need for a mobile unit. City of Miami is kicking in with $25,000 this year for promoting the project, with $100,000 earmarked by the city for next year. Room has been done over by Franklin Hughes with an eye toward color tv originations.

Way in which the setup would operate is this: performers would play their regular dates at the room, rehearsing their show in another room or area at the city. On the night of the telecast, the large stage would be set and guests would be invited. Teleoast would take place on the stage, then cameras, lights, sets, etc., would be moved out and the regular floorshow started, with the room's operation back to normal.

Can Justice Dept. Break NBC & CBS Hold on Top Bouts?

Unless the Dept. of Justice can get its anti-trust suit against the International Boxing Club into the courts, hope is held out by tradesters in breaking the almost exclusive hold CBS and NBC have on the bigger named fights by virtue of contracts with IBC. Last week, the Government pushed for allowing its case into the lower courts.

The suit by the Government was dismissed earlier this year after Supreme Court cited a 1922 ruling on baseball that removed that sport from Federal purview, since it was of a local nature. Government lawyers have argued for admission of the suit on the grounds that IBC promoted all but two championship fights since 1949, and that with the advent of tv and radio, the 1922 sports ruling doesn't hold sway any longer, particularly since the electronic media supplied over 25% of the fight receipts since 1949, contends the Government.

Charges against IBC declared that the promoting group restrained and monopolized interstate commerce in the promotion, exhibition, broadcasting and telecasting and filming of championship bouts.

The renewed effort on the part of the Justice Dept. is only one of the legalistic maneuverings going on this week in fighting. In New York, a newly organized group of fight managers, the Metropolitan

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The Horn Blows at Midnight

By LEONARD TRAUBE

One way to get a fast and cushy booking on the tv circuit is to become president of a network—and you can be sure if it's NBC because Pat Weaver knows his way around the biz than which there is none like and can chitterchatter with the most informed of the breed. He may not put on the supercharged palaver as well as when he's doing a "think piece" on paper or in ex tempore stance before his staffers as they're all working up a draft of thisa or thata or perhaps latching onto some new electronic wunderbar like David Sarnoff's seering into "a screen for every wall and a tuning box for every chair"; but his end of the dialog was pretty good at that when he was not reasoning subjectively that a tv show is a good spot wherein to pursue the trade-talk route.

There was too much of the intramural stuff on last Tuesday's (9) post-midnight segment of "Tonight" overalled by Steve Allen and with the latter—natch—officiating as the boswell. Weaver got an intimate, eye witness close-up, not once but several times, of the irritant factor occasioned by the cutting in of plugs in spots where they were either mandatory or deliberately delayed. This was overaccented in that the Weaver vis-a-vis was a back-and-forther encompassing some 30 mins. of elapsed time, so there was bound to be those interruptions although Allen managed to cover the situation by alerting the looker-inners as well as the prexy to the incoming plugolas. It was undoubtedly the kind of guillitine operation that must have seemed academic before it "happened to Weaver," but with the saving grace of candor by the alert ringmaster of "Tonight."

A couple of f'rinstances via Allen: "I tell you, Mr. Weaver, we're going to take one of those one-minute commercial breaks again to help you pay the cost of Karl's tip while he puts the brandy on here and burns the whole place up." (The reference was to the man-in-waitering at the Blue Ribbon eatery in N. Y., next door to the Hudson Theatre where show originates, with the wit remarking elsewhere that the name reminds him of a beer (Pabst) that isn't in his book because his longtime local sponsor is Ruppert's Knickerbocker). "Here we are again and now you're sort of up against a thing, a very oldfashioned sort of interruption called a station break. The word interruption sort of sends a cold wave down your spine."

Out of the Pro Book

It wasn't all Allen, although the gags fell better from him and quite natural, too, since it was from the pro book. When he asked the boss to sound off on tv of the future and Weaver took off on General Sarnoff's "screen on the walls" prognostication, Allen supplied the final punctuation mark with, "And when it's cold you knock on the wall for the janitor to send up the picture, is that it?" Weaver's retort to that was to play the joke straight with a "precisely." But he segued into air checks with, "You

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Long Live the Specs

NBC is already projecting the spectaculars into its '55-'56 season's plans and the word has gone out to all key enterment components (film studios, William Morris, MCA, legit talent, etc.) to "think of joining the spec parade next season." There will be no diminution in size, ambitions or multiple slottings, with likelihood that Saturday night will be devoted to musicomedies; Sunday night to revues-variety and Monday nights to dramas.

When Mike Dann was designated last week as director of program sales (taking over previous functions of Bud Barry) and to coordinate operation of the spectaculars in various areas it was the signal to "get rolling on bigger and better specs" for next season. Slotting of Dann, in his new role, incidentally, makes the ex-press dept. aide one of the key functionaries in the overall program division. He's 33.

CBS (Cash Brings Success)

Although its consolidated statement fails to break down earnings by divisions (radio, tv, records, set manufacturing, etc.), the nine-month '54 financial picture for CBS, Inc., shows the company never had it so good. Net earnings per share for the nine months were $3.12 as compared with $2.74 for the comparable period of '53, with a special cash dividend of 30c per share declared by the Board of Directors at its meeting last week, in addition to regular dividend of 40c.

Record gross sales for the nine-month period totalled $263,746,543, an 18% hike over the '53 sales of $223,109,649, the previous record high. Net earnings were $7,299,130, an increase of 14% over '53.

Hollenbeck's Posthumous Slotting on 'Search'

Don Hollenbeck, the late newsman of CBS, will appear as th narrator on "The Search," the web's Sunday afternoon filmed series done in co-op with colleges.

It's slated for Dec. 5 on childbirth theme researched by Yale U.

AMERICA IN THE MAKING
With Prof. Robert Iglehart, Prof. Bayrd Still, Albert Christ-Janer
Producer: Warren Kraetzer
Director: Lewis Freedman
30 Mins., Sat., 1:30 p.m.
WCBS-TV, New York

It may take lots of failures, but one of these days both broadcast- and educators going to realize that they can't transplant th ordinary college lecturer to television and expect the public to watch and listen to him. There are exceptions, course, in the persons of showmen like Dr. Frank Baxter, who by their innate talents implant interest in their subject but these are few and far betw . Certainly, Profs. Robert Inglehart and Bayrd Still and Albert Christ-Janer don't fall into that category.

These are the three scholars who conduct "America in the Making," an "illumination of history through arts," as Christ-Janer put it, being produced by WCBS-TV in conjunction with N. Y. U., the Metropolitan Museum of Art and the Educational Television & Radio Center. The title is self-explanatory and the illumination is provided by the three lecturers and props from the Museum's American Wing. On the surface, a highly agreeably and intelligent idea, this visual pr sentation of early American history, but the key pitfall encountered is the unfortunate fact that the emphasis seemed less the visual in the preem than on the oral encumberments of th three lecturers.

And lecturers they are. Christ-Janer, a member of N. Y. U.'s educational and research planning staff, is all-round emcee and gets in some lecturing licks of his own, including a bit of rather annoying name-dropping. Prof. Inglehart is chairman of the Dept. of Art Education at the school, and Prof. Still is a professor of American history. Their commentary, backed by maps, photographs, household objects and the complete interior of a 17th Century New England home, possibly might have provided some insight into the thesis that early American culture was merely European culture transplanted, but it's questionable whether they had much of an audience to hear it.

It's not a question of sugar-coating a bitter pill, this business of educational telecasting. The ordinary dial-twister has far more right to turn off this type of show than the college student who cuts his boring lectures or who instead catnaps during them. And with three gents like this N. Y. U. trio, the absentee rate would probably find a high level. If educational television is to succeed, it's got to be more than a stiff and dull lecture, and it's got to be presented by people who can inform in a pleasant and interesting way, instead of a merely pedestrian one. After all, the ordinary viewer, or even the circle of highly intelligent viewers, have the option of switching their dial, and unless the subject matter is presented in an interesting manner, they're going to switch. "America in the Making," despite its tie-in with the Museum, is verbose and stiff, and until there's a change, it's not likely to attract much audience or attenti *Chan.*

MAKE A MATCH
With Oliver Wakefield, guests
Producer: Michael Pyn
Writer: Rick Matthews
30 Mins., Sat., 7 p.m.
Sustaining
CBS-TV, from Montreal

Oliver Wakefield, w.k. nitery comic now a Montreal resident, monitors Canadian Broadcasting Corp.'s new panel quizzer, "Make A Match" in which a panel tries to pick married couples from three unidentified males and three femmes. Panel comprises a married w man, single woman, married man, unmarried man. Show caught (6) had as panelists Gerald Fitzgerald, columnist of the Montreal Gazette; Mrs. Barbara Carswell, housewife; Bill Petty, staffer with radio station CFCF, and Dell Sherman, advertising agenc staffer. Panel questioned men and women to try to match them, with Wakefield m re referee than emcee.

Show moved slowly with noticeable lack of sparkle. This might be expected of the panel but not of Wakefield, whose nitery stanza has always been clicko. Apparently the comic depends on script for inspiration and is lost when faced with a solid 30 minutes of ad lib necessity. Production is smooth, camera work adequate, but a lot more preparation by Wakefield would give the session the lift it badly needs. Improvement in pacing would add plenty viewers to those who already watch it while awaiting the Jackie Gleason show at 8 p.m. *Gorm.*

Tele Follow-Up Comment

A seven-day intermission can serve as an advantageous breather for both producer and consumer. Part I of "The Hunchback of Notre Dame" on "Robert Montgomery Presents" (NBC-TV, Nov. 8) could very nearly be classified as an elongated preface to Part II (15). The initial entry had its moments of high pathos and low buffoonery a la the Parisian Middle Ages as conceived by Victor Hugo; but there's much too much to establish in this "unreal" pomp and circumstancer and it's questionable whether the small screen is equal to the burden of accommodating this sweeping pageant with its tv cast of about 80, peopled in and around sets of huge dimensions skillfully wrought by Sonatu Syrjala, with special praise for the tow ring cathedral.

Past Monday's concluder played it more swiftly, what with the "material"—the tremendous climax and the leadup thereof, with the assault on Notre Dame after the royal order removing it as a place of sanctuary, and the Hunchback's tragic defeat—a sort of "Old Man and the Sea" with switches. This was no Lon Chaney or Charles Laughton in a personal, pyrotechnical spree, but Robert Ellenstein's Quasimodo was superb even under its truncated form (an acrobat doubling on the bellringing ropes, by th way, in deft transitions).

The point has been advanced that Quasimodo's classic facial ugliness had been softened for video purposes, but surely the deformation, self-pity and the gibberish wailing were sufficient save for the ultra sadists. A much more damning case can be made for turning Bramwell Fletcher's archdeacon into an orthodox saintly character, in a reverse from Hugo, and this is severe indictment. If it were necessary to bring about such radical alteration to suit the Pollyannas of the medium, the play were better left to gather more dust on the shelf.

Norman Felton's work on the staging was cut out for him. There was a tendency toward confused grouping even unto such cluttering and interference that the cameras were often hard put to centralize the key action. But in general it was a valiant job, complemented by the costumes, apparently painstakingly researched by Jane Burroughs. The casting was excellent in the overall, especially so in the Poet of Hurd Hatfield and the Phoebus of Scott Forbes, and in the sharp portraits of Celia Lipton as Esmeralda and the Colombe of Mary Sinclair, with their lush looks squaring the romantic division. Other fine portrayals were the Beggar Clopin of Tim Duggan, the Provost of Fred Worlock (the trial scenes provided some rich comedy stemming, of course, from the jurist's deafness), the Paris Executioner of James Milhollin and the innkeeper of Ronald Dawson. A word also for the makeup fashioned by Robert O'Bradovitch.

The real tv story lay in the fact that the Lucky Strike-Johnson's Wax stanza elected to tackle a work of such heroic proportions. It did not fully ring the bell and was perhaps too passionate toward pageantry with inevitable detriment to the delineation of the key roles; but it was a grand design, done on a grand scale and, as such, a credit to the producers and to the transplanter, Alvin Sapinsley. *Trau.*

Leonard Bernstein, ne of the more active conductors and composers in American music, emerges as a highly engaging personality in still another medium, television. Appearing on Sunday's (14) "Omnibus" on CBS-TV with the Symph of the Air (former NBC Symphony) in an analysis of the first movement of Beethoven's Fifth Symphony, he did a highly professional job of commentary with a poise and glibness that would turn many a regular performer a tint of green.

More important, however, was the fact that he opened a completely new field for television. The tv musical show, when dealing with serious music, up to now has been merely a concert remote. The field of musical education, or music appreciation, has been ignored, largely because no one up to now has come up with a format to make it interesting and entertaining. Bernstein solved the problem.

He took Beethoven's discarded sketches, and in a fascinating game of guesswork orchestrated and inserted them into the symphony where he believed they belonged. Some were obviously developments of the basic theme and involved little guesswork; others were more obscure, and Bernstein had to make assumptions on their places in the work. But all these insertions were accompanied by Bernstein's commentary on why they were finally discarded. And all his commentary led to a better understanding of why the symphony is so great. Nor was it all an aural lecture. He used facsimiles of the manuscripts to demonstrate the many changes made by Beethoven in what he described as an "agonizing" effort toward perfection. And in the final wrapup performance of the entire movement, Bernstein's intense batoning was also something fascinating to behold. Point is, though, that the treatment of the work could easily be extended into a regular series covering other works, and Bernstein is just the man to do it.

Other segments on the show were a Danish-made film on the training of a young ballet dancer, narrated by Susan Strassberg, and a filmed visit by Alan Funt to Oberlin College and Denison U. in Ohio for a study of small-college football. *Chan.*

"Studio One" had one of its off nights Monday (15) when a mystery meller failed to be either mysterious or melodramatic. Titled "Let Me Go, Lover," the play revolved around a confusing, and occasionally frantic, plot about a midnight tv disk jockey who correctly suspects that an escaped convict and his girl friend are using his apartment for a rendezvous. The cast included Joe Maross, as the somewhat too excitable jockey; Anthony Ross, as an improbable detective with a taste for Beethoven; Connie Sawyer, as a romantically minded superintendent; four or five additional characters and one Columbia Records' disk of "Let Me Go, Lover" as sung by Joan Weber. The title tune was woven into the yarn and hence received an unusually concentrated plug.

The best part of the show was the back-of-the-camera stuff on the tv deejay's job. This was handled with some deft self-ribbing satire. Unfortunately, the main action occurred outside of the studio-within-a-studio and was conceived in completely routine terms. The play was adapted by Henry Misrock from a Redbook magazine story, "Who's Been Sitting In My Chair." *Herm.*

They'll do it every time, those talented moppets, and Donald O'Connor now knows how it feels to have a show stolen from under him. He and his writers put together a whimsy that called on Sharon Baird, all of eight, to fall in love with him. Well, what Miss Baird did to O'Connor was little short of larceny. When O'Connor wasn't dancing he was stooging for her and this made up most of the play. For the kiddies it must have been sheer delight and to the elders just as diverting in its fantasy form.

O'Connor took a long gamble and made it pay off. Aside from Sidney Miller, Gale Bonnie and Joyce Smight, the rest were subteencrs. All gifted dancers and precocious thesps, they joined O'Connor in a fast finale at the ice cream shop that would have been a joy at Christmas time, even as it was last Saturday.

The kids, especially the Baird tot, took over so completely that the song shop bit with O'Connor and Miller seemed in the way. The Bing and Gary song sketch didn't rouse much interest. This feature is getting a little shopworn and must depend on clever lyrics, which it didn't get. Trick sartorial effects aren't enough to compensate for the time it consumes.

Ther re so many clever youngsters around like Sharon Baird and Ricky Vera that they would seem a perfect teaming with a surrounding of moppets for one big Xmas show. This would be tv's gift to the little believers. *Helm.*

TV comedy writers seem enchanted with the "you've seen the pictlure—now see the parody" idea. Jack Benny's scripting quartet (Sam Perrin, George Balzar, Milt Josefsberg and John Tackaberry) took Herman Wouk's "Caine Mutiny" out of the briny and into a baseball dugout for Jack Benny's CBS-TV excursion Sunday (14). "Colgate Comedy Hour" on the rival NBC-TV preceded Benny by a couple of months with a satiric workover of "Caine Mutiny."

For the Benny outing, the yarn was retagged "The Giant Mutiny" and was cast with such baseball names as Leo Durocher, Bob Lemmon, Fred Haney and umpire "Beans" Reardon. Action took place in the Giants' dugout during the last World Series game at Cleveland and in a courtroom where Benny, as Giants' captain Alvin Dark, is tried for taking over command of the game from Durocher.

The premise had promise but the script lacked a sustained attack. It was scattered with several hits, mostly in the infield, and there were no long drives to ring up a big score.

Benny's top comedy-thesping talents were in evidence throughout and Durocher played his "Lip" tag to the hilt. The others, all in the uniform of their trade, added little more than window dressing.

The Lucky Strike plugs were neatly integrated into the script. *Gros.*

Mischa Elman, the violin virtuoso, as special guest on "I've Got A Secret," over CBS-TV last Wednesday (10) night, appeared a somewhat historical jam session with moderator Garry Moore doubling on drums, and Skitch Henderson, accordion, Mitch Miller, oboe, and Morey Amsterdam, bass viol, coming from the wings. Elman's "secret" was his first public performance that night as a pianist, on which instrument he has been tutoring himself. He did a neat job on the black-and-whites with "Tea For Two," in a manner that would make a sprightly recording—if Columbia's a&r chieftain Miller hasn't already thought of it. *Abel.*

Sometimes Ed Sullivan's "Toast of the Town" is torn between the demands of entertainment and the video version of boxoffice, that is ratings. Too frequently, the appearance of names doesn't offer the desired entertainment quota. It's generally the case of the headliner's appearances in the filmclips. On Sunday's (14) exhibit, the filmsters Van Johnson and Elizabeth Taylor spoke a few lines prior to the projection of a scene from "The Last Time I Saw Paris." Presumably, it wasn't one of the best scenes in the show.

This segment took a healthy slice out of Sullivan's time budget. Subsequent acts had to be cut down to the bone, and this generally happens to turns near the end of the show. On this session, it made the audience conscious of the fact that a lot of cute youngsters from various cities who got the Seventeen mag doll awards, couldn't even get a fair shake before the cameras. The Harlem Globetrotters got only the briefest time with their trick passing, which happens to be one of the best features of this highly entertaining hoop aggregation.

One of the best segments of the show was the one in which Richard Hearne (Mr. Pastry) appeared. His wrestling with a bass-tuba was a rollicking affair that encompassed a bit of well-regulated slapstick.

A top bit of singing on this show was by Rosanna Carteri, a newcomer who is zooming along in operatic ranks. She did an aria from "La Boheme" with a bare attic as the setting. She was too finely garbed and too elegantly bejeweled to carry out her character, but her rendition was topnotch.

Another singing turn was by Elaine Stritch who dipped into "You Took Advantage of Me." It seemed to be slotted in the wrong spot, and thus didn't attain its full value.

Julius LaRosa seems to be improving steadily. He's getting to carry more authority and assurance. His two numbers hit a favorable impression. The Mask & Whig Club of the U. of Pennsylvanian put on a tango number. These football-built characters in drag made a good imprint. The Farlas scored with their balancing acro. *Jose.*

Last Sunday (14) CBS-TV's "The Search" lit out on folk tunes in the Arkansas Ozarks with mixed results—mixed because too much of this particular stanza in the filmed educational series seemed contrived, and not too subtly so. It was a case of too much writing in the script when a more spontaneous approach was indicated. The one impressive "new face" worthy of reprise as a Dr. Frank Baxter counterpart was Mary Celestia Parler, a breezy, birdlike, bespectacled slip of a woman who's prof of English and director of folklore research at the Univ. of Arkansas, which aided the web in sniffing

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THAT'S MY DAD
With George Grim
Producer-writer: Grim
Directors: William Garin, John Degan
15 Mins.; Sat., 5:30 p.m.
CLOVERLEAF DAIRIES
KSTP-TV, Minneapolis

Here's an offbeat youngster show, and a good one, too. It has sure-fire elements that give it a strong adult as well as kid appeal. There are the father-son relationship, interesting and at times exciting silent films revealing the dad at work, and also both son and father facing the lenses. With George Grim, KSTP-TV personality, at the program's throttle, the show moves fast and pleasingly.

Each week the show introduces a different son and his father. The child is interviewed by Grim about dad and the emcee provides th narrative accompanying the film that has been especially shot by the station to picture pater in the performance of his livelihood duties. At the end the father also appears.

This particular father was a traffic police sergeant in a local suburb and the camera followed him on a typical day as he reported at the police station for orders and then cruised in his squad car on the lookout for traffic law violators and suspicious characters. Keeping up a running fire of gab as the movie unreels and explaining the action when necessary, Grim, with his friendly, winning approach built to order for juveniles, made many pertinent observations calculated to create in youngsters respect for the law and police and pride in their dads.

Emphasizing the police "make it safe for all of us" and that they're "men of courage who risk their lives in doing so," Grim elicited from the seven-year old youth sitting next to him that the boy wants to follow in dad's footsteps. The film's climax had the father "apprehending" and questioning a pretended speeder.

Commercials seemed over long, but maybe the kids need a lot of selling. Also, they were ingeniously and interestingly conceived on film and Grim is adept in handling them. *Rees.*

DON WILLIAMS SHOW
With Barbara Rettig, Jess Carter, Hank Needham Orch (5), others
Producer: Jack Jacobson
Director: Marian Gange
60 Mins.; Mon.-thru-Fri., 4 p.m.
Participating
WHIO-TV, Dayton (Tri-State)

Successor to the Wendy Barrie Show, this series has for its top personality Don Williams, bespectacled young puppeteer anr emcee. He was Miss Barry's assistant for the nine months of her reign, which terminated abruptly, and carries on in a businesslike manner.

Moderate late afternoon fare for the housewife, there's a variety of music, singing, guest entertainers, reading of fan mail, spotlighting of the femme audience and plugs by representatives of civic goings on.

Series feeds to the Tri-State Network's WKRC-TV, Cincinnati, and WTVN-TV, Columbus, which send fans in buses one day a week to the originating studios in Dayton.

Williams gets along nicely with members of the audience. Barbara Rettig and Jess Carter are pleasing vocalists and the Hank Needham instrumental quintet swings in modern trend. On the show caught a Hawaiian combo guested. Announcement of the woman singer-dancer sounded like Momi Ki. *Koll.*

WESTINGHOUSE SETS PROGRAM SEMINAR

Dick Pack, recently installed as national program manager for the Westinghouse Broadcasting Co. has called a three-day program seminar for the program chiefs of all five Westinghouse radio stations. Sessions, covering Westinghouse programming as well as that of other stations, start today (Wed.) at the Hotel New Weston In N. Y.

Sessions will be opened by Westinghouse Broadcasting prexy Chris J. Witting with an analysis of the chain's programming pattern. Next up will be taped samples of their own and other programs, to be followed tomorrow (Thurs.) by music programming talks and news, educational and public service program huddles. Pack will handle the deejay talk, while Gordon Hawkins, WBC educational director handles pubservice shows and WRCA-TV, N. Y. news & special events chief Bill Berns, NBC commentator John Wingate and KYW, Philadelphi news director John Raleigh handle their specialties.

Some Blue Chip Dramas

In the noble game of galloping dominoes, the phrase "come seven, come eleven" has special significance. Mark down Sunday, Nov. 7, through Thursday, Nov. 11, as a week in television dramatics of 60-minute range that produced the magic numbers and set the five days into a special vault of video's archives. Not that every play was fine and dandy, but for the group as a whole it was a blue chips week for the livingroom theatres.

The cluster began on a climactic note with the NBC-Goodyear "TV Playhouse" in a combo tough and tender winning production of "Flight Report," with outstanding performances by E. G. Marshall, Walter Matthau and Bill Gideon. Playwright: J. P. Miller.

On Monday, Robert Montgomery was presenting the first of the two-part "Hunchback of Notre Dame" on NBC. Granted that ambition should be made of sterner stuff; granted that the opening chapter set its sights more on elaborate production (huge set, cast of 80) than on developing the characterization and conflict laid down by Victor Hugo; but "Hunchback" showed the Montgomery stanza willing to tackle a superb book and multiple film classic, willing to give it that good old college try, and by so doing, elect to subject itself to the inevitable comparisons. Adaptor: Alvin Sapinsley. (For full treatment see Followup Reviews.)

In Monday's unfortunate time conflict, only the last half of CBS' "Studio One" was viewed. This was an adaptation by Reginald Rose, one of the most skillful of telescripters, of Justice William O. Douglas' "An Almanac of Liberty," issued that day (8) by Doubleday. Like Judy Holliday says, "I don't like to come in in the middle of the picture, but the last half, at least, seemed full of "think" merit, with perhaps more of a philosophical tract on its subject matter than orthodox playwriting; yet it had the virtue of graceful movement and finely wrought words punctuating the problem of freedom, liberty and tolerance.

Tuesday night's U. S. Steel Hour on ABC was one of the finest that Alex Segal has brought in, with Jack Carson, June Lockhart and Geraldine Brooks distinguishing themselves in Raphael Hayes' problem-and-psycho drama, "Goodbye—But It Doesn't Go Away," a thoroughly absorbing work handled with delicacy and care and eligible to enter the circle of "perfect" tv plays.

Wednesday's NBC-Kraft "TV Theatre" treatment of family and occupational mores, "The World and the Werners" showed warmth and a kind of personal identification without going too maudlin, and Mikhail Rasumny's presence was a plus factor. Playwright: Joseph Schrank.

Thursday's last lap of an exciting five-day relay was a case apart. The principal figure, coincidence or not, was Dorothy McGuire. The film star and ex-legitress had opened the season for NBC-Lux "Video Theatre" two months back in "To Each His Own." There were mixed notices—from bravo to veto, with VARIETY putting in for the former on both counts—McGuire and play.

Colossal or catastrophic, Lux has never been the same since the premiere. So in came Miss McGuire, along with Franchot Tone and Eduard Franz, but this time for the CBS-Chrysler "Climax." This series has barely been able to get off the ground in its five excursions. With "Gioconda Smile," by Aldous Huxley, the melodramatic package got into full flight for the first time via the combination of top thesping by the principals, slick mounting and staging, and fast moving production that, judged within the meller-thriller confines, was a rewarding example of how to do what on tv. For the records, there was no hint that "Gioconda" was a Broadway entry (short-lived) of a couple of seasons ago. John Monks Jr. adapted; producer, Bretaigne Windust; director, William H. Brown Jr.; announcer, William Lundigan, presenting the automaker's products with polish and poise.

(Kraft's Thursday entry on ABC—not viewed—was "One Sunday Afternoon." A click legiter of a generation ago, and w.k. as a straight pic and the "Strawberry Blonde" filmusical version, it had everything in the material box to make a go of it on tv.)

Thursday's winder-upper was the pyrotechnical "Five Star Final," also of the long ago Broadway-to-pix genre, on "Lux Video." It revealed its arthritic character even with updated passages, but nevertheless came through neatly as a study in vintage journalism practices, as lived by the late Louis Weitzenkorn, the more so in the performances of Edmond O'Brien and the ever attractive Mae Clarke, the ex-film star, as well as Joanne Woodward. Adaptor: Stanford Barnett. *Trau.*

PLAY MARKO
With Frank Buetel, Donna Thayer
Producer: Jerry Reshki
Director: Don Neff
60 Mins.: Sat., 11 p.m.
WISH BONE SALAD DRESSING
WTCN-TV, Minneapolis

Under the name of "Marko" here because of legalistics involved, tv bingo has finally hit the airways. And it looks like a certain click that's calculated to keep a sizeable number of people up late and glued to their sets Saturday nights when it comes on at 11 and continues until midnight. This estimate is based on the game of chance's popularity generally, the fun many people seem to have playing it and the opportunity it affords to win such valuable prizes as Florida trips, fur coats, electric refrigerators and ranges and wrist watches. Evidence to support the appraisal also found in the claimed 2,000 to 2,500 telephone calls to the studio from the preem's participants. It looks, too, as though word-of-mouth should increase the audience and as though in consequence the usual late hour ancient featured film and other video fare will encounter a worthy rival for dialers' attention.

Format was originated in Los Angeles and copyright owners may have struck gold. They have a game of chance that comes within the law and they're leasing the franchises. In addition to the Twin Cities, Los Angeles and Chicago already are in their camp. The syndicate which placed the package and its sponsor here has the rights for 31 markets.

Frank Buetel, one of WTCN-TV's top personalities, "runs" the five games within the 60 minutes, and the affable and glib good-looking young man does a smooth and workmanlike job. A pretty girl, Donna Thayer, is an added fillip, repeating the numbers called out by Buetel and otherwise making herself ornamental as well as useful.

In order to play the game set-owners must obtain cards from the grocery stores throughout the city that are distributing them. The grocer no doubt is glad to plug the show because it brings potential customers in.

During the first show there were many phony and kidding calls, some of them undoubtedly from persons under liquor's influence, and the emcee found them bothersome. One game follows another until five are completed.

On each show, adding human interest, one of the previous's week's winners is introduced and interviewed before the camera. Commercials aren't disturbing. *Rees.*

BILL BAILEY SHOW
With Marilynn Lovell, Audrey New, Ronny Born, the Vormits (5)
Producer-Director: Sam Vantura
60 Mins.; Mon.-thru-Fri., 2 p.m.
WLW-D, Dayton (Crosley Chain)

Bill Bailey, a seasoned performer before microphones and cameras, is supported by a capable crew in this new series for Crosley Network outletting in Cincinnati, Columbus and Dayton areas.

Handsome and natty in sports attire, he's homey to midwestern folks with rural stories. A song seller, in show caught he started the ball rolling with "This Ol' House" and registered later with "As Far As I'm Concerned."

Audrey New and Marilynn Lovell, personable pop thrushes, change dresses for their numbers, all backed with settings above par. Ronny Born also was backdropped well for his vocals of "Getting to Be a Habit With Me" and "Count Your Blessings." The Vormits do okay by the rhythm chores. They're Pete Conn, guitar; Arvie Recore, piano; Dick Shafer, accordion; Danny Martin, sax and clarinet, and Jep Walther, bass. *Koll.*

PANAMA HATTIE
(Best of Broadway)
With Ethel Merman, Ray Middleton, Karin Wolfe, Neil Hamilton, Janis Carter, Art Carney, Jack E. Leonard; Buster Davis, musical director; others
Producer: Jule Styne
Executive Producer: Martin Manulis
Director: David Alexander
60 Mins., Wed. (10), 10 p.m.
WESTINGHOUSE
CBS-TV, from New York (color)
(McCann-Erickson)

"Best of Broadway's" televersion of Cole Porter's "Panama Hattie" last Wednesday (10) had all the earmarks of a resurrected Fanchon & Marco tabloid presentation. It was just about as inspiring. But whereas F & M have always known how to parlay a buck into maximum roadshow values, enough coin went into this overpretentious, overdressed, overproduced (and even overtinted) adaptation to smother either a black-and-white or a prismatic horse.

The whole thing was an unfortunate attempt at playing theatre, and more's the pity when one considers the marquee values that were superimposed over this Westinghouse-sponsored rainbow clambake. Ethel Merman, back at her old familiar stand as Hattie Maloney, was seldom more uncomfortable in this butchered-up video version of what, even in its original legit facade, was far from Cole Porter's most inspired effort.

A Jule Styne, who knows his way around the Broadway show marts, certainly doesn't come cheap, but under his production aegis this tv "Hattie" was in sum total a wasted effort. It did the medium no good (save to demonstrate how a lot of money can be spent on dated material better left buried) and it hardly served to enhance the stature of ither Miss Merman, Styne or the other personality components involved.

"Hattie" was "Best of Broadway's" first attempt at a musical (previously it had done "Royal Family" and "Man Who Came To Dinner"). Coming up is "Philadelphia Story." Certainly the better part of wisdom would be to stick to straight-comedy or dramatics if this is CBS' telethinking on musicals. For "Hattie," and the singing and dancing capers of the "Canal Zone Girls" was singularly lacking in spirit. Even such gifted comics as Art Carney and Jack E. Leonard in their sailor roles suggested that they were struggling valiantly to overcome the poor material on hand. Only once, in a madcap dance turn with the show's she-villain, were they able to rise above the pedestrian lines or by-play in which they were straitjacketed.

Musically, "Hattie" has little to offer out of the Porter tune catalog, which perhaps accounts for the fact that the only standard ite (" I Love You") had to be "borrowed" out of another Porter show, "Mexican Hayride," in an effort to make the Merman - Ray Middleton teamup a little more rewarding. There was no stinting in the scenic — costuming departments. Indeed, it was probably the most ambitious production to come out of the Columbia tinted spec stable. But the trappings were a poor substitute for real, alive musicomedy theatre. *Rose.*

WUNDA, WUNDA
With Ruth Prins
Producer: Gloria Chandler
Director: Carol Ellerbe
30 Mins., Mon.-thru-Fri, (noon)
Participating
KING-TV, Seattle

Ruth Prins' acting ability brings pervading air of wonder to this daily program for children. Done with simple set and with standard format, the program is exclusively for young uns. Response from the kids and awards won by show are evidence that program is a success.

On day caught, Miss Prins opened with a "Good morning" song, tied into stretchy exercises, followed by a sugar-coated speech lesson that immediately made the world of Wunda, Wunda a real and fascinating place.

Two standard characters, Albert and Henry, go searching for adventure—and find it, and Miss Prins did the story for the day. This was the one about the three brothers, youngest of which—Boots—is always wondering about things. His curiosity pays off when he wins half the King's domains and the hand of a princess. Back to Henry and Albert and the climax of their adventure and to windup with exercise—dance by Miss Prins and sleepy ending noting time for naps for little ones.

It's obvious that children's interest and imaginations are captured by show, which surely should be a bright spot in the day's tv fare for mothers of three to six year-olds. *Reed.*

Lindsay-Crouse Upgrade State Of The Specs in Sullavan-Cotten Hit

The Howard Lindsay-Russel Crouse "State of the Union" frolic, which parlayed romantic comedy, idealism and politics into one of the Broadway legit clicks of the 1945-46 season, served as the second 90-minute spectacular in the Monday night "Producers Showcase" series on NBC-TV. And despite the intervening span of nearly a decade since its original presentataion, it held up surprisingly well in its video -

tion.

It took lot of collaborative doing on the part of the authors to give "State of the Union" the needed pre-'56 political convention touch, but Lindsay & Crouse, always ones for day-&-dating their material to match contemporary headlines, met the situation and conquered same. The truisms that held for '45 were no less applicable as projected in compatible color on Monday night (15) and, for that matter, many a hard truth was even more pointed in this newest updating of the Lindsay & Crouse Pulitizer Prize play.

Thus the byplay on atomic power plants, foreign policy circa '54, reference to the Sam Sheppard murder trial, the Eisenhower-"Dick" Nixon appellations and contempary views on the labor front, gave it a Page 1 facade without in any way distorting the play's original inherent values. For even stripped of the updated slant, first and last it was the basic Lindsay-Crouse creation of the mid-'40s, with its nicely-turned lines and its refreshing look at politicians vs. idealism, that made Monday's "Producers Showcase" rewarding viewing.

STATE OF THE UNION
(Producer's Showcase)
With Margaret Sullavan, Joseph Cotten, Nina Foch, John Cromwell, Ray Walston, Muriel Kirkland, Royal Beal, Ed Prentiss, Fred Ayres Cotton, Jack Leslie, Charlie Garrett, G. Albert Smith, Helen Ray
Writers and Guest Producers: Howard Lindsay, Russel Crouse
NBC Producer: Fred Coe
Director: Arthur Penn
Executive Producer: Jack Rayel
Settings: William Molyneux
90 Mins., Mon. (15), 8 p.m.
FORD, RCA
NBC-TV, from New York
(Kenyon & Eckhardt)

With the authors also doubling as guest producers (this marked their initial video adaptation), "State of the Union" came off as a stunning tv production, which is all the more remarkable considering that it played almost in toto as theatre, with little attempt to give it the broader dimension and scope afforded by rowing cameras and multiple sets.

Margaret Sullavan and Joseph Cotten, who played the leads in last season's "Sabrina Fair" legiter, were once more teamed up for this "State of the Union" tv drama spec, portraying teh roles enacted in the stage version by Ruth Hussey and Ralph Bellamy, with Nina Foch also projected into the major role of the politically-wise "other woman." Since coin is no object in translating color speces into a tv reality, even the minor bits boasted such stage stalwarts as Muriel Kirkland, Royal Beal, John Cromwell, Ed Prentiss, among others.

But just as important in achieving the high professional standard and quality of the presentation was the production itself. The settings by William Molyneux, for example, were executed in the minutest detail, with some lush and impressive scenes in the first and third acts, yet done to a tasteful turn. In the compatible color edition, the multi-hued background and furnishings were beautiful to behold. Under the Lindsay-Crouse production aegis and Arthur Penn's direction, the play moved smoothly (although perhaps slow in getting started) and built steadily to a nice climax.

Undoubtedly the fine performances of both Miss Sullavan and Cotten did much toward contributing to the play's tv success. As the Republican candidates for President (it's assumed Ike isn't running again) who is torn between his idealistic preachments and the necessary concessions for political backing, Cotten gave an always believable interpretation. Miss Sullavan played the part of the wife with her now standard charming mannerisms, yet with all the necessary intensity and sincerity that the role demanded.

Miss Foch seldom looked better on tv, but the part unfortunately suffered in the adaptation. It's regrettible, too, that she threw her lines away. John Cromwell as the big Republican wheel was too stiff and too often just recited. On the other hand, Ray Walston the ex-newspaperman-turned-campaign-manager (in the role originally created by Myron McCormick) was a happy casting choice.

What tint tv can do for those new brilliantly-toned Ford models can only be appreciated in the viewing. Monday's display (a miniature production in itself) was an extravagant treat. RCA prexy Frank Folsom was spotted in one of the RCA commercials making an award to the American Gas Industry. RCA commercials on the whole were far less eye appealing. *Rose.*

FRANK LEAHY SHOW
With Otto Graham, Dabbs Greer, Joyce MacKenzie, Ralph Moody, Mr. and Mrs. Mark Wilson, others
Exec Producer: Don Sharpe
Producer: Warren Lewis
Director: Francis D. Lyon
Writer: Joel Murcott
30 Mins., Tues. (9), 7:30 p.m.
DU PONT
ABC-TV, from N.Y. (film)
(BBD&O)

Du Pont bought the first film in the "Frank Leahy Show" as a one-shot insertion in its "Cavalcade of America" Tuesdays on ABC-TV. While a departure from the usual historical drama, the segment fit neatly into the "Cavalcade" approach of pointing up Americana. Moreover, the pilot has the qualities to project it into an entirely separate series on its own, both from the commercial and entertainment standpoints.

There's an interesting genealogy to the series. Packager Don Sharpe signed ex-Notre Dame coach Frank Leahy, then got ABC to finance the shooting of the pilot. ABC-TV still has rights to the property, but they expire soon and then it will go on the open market. Meanwhile, Sharpe, the web and du Pont agreed on the one-shot in order to give it a wide showcasing, to gain back some of the coin spent in the filming and to supply du Pont with an excellent "Cavalcade" episode. Another of the films in the series has been completed meanwhile, and Sharpe will produce more intermittently until the series is sold, when it goes on a regular production basis.

Show is hard to categorize, but it combines the inspirational-type success story with some excellent sports backgrounds. Pilot was the story of high school coach Mark Wilson, among whose proteges was the great Cleveland Browns back, Otto Graham. While Graham plays an important part in the film—and plays it literally, appearing as himself—essentially its the story of a man who lived and coached according to his beliefs and got his pupils to do the same. Story of Wilson, ably played by Dabbs Greer, and his wife, Joyce MacKenzie, is interesting throughout and makes a point without preaching. And the topnotch football clips inserted into the film give it a broad appeal that should prove a pleaser to all members of the family.

Leahy is an easy and informal narrator, who introes the story and returns from time to time, bringing on the subjects of the story themselves for an in-person bow at the end. All Warren Lewis' production values were topnotch, and Francis D. Lyon's direction was well-paced. Joel Murcott's screenplay had the virtues of simplicity and straightforwardness. Graham, incidentally, proves to be a pretty good actor. *Chan.*

State of The Union
(ORIGINAL CAST)

Leland Hayward production of three-act (four scenes) comedy-drama by Howard Lindsay and Russel Crouse. Stars Ralph Bellamy and Ruth Hussey; features Myron McCormick, Minor Watson and Kay Johnson. Staged by Bretaigne Windust; settings by Raymond Sovey; opened Hudson, N.Y., Nov. 14, '45; $4.80 top.

James Conover	Minor Watson
Spike McManus	Myron McCormick
Kay Thorndyke	Kay Johnson
Grant Matthews	Ralph Bellamy
Norah	Helen Ray
Mary Matthews	Ruth Hussey
Stevens	John Rowe
Bellboy	Howard Graham
Walter	Robert Toms
Sam Parrish	Herbert Heyes
Swenson	Fred Ayres Cotton
Judge Alexander	G. Albert Smith
	G. Albert Smith
Mrs. Alexander	Maidel Turner
Jennie	Madeline King
Mrs. Draper	Aline McDermott
William Hardy	Victor Sutherland
Senator Lauterback	George Lessey

In more and more client-agency huddles, decision-makers are

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KRCA	*Los Angeles*	**WAVE-TV**	*Louisville*
KSD-TV	*St. Louis*	**WRGB**	*Schenectady-Albany-Troy*
WRC-TV	*Washington, D. C.*	**KONA-TV**	*Honolulu, Hawaii*



MAC DONALD DUNBAR,
Media Group Supervisor,
Ted Bates & Company (left)

J. S. HEWITT,
Executive V. P.
Anahist Co., Inc.

C. L. MAC NELLY,
Account Executive,
Ted Bates & Company

PHOTO BY ROBERT FRANK

45-Day Strike Held Responsible For Dip in Philco 9-Month Biz

Philadelphia, Nov. 16.

The strike which closed the company's electronic plants for 45 days last spring was largely responsible for the sharp decli in Philco Corp. sales and earnings for the first nine months of this year, according to the report of James H. Carmine, president.

Due to the late start on its fall radio and television li sales dipped to $249,726,000 from $335,-171,000 in the same period in 1953. Net income dropped to $2,275,000, or 53 cents a common share, from $10,135,000, or $2.61 a common, a year ago. In addition, Philco last year had non-recurring income of $5,283,000 or $1.40 a share, from its sale of TV Station WPTZ.

Third quarter sales declined to $75,050,000 from $96,649,000 in 1953 as the result of the delay. Net profits for this quarter slipped to $540,000 or 12 cents a share, from $3.202.000, 82 cents a share last year.

Despite the late start, Carmine noted: "Television production got way under in August and increased steadily throughout September to reach a high level early in the fourth quarter. The demand for our new radio and phonograph line is also most gratifying. Indications are, therefore, that our last quarter will be a satisfactory one as regards both volume and profits."

FF's 'State of Nation' 'Sneaks' Into D. C. Via 'Back Door' Va. Airing

Facts Forum's "State of the Nati " is being heard for the first time in its year and a half history in Washington, D. C. Though the Mutual net was carrying it all that time, the D. C. affil, WWDC, repeatedly refused the stanza because of its FF tieup. The paneler is sneaking in the back door, so to speak, via WEAM, Arlington, Va.

Mutual, airing the stanza on Thursdays, is supplying a tape of "State of the Nation" to the independent WEAM, while outside Washington proper covering that area with its signal.

OG EXITING 'CHANCE,' BROMO MOVES IN

Old Gold is ankling alternate-week sponsorship of DuMont's "Chance of a Lifetime" at the end of the current 13-week cycle in December, but it looks as though Bromo Seltzer is ready to step in as the ciggie outfit's replacement. Both accounts are handled by Lennen & Newell.

OG, it's understood, is cancelling out on the Friday-at-10 "Chance" due to general tightening of budget. Lentheric, is the current alternate sponsor to OG.

Ciba's Post-WW Slot

Ciba Pharmaceutical Products, an American subsid of Ciba Industries of Switzerland, has picked up its first network television show, a dramatic-documentary series on the progress in medicine through wonder drugs. Series, to be produced by Marshall Hester in association with ABC-TV, starts on the web Dec. 12 in the 9:15-9:30 p. m. post-Walter Winchell period being vacated by Packard and Martha Wright.

Series, tentatively titled "Lifeline," will be live-and film, with Dr. Louis H. Bauer, former president of the American Medical Assn., as narrator. Deal was set through Kiesewetter Associates, N. Y. agency.

PAUL HARVEY'S ABC COIN

Chicago, Nov. 16.

Bankers Life & Casualty has ordered a Sunday night Paul Harvey newscast for Jan. 1 delivery on ABC. Quarter-hour airer goes into the 9 p. m. slot and will plug the firm's White Cross hospital plan.

Agency is Grant, Schwenk & Baker.

WNEW's Carriage Trade

WNEW, N. Y., radio indie, figures it's time for a change. Plus his usual variety of commerical plugs, deejay Jerry Marshall is currently pitching to the carriage trade.

Items read like $22,000 full-length Labrador minks from Gunther Jacekels, $49,000 Chris Crafts and diamond necklaces from Van Cleef and Arpels.

Gruen's WW Axe 'Dictated' Last June by U. S. Govt.'s Withdrawal of $20 Million

Gruen's cancellation of Walter Winchell's ABC simulcast after more than two years with the Sunday nighter was no "sudden" news to WW, nor for that matter to the erstwhile agency, McCann-Erickson (switched to Grey Advertising). The newsman-commentator was alerted to the dropout by the watchmaker last June when a $20,000,000 Government subsidy was withdrawn from Gruen and four other kindred manufacturers, the coin being allocated to them for the production of precision instruments employed for defense purposes. The withdrawal of the U. S. was announced last summer, but the radio-tv phase of it was obscured.

According to Winchell, "there's been no money in watchmaking" for Gruen or its major rivals for the last five years, and hence the Federal subsidy "cancellation" dictated Gruen's axe. "They just can't afford it" now, WW said, "but my relations with the company have been and are entirely happy."

American Safety Razor stays on as alternate week client, having renewed two weeks ago on a firm deal through next year. Incidentally, Winchell has a lifetime guarantee from ABC, whether I work or not." Gruen's official bowout is after the Dec. 26 simulcast.

SWIFT BUYS HEIDT AS SAT. EVE TV'ER

Chicago, Nov. 16.

As expected, Swift quickly latched onto the Saturday night 6:30 (CST) halfhour on NBC-TV which opens up the end of December when Sunbeam departs the "Ethel & Albert" comedy show. Packing firm will lodge Horace Heidt's roadshow package in the period, with Jan. 8 the tentative starting date.

All Swift products will be plugged on the show, with the J. Walter Thompson Chi office handling.

Stanton

Continued from page 30

case of "See It Now," he said.

Newspapers have the advantage over tv in the "operations of the intellect in our media," Stanton said, by virtue of the writers' demand that their audience "pause and take real thought." Same writers reading their columns aloud would be switched off radio and tv. But in terms of the speech of a newsworthy figure, tv has the advantage. Few people read transcripts of speeches in the daily papers, yet "radio and television have the inestimable advantage of being instantaneous with the real event."

Stanton wound with the observation that both newspapers and broadcasters have one key obligation that is the same in both cases, "the obligation to make money while serving the nation and the public with our particular skills." This obligation, he said, "is just as commanding as the obligation to be fair and truthful. Without this oil, the lamps go out. Without profits, the free press is no longer free." Obligation, however, "does not lie primarily on the shoulders of the business office" but "must stem from the freewheeling range, the courage, and the innovating power of the creative, the editorial departments."

Jack Paar Clarifies Bil, Cora Baird Bowout

New York.

Editor, VARIETY:

A great injustice is being done to two fine people, Bil and Cora Baird, and to me, in the reporting of the Baird Puppets leaving the CCBS-TV "Morning Show." Page 34 of the Nov. 10 issue of VARIETY carries a story headlined "CBS-TV Plays Palsy With Paar As Bairds Get Lopoff Treatment." The inference is clear that Paar made the decision to release the Bairds. VARIETY, who has always been most kind to me, has been misinformed of the facts, and I wish to call this to your attention.

I wish to state publicly that not only did I have nothing to do with the decision to release the Bairds, but the direct opposite is true. Bil and Cora are close personal friends, and they have never had a better booster both on and off the air than I have been. It is my sincere belief that they are tremendous artists, with a wide and loyal following, and one of the most enthusiastically received of the "Morning Show's" entertainment features.

We have worked together in harmony and mutual regard and I would welcome an opportunity to work with them again, on "The Morning Show" or anywhere else. Their release was a policy decision made by the CBS-TV Program Department. *Jack Paar.*

Lee

Continued from page 30

Bartley, and individual Texas broadcasters, Commissioner Lee praised the manner in which the broadcasters of the state had kept pace with the "fabulous industrial expansion" of Texas.

Commissioner Lee agreed with predictions that television would blanket the entire country within five years. He said that several methods are now being considered for bridging the Atlantic with television transmission facilities linking North America with Central and South America.

He pointed out that fact that the time is not too far distant when the tv audience would number 500,000,000 or more instead of the present 25 to 50,000,000.

Commissioner Lee pointed out that in order to keep pace with this advance in television the industry must provide the leadership for future development and ethical procedure of operation.

He gave his own position in one of the most controversial matters confronting the broadcasting industry, diversification of the mass media of communications. Proponents of such diversification oppose newspaper ownership of radio or tv stations as well as ownership of tv stations by radio station operators. Commissioner Lee allied himself firmly with opponents of diversification.

Answering a question from the floor he stated that the FCC is studying subscription television and that the FCC might turn its attention to this area early next year.

'Medic' in Top 10

An NBC-TV Monday-at-9 entry hit the Top 10 for the first time when "Medic" landed in third place on the November Trendex, covering the period Nov. 1-7. "Medic" didn't beat out "I Love Lucy," though, but topped President Eisenhower's election speech, which preempted "Lucy" on CBS-TV the ight of Nov. 1.

ABC-TV also landed in the Top 10 with a regular program for the first time in several years, with the second "Disneyland" show, "Alice in Wonderland," notching a 30.4 to move into eighth place. The Top 10:

Jackie Gleason (CBS)	40.8
You Bet Your Life (NBC)	36.1
Medic (NBC)	35.1
Dragnet (NBC)	34.8
Toast of the Town (CBS)	33.2
I've Got a Secret (CBS)	32.4
Berle-Buick Show (NBC)	30.4
Disneyland (ABC)	30.3
What's My Line (CBS)	30.2
This Is Your Life (NBC)	30.2

From the Production Centers

Continued from page 32

front" . . . WGAR's newsman **Jack Dooley** out of hospital after month-long siege . . . Actress **Shirley Eggleston** of "Valiant Lady" in town for visit with parents . . . WXEL's **Joe Potaro** concluded "Ava Gardner Double" tournament . . **Hal Morgan** of WGAR subbing for **Phil McLean** on WEWS two-hour "Bandstand" stint . . . **Norm Knuth's** Starlighters and **Bill Mayer** took song-and-patter-stint into Food and Home Show . . . WERE's **Ellen Marshall** into hospital for minor surgery . . . WTAM's **Johnny Andrew** signed to do Petroleum Club's Xmas show for Crippled Children . . . Sheppard murder trial reports now being broadcast from Criminal Court building by **Ed Wallace, Sanford Markey,** WTAM-WNBK; **Ken Bichi,** WDOK; **Jim Martin, Charles Day, Jack Perkins,** WGAR; **Jerry Bowman,** WERE; **George Patrick,** WSRS; **Jack Clifton, Art Morris** and **Ken Halterman,** WCUE; **Will Henderson, Phil Lenhart,** WAKR-WAKR-TV; **Jack Pluntz,** WHK. **Bichi** feeds an eight-station Ohio AM-FM network **Pinky Lee** signed to guestar Cleveland Press Christmas Parade.

IN MINNEAPOLIS

St. Paul Pioneer Press carrying the Liberace syndicated column . . . **Jim Boysen,** longtime WCCO jockey here who recently resigned, has landed Hollywood 65-station radio network show . . **Carl Bergquist,** former KSTP-TV producer-director, appointed WFLA-TV, Tampa, Fla., production manager . . . **Phil Solberg** attracting attention with his KDHL, Fairbault, Minn., Herb Shriner type of show on which he interviews people with strange occupations and confines his disks to those of Homer & Jethro, Spike Jones, Stan Freberg and Red Ingle . Minnesota development committee off Minneapolis Junior Chamber of Commerce, business men's group, starting new WCCO-TV weekly filmed series, "Minnesota U. S. A." Opener, "Education of Life," concerns Minnesota school system . WCCO-TV televising Minneapolis Lakers home pro basketball games play by play Sunday afternoons . . . **Victor Cohen,** Minneapolis Star-Tribune science reporter, $500 richer as result of selection of one of his yarns by tv's "The Big Story" series. It's scheduled for Nov. 20.

IN PHILADELPHIA

Thomas Earley, Jr., former program director at WAEB, Allentown, has been named assistant program director at WIP, succeeding **Paul Martin,** who was upped to director of sales promotion and publicity . . . **Bob Powell** took over WIP "Dawn Patrol" (10) succeeding **Joe McCauley,** who piloted all-nighter for last 12 years. McCauley shifts to wakeup program . . **Ewart M. Blain,** former sales director of WEEU-TV, Reading, has been named to sales staff of KYW, succeeding **Albert P. Krivin,** who shifts to sales department of WPTZ, KYW's sister station in Philly . . "Jazz 55," featuring contemporary stars and music kicked off on KYW (12) emceed by **Perry Andrews** and produced by **Grady Edney** . . WFIL will link forces with WFIL-TV on the fourth annual Cerebral Palsy Telethon to be simulcast Nov. 27 and 28. Radio station will carry program 11 hours, tv will run 16 hours, with **Warren Hull, Fran Allison** and **Gabby Hayes** featured.

IN PITTSBURGH

Jerry Landay, who used to be executive radio producer for Tex & Jinx on NBC, has joined KDKA as news editor and special events reporter . . . **Jay Gould,** formerly with Packaged Programs and WENS, has gone to Richmond, Va., as film production chief for the Cabel Eames Co. . . . **Leonard Kapner,** general manager of WCAE, has left the hospital after a checkup . . . **William L. Grimes,** ex-WDEL in Wilmington, Del., and WKJF-TV here, has gone with Harry Kodinsky's Public Relations Research Service as an account exec . . **Alex Trust** has resigned from the WCAE sales staff to rejoin his old partners in the construction business in Springfield, Ill. . . **Henry DaBecco** and **Milton Anderson,** WJAS announcers, are both taking courses at Pitt . . **Charles H. McFarland** has been appointed sales service rep for WSTV-TV in Steubenville . . **Col. Charles McGovern,** who airs "History Repeats Itself" on WJAS every Sunday night at 11:15, just chalked up broadcast No. 1,000.

IN WASHINGTON

Bette Doolittle has ankled her job as assistant to the production code head of National Assn. of Radio-Television Broadcasters to take a radio-tv p.r. job with Ballantine Beer . . . **Douglas Clark,** ex WASH, has joined staff of WOL as music librarian and flack . . Radio newsman **Joseph McCaffrey,** author of "Election Guide" and former MBS staffer, currently on a lecture tour in Southern colleges . . **Ruth Crane,** WMAL-ABC telecaster, skedded to join a group of poultry industry leaders at the White House to gift President Eisenhower with his Thanksgiving turkey . . . **Leon Loeb,** prexy of Sound Studios, presented 42 tape recordings of the American Legion convention to Mr. Herbert Jacobi, convention chairman, for organization's official archives . WGMS, town's "Good Music" station, will broadcast entire poetry series of Library of Congress this season, teeing off with readings by poet **Carl Sandburg,** and featuring such stars as **Jessica Tandy, Hume Cronyn** and **Thornton Wilder** in later broadcasts.

Storer Piles 'Em Up

Washington, Nov. 16.

Storer Broadcasting Co. became the largest multiple owner of broadcast stations in the U. S. last week when the FCC approved its purchase of WJW in Cleveland for $350,000. Agency okay gave Storer its full quota of seven AM stations. A few weeks ago, Storer got clearance of its purchase of the Empire Coil tv stations Cleveland (WXEL)) and Portland, Ore. (KPTV), the latter an ultra high. This made Storer the first company to have six tv stations, under the new "five plus two" ceiling.

Acquisition of WJW gives Storer radio-tv combos in five cities, the others being Atlanta, Detroit, Toledo and Birmingham. The other radio stations are in Miami and Wheeling, W. Va.

Columbus—Ohio State U.'s board of trustees last week chose five low bids totaling $123,257 for construction of WOSU-TV's studio, work on which may start within a month. A spokesman says it is expected that the non-commercial educational station, which will telecast on Channel 34, will get on the air some time next fall.

'Down You Go' Gets Sponsor, Shifts to N.Y.

Chicago, Nov. 16.

DuMont's heretofore Chi-based "Down You Go" moves to New York Dec. 8 where it will be permanently anchored. The Louis G. Cowan paneler has been bought on alternate weeks by Western Union under the proviso that it be given a Manhattan identification. Only member of the present cast making the switch will be moderator Bergen Evans who will commute from his Northwestern U. professional post.

Meanwhile, Chicago Unlimited, organization set up to sparkplug Windy City radio-tv activity, has dispatched a telegram to Western Union prexy Walter P. Marshall protesting the reberthing of the show.

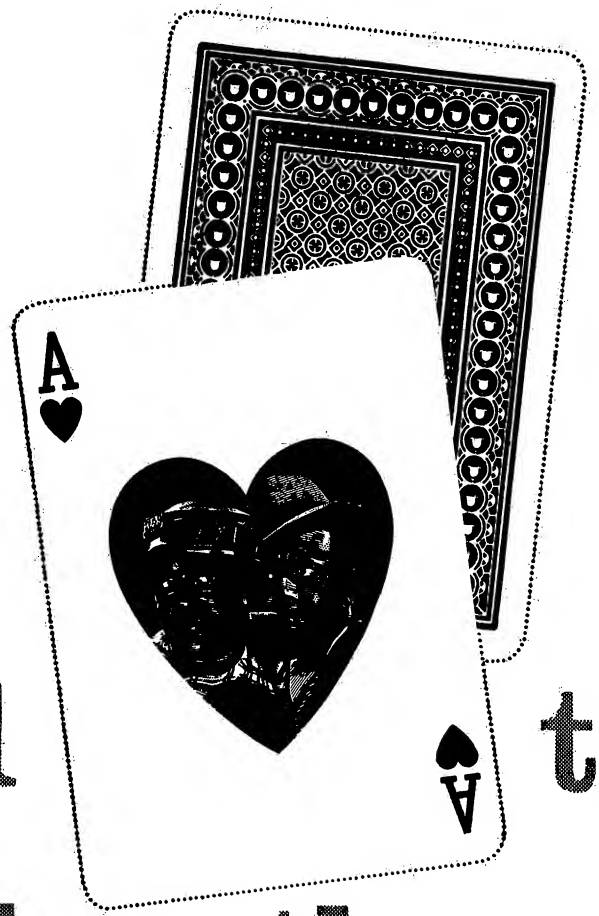
ABC Holiday Coin

ABC-TV has latched onto Chrysler as sponsor of a 45-minute pick-up of Detroit's Thanksgiving Day Parade. Event is staged in Detroit by J. L. Hudson department store, and web will carry the event, Detroit's 28th annual parade, from 10:15 to 11 a. m. Parade will have some 1,300 marchers, 21 floats and 13 bands.



A pair of aces

back to back...



and they

Monday through

on the CBS

Beginning next Monday night, two of the biggest drawing cards in show business will be back to back on CBS Radio five nights a week:

THE BING CROSBY SHOW at 9:15 pm EST—fifteen minutes of songs and talk by a man with apparently no limitations whatever. Even with his feet on the desk, he can sing rings around just about everybody, and his interests (and guests) have the same wide range as his voice. Begins November 22nd. Followed by:

THE AMOS 'N' ANDY MUSIC HALL at 9:30 pm EST—practically a full half-hour (there's the news at 9:55) with America's classic comedy team, now holding a musical court with their guests in the Mystic Knights of the Sea Lodge—George "Kingfish" Stevens, proprietor.

Together, these shows are exactly what people want from radio this time of the evening . . . something relaxed and informal, to keep them company whatever they're doing, wherever they happen to be. Out in the kitchen. Upstairs. In the living room, workshop, car.

Scheduled back to back, Bing and Amos 'n' Andy build audiences for each other. And scheduled five nights a week, they *accumulate* audiences quickly. So these shows also fit in perfectly with what more and more advertisers want from radio: vast numbers of different people to talk to, at costs that make good sense.

turn up every Friday night

Radio Network

Tele Followup Comment

Continued from page 34

out the chanting characters in and around Yokum Creek.

As the ballad-hopper of the backwoods fanning out from Fayetteville, seat of the U., Prof. Parler took narrator Charles Romine on a tour of the area. This was pegged loosely on the quest for a vintager called "Two Sisters," with the searchers getting the equivalent of a buck-passing runaround—seemingly by the dictates of the script—from the mostly octogenarian natives who, however, preceded their "you may find the singer of that song thataway" with vocals (some with guitars) in varying shapes and sizes on the folk front.

(In one segment a Coca-Cola sign was so visible it looked like a commercial). But Miss Parler, with that charming twang and way with a phrase, succeeded in giving the program a couple of needed lifts along the line of march (via a beaten up auto).

The natives were, of course, as large as life, with their authenticity showing save on such occasions when they appeared to be talking from the briefing book; it may not be so, but that buck-passing daisy chain verbiage on where the hoppers might hunt up "Two Sisters" did not suggest that much hints were other than set up in advance. Still, perhaps this thin thread of a "running gag" was deemed necessary.

Within the brief half-hour scope, a small slice of folksy Arkansas was cut; but while there can be no intent to improve on a stanza that's already finished, the postscript does occur that the Columbians under Irving Gitlin might have sought out such a promoter as, say, Bascom LaMar Lunceford, known widely as "The Minstrel of the Appalachians," for a more serviceable workout on English folktune lore with "entertainment" falling as it may. Miss Parler said it right, that there are too many listeners and watchers and not enough participants in this segment of our rapidly vanishing regional culture. *Trau.*

Some weeks back, when Sen. Margaret Chase Smith arrived in Helsinki following a short visit to Russia, she made the startling announcement that she wouldn't be surprised at a break in diplomatic relations between the U.S. and the Soviet Union. Since she offered no explanations at the time, her filmed report on the Moscow visit over CBS-TV's "See It Now" last week (9) therefore promised to be a bombshell.

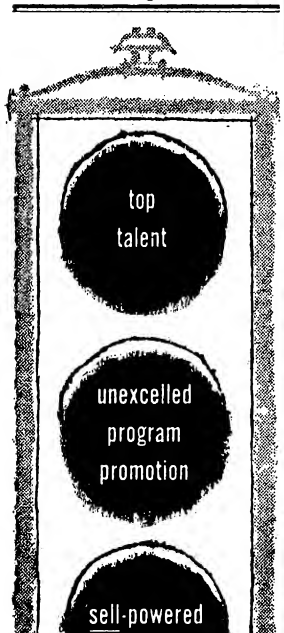
As Edward R. Murrow's roving reporter, Sen. Smith has done a series of interesting and enlightening interviews with men and women all over Europe. Her Russian study, while containing some revealing human interest items, was a distinct fizzler; and incidentally it didn't contain even a hint as to the reason for her pessimistic outlook for future U.S.-Soviet relations.

Sen. Smith discussed her visit for 15 minutes. She said she had been free to roam around, but this freedom had been only relative since she didn't speak Russian and didn't know "exactly where to go without being accompanied by a government interpreter or guide." Perhaps the American Embassy or U.S. correspondents might have been of help in that matter.

The Senator saw Russia's grim Molotov but failed to report on her talk in more than the most superficial terms. A week in Russia is admittedly little time to gather more than fleeting impressions, but Mrs. Smith might have been a little more concerned with real issues and a little less with outward appearances. With the exception of a rundown on the difference between U.S. and Russian consumer costs, it was singularly unrevealing.

First part of the show had Sen. Smith interviewing Madame Mendes-France and Eve Curie, daughter of Madame Curie. Both ladies had Gallic charm and contributed interesting comment. NATO's Gen. Alfred Gruenther discussed collective security and Russian power.

Due to the McCarthy censure session of the Senate, Mrs. Smith had to break off her tour and return home. In allowing the "See It Now" cameras to accompany her on her European trip, the Senator has provided viewers, with some fascinating closeups of the European mind. Her questions have been those that any intelligent American might have asked, and the answers she got frequently provided an illuminating insight into European thought. It's unfortunate that her Russian report didn't have that same quallty. *Hift.*



that's the
CROSLEY GROUP

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

Sales Offices: *New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago*

Too Many Plugs

Continued from page 33

show with a format new to network radio, trying to gain and hold bankrollers via a series of long, buttery commercials.

A short list of "dodges" has been devised by broadcasters, it's understood, to avoid being caught at the cookie jar. The five, 10 and 20-minute casings in lieu of the more common 15 and half-hour shows make room for extra "adjacencies," while the programmer seems never to concede that five or 10 minutes does not hold as much time for advertising spiels as a quarter-hour show, for instance. What it often boils down to is that the program sponsor is also the one buying the "adjacency," but to the listener it sounds like one more commercial during a particular stanza—exactly what observers in the trade consider it to be also.

Others don't even try to find dodges. Recently it was pointed out that a deejay on a Jersey station within the metropolitan area was running long on commercials. It was discovered that not one of his commercials ran less than five minutes each, some going as high, when heard, as five and a half minutes. Two of them came within less than four minutes of each other. (This is the same gabber who, to a trade reporter "witness" in the studio during his commercials, righteously declared afterwards that he was against the evils of the record biz payola.)

Admitting to having commercials that are too long sometimes, an occasional radio broadcaster will explain it's due largely to the pickup in radio advertising—"there isn't enough time to schedule them all." (If that's true, when business is up, the audience suffers.) On the completely opposite pole, however, it was explained that excessive commercialism was and is still a concession to lure advertisers into the fold as well as to hold onto those already selling out.

Among the major offenders are radio stations carrying mail order biz. A N. Y. program chief insisted that deejays let mail order commercials run extra-long in hopes of getting still more people to call in and show interest in the product. He said it was "to protect themselves." And whether other station execs will admit it or not, it's seen where a good share of mail order coin hinges on "per inquiry" returns (payment on the basis of the number of calls or letters received in answer to a commercial). Even when p.i. deals aren't accepted, it's believed stations instead make guarantees as to length of various commercial pitches.

Top TV Bouts

Continued from page 33

Boxing Alliance last week challenged the long-established International Boxing Guild local chapter. While these latter events in the offices of the N. Y. State Athletic Commission aren't believed to have a direct effect on radio and tv, the MBA challenge points up some of the boxing practices connected with video showing of events.

MBA argued that the Guild milked all managers, members and non-members, for $100 every time one of their fighters does a main event on tv.

In its defense, IBG said there is no $100 fee. Instead, "there is a request of every tv main eventer who has benefited by our raising the minimum pay (which IBG's claims is up from $212 to $4,000) to contribute that amount so we can finance our fight for the managers and the fighters." The almost complete preoccupation with video on the part of the manager groups is evidence to some video tradesters that boxing is seeking almost complete support from video, with arena b.o. taking almost no importance in the picture.

Have A&P Speech

Continued from page 31

Buck's in tow, generally greeting him with a "whenja bet back?" twinkle.)

Berns' latest crush is the quasi-lecture platform. Last week, for instance, he was found pitching for his station before such contrasting groups as the Bayside, L. I., Kiwanis Club and the powwow of the National Assn. of Travel Organizations. Coming up (Dec. 2) is an "in the biz" speech to the students at the School for Radio & Television, but there are a couple of other slottings before that workout.

At the moment, Berns is concentrating on the N. Y. Cancer Committee show slated for WRCA on Nov. 21 at 2 o'clock, with general manager Hamilton Shea closing in on clearing facilities for the special.

Also occupying the attention of Berns' and other departments is the two-ply "cuffo and commercial" blueprint for Metro's preem tomorrow (Thurs.) at the Capitol of "The Last Time I Saw Paris," starring Elizabeth Taylor, Van Johnson, Walter Pidgeon and Donna Reed. M-G has gone near-saturation on WRCA (radio) with a full week's spot sked (via Donahue & Coe) right up to preem time. Film players taped plugs for the pic which were carried by the station. Tex & Jinx McCrary will do a 30-minute remote from the Capitol lobby at the opening with a 9 p.m. slotting on their "Mr. and Mrs. New York." Proceeds of the kick-off show go to the N. Y. Infirmary and North Shore Hospital.

Tony Ford Exits G-B

Tony Ford is exiting the Gross-Baer packaging outfit after eight months as sales manager and director of new programs to set up an indie packaging firm with Igor Cassini, the N. Y. Journal-American columnist. Ford has served as production chief on Cassini's WRCA-TV, N. Y. show and will continue to handle the show, but in an advisory capacity to Cassini.

Prior to joining Gross-Baer, Ford was national sales chief for Walt Framer Productions and was a one-time agent at MCA.

Inside Stuff—Radio-TV

ABC-TV took its first step toward setting up for colorcasting last week—but it doesn't change the web's "we'll go into color only when it's economically feasible" stance. Step was the delivery of five 50 kw transmitters from General Electric, set to be installed in the web's five owned-and-operated stations. Transmitters, in addition to giving the stations top power, are also built to transmit color.

There'll be no such transmission, however, until the web or any of the five stations install originating equipment in the form of camera chains, projectors, etc. And apparently the network is sticking to its "economically feasible" stand re color originations. Transmitters, developed jointly by ABC engineers and GE, are being installed for immediate use, and cost in the neighborhood of $1,000,000. They're the final phase of a $2,000,000 facilities improvement program for the five o&o's in N.Y., Chicago, Detroit, San Francisco and Los Angeles.

Goodson & Todman are planning a Thanksgiving night "tryout" of their new panel show, "What's Going On," which bows for real three nights later on ABC-TV for Revlon. Packagers are putting on a live preview of the show, which goes into the Sunday-at-9:30 slot on Nov. 28, in front of an audience at the Elysee Theatre in N.Y. to iron out whatever kinks may develop before air time.

Show, which will employ two or three live and one film remote as the basis of the guessing game, will originate from the Elysee. Lee Bowman will emcee, with panelists already set including Hy Gardner, Kitty Carlisle, Gene Raymond, Audrey Meadows, Cliff Norton and Susan Oakland.

Doubleday, the book publishers, ain't no friend of tv, despite the presence in its author lineup of what's-my-liner Bennett Cerf. Forthcoming (Nov. 20) editor-at-large ad column of Doubleday's winds up with: "One thing I know: anyone who can't find plenty to amuse him in this book deserves to be felt in the gloom of his tv den."

Cerf would prefer that the "gloom" be picked on any other night but Sunday. That's when he operates on the CBS-TV quizzer. He's the anthologist of the book in question, "Encyclopedia of Modern American Humor."

The Educational Television and Radio Center, Ann Arbor, Mich., has given Hofstra College $11,000 to make kines of its "People" half-hour series on WPIX, N. Y., for subsequent national distribution. The Center, deriving many of its dollars from the support of the Ford Foundation, will handle distribution of the kines.

Series features Dr. Matthew N. Chappell of Hofstra's psychology department. It began in mid-October for an initial 13-week run.

RCA Thesaurus' 16-feature Yule package will lead off this year with the Charles Ruggles-starring "Christmas Miracle of Jaspar Crown," half-hour stanza. Full-hour show in the group is "Christmas Carol"; among the halves, Walter Hampden and Evelyn & Phil Spitalny's All-Girl Chorus in "Story of the Nativity" and "A Christmas Visit with Ted Malone," with organist Richard Leibert, Church in the Wildwood Choir and concert orch batoned by Ben Ludlow.

Robert B. Hudson, who came to trade attention before the war via the Rocky Mt. Radio Council, which he founded in Denver, and who later spent four years at CBS in New York as Director of Education, is currently resident in Ann Arbor, Mich. His group, Educational Television & Radio Center does not, however, have any connection with the U. of Michigan. It is entirely a Ford Foundation-supported entity which seeks out and quickens the "exchange" of programs of educational content as dreamed up elsewhere. Hudson's position, No. 2, is "program coordinator." Head of the Center is H. K. Newburn, former president of the U. of Oregon.

TOM MALONEY TO GRANT AS EXEC V.P.

Couple of ad agency heads, with their outfits closed or about to, have joined commission houses in executive capacities. Tom Maloney, prexy of the dissolving Cecil & Presbrey, becomes exec. v.p. in charge of N. Y. office of Grant Advertising and member of the overall exec committee in the agency's expansion. Maloney's agency and publisher credits are extensive (Newell-Emmett, U. S. Camera Annual among them).

Maloney will bring along some of his C&P stable, including Frank P. McCord, Arax Odabashian, James F. Flood, William C. Patterson (radio-tv director, and ditto at Grant), and Paul Kolton. Larry Stapleton, six years with Grant, becomes N.Y. general manager.

Arnold Cohan Corp. surrenders its shingle at year's end with the topper heading newly established N.Y. office of Mumm, Mullay & Nichols of Columbus, O., currently celebrating its 50th anni. Cohan gets veepee stripes as radio-tv director and will continue to operate as a packager. He handled Mayor Robert F. Wagner's broadcasting campaign last November in a consultant capacity.

Bill Leonard Back, And With New Client

Bill Leonard is back on his New York tv'er after emergency surgery, returning at least a week before anticipated. His capsule segment on WCBS-TV's daily "Six O'Clock Report" is coincidentally SRO with Helen Curtis Industries taking the Thursday time starting tomorrow.

Leonard also reported back for duty on WCBSound.

WRCA'S GRID

Chase National Bank of N. Y. is sponsoring the Yale-Harvard game over WRCA out of Cambridge Saturday (20).

Joe Hasel will handle the stripe-by-stripe and color commentary.

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Eddie Davis has written for such "greats" as Eddie Cantor, Milton Berle, Jackie Gleason, Jimmy Durante, Danny Thomas, Martha Raye, Ritz Bros., Olsen and Johnson.

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TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

Television Chatter

New York

Whatever happened to the ABC-DuMont deal?

Jack Barry and sidekick comic **Dayton Allen** staged pre-Thanksgiving "Winky Dink & You" party Monday (15) for kids undergoing therapy in polio ward of Hospital for Special Surgery, with Winky Dink kits, T-shirts and records distributed in behalf of CBS-TV program . . . **Dana Hardwick** on NBC-TV "Justice" second-in-a-row . . . **Leo Lefcourt** named associate director of biz affairs of CBS-TV in H'wood . . . Writes USC's **Dr. Frank C. (Building up the Bard) Baxter** re his channel 2-hosted N. Y. visit: "It is salutary for a man to get away from his own little corral, and kick up his heels on some distant skyline. I returned to Los Angeles glowing like a neon light" . . . **Cyrilla Dorn** doing Bromo-Seltzer plug on "Janet Dean" . . . Current Holiday mag's "A Toast to Ed Sullivan" by **Al Hine** is an interesting, anecdotal summary of the emcee-newspaperman's life, times and CBStanza . . . WCBS-TV's **Lee LeBlang** (asst. ad-promotion mgr.) makes the "L" unanimous with arrival of 88-ounce **Lori** to him and **Lila** on the eighth day of the 'leventh month . . . **Bart Howard**, musical director of the Blue Angel, and composer of several pop ditties ("On the First Warm Day," "In Other Words," etc.) composed the entire musical score of last Saturday night's Imogene Coca show on NBC-TV. It was his first such stint for the medium . . . **Karl Swenson**, who plays the male lead on "Portia Faces Life" on CBS-TV, turned out a radio script for Sunday's (14) "Inheritance" on NBC and opened Friday night (12) in the off-Broadway Club Theatre's version of Ibsen's "A Doll's House" . . . **Richard Clemmer**, director of Broadway Chapel Players' "Noah," signed by NBC-TV as producer of the daily soap, "Three Steps to Heaven," and also as producer of a Thanksgiving Day special, "Ballad of Jacob Stein" . . . **Betty Miller** set for the lead in NBC-TV's "Frontiers of Faith" next Sunday (21) . . . **Loretta Leversee** into DuMont's "The Stranger" Nov. 26 . . . **Nat Kahn** retained to handle special public relations for **Jackie Gleason.**

Bob Warner, ex-NBC's "Today" (news and special events section), named by **Goodson-Todman** as production-direction supervisor on "What Goes On?" preeming on ABC-TV Nov. 28 for Revlon . . . **Sheila Kelley**, ex-"Tex & Jinx" producer, scripted-produced election campaign programs of Jacob Javits, N.Y. State's attorney general-elect . . . **Jackie Robinson** to lead WRCA-TV's "Jr. Champions" in salute to YMCA Saturday (20) with Youngsters from McBurney and Uptown participating . . . **William Bush Baer**, dean of NYU's College of Arts & Science, pacted for another year by WCBS-TV for Sunday's "Our Goodly Heritage" . . . **Bernard Grant** in running part on "Portia Faces Life" . . . **Richard Eckler** to WRCA-TV staff as producer-director of "Sentimental You" . . . **Jinx Falkenburg** (McCrary) to narrate **Benjamin Britten's** "Young People's Guide to the Orchestra for Symphony Society of L.I. this Saturday (20) . . **Bill Adler** now coproducing (with **Tex McCrary**) WRCA-TV's "Citizens Union Searchlight" . . . **Paul Tripp** introes an original Thanksgiving cantata by teacher **Carl Blumenkranz**, with latter's 35 students at PS 17 to present 10-minute work on WCBS-TV's "On the Carousel" (20). Same day, **Charity Bailey** will conduct parent-children "Sing a Song" as WRCA-TV's advance on Turkey Day . . . **Bill Ornstein**, Metro tradepress contact, will discuss his books, "Ma & Me" and "Deep Currents," on **Joe Franklin's** WABC-TV "Memory Lane" Nov. 29 . . . **Mary Noel Reagan** added to WRCA-TV's production staff . . . Three of **Blanche Gaines'** scripting stable repped in tv via **Rod Serling's** "Summer Memory" on "Ford Theatre" (1), **Frank D. Gilroy's** "Run for the Money" on Kraft "TV Theatre" (ABC on the 25th) and S. **Lee Pogostin's** "The Deserter" on "Studio One" (29) . . . "Weekend Workshop," new how-to'er with **Jim Hamilton** and **Kay Westfall**, opening on WRCA-TV Saturday (20) as a Chi originator.

Tex and Jinx McCrary to emcee 20th's "Desiree" preem for WPIX tonight (Wed.) from Roxy Theatre . . . Radio-Television Execs, meeting yesterday (Tues.), held fourth seminar on time-buying and selling for video. Tapped were **Pete Johnson**, Mutual veepee, **Bob Coe**, DuMont station relations manager and **Frank E. Pellegrin**, H-R Reps, as moderator . . . **Don Morrow**, video gabber, doing lectures re commercial video delivery in the School for Radio and Television (SRT). Also working with actress **Uta Hagen** on a dramatic course . . . **Eberhard Faber** repacted with WPIX for participation in "Kartoon Klub," the **Shari Lewis** starrer.

(Miss) **Pat McDermott**, of CBS Press Info-Hollywood, in town for a week . . . Three Steps to Legit: **Laurie Vendig**, of "Three Steps to Heaven," playing Viola in "Twelfth Night" at Jan Hus House and "Steps" producer **Richard Clemmer** is director of Broadway Chapel Players' "Noah." Another legit-tv regular is **Karl Lukas**, who appeared on last week's "Studio One" and on Nov. 30 is cast for "Inner Sanctum." On B'way he's played in "Mr. Roberts" and others and will recreate his Lindstrom role in that show when it's presented at the City Center in a couple months.

Chicago

"Bandstand Matinee," WGN-TV's teenage afternoon dancing party hosted by **Jim Lounsbury**, back in operation after closing down to figure out how to handle the studio crowds . . Chi NBC lighting expert **John Casagrande** and video engineer **Frank Baird-Smith** latest to make the switch to the web's Hollywood plant . . . Film crews from the "U. S. Steel Hour" here lensing the topping off of the 41-story Prudential Bldg. with the footage to be on the Tuesday night ABC-TV show . . . National Brush, through Charles O. Puffer, has spotted 60-second blurbs on stations around the country for its Sno-Chaser car brush, with instructions that the spots be aired only during inclement weather

Magnuson Ain't Talking on Future Status of Senate's Network Probe

Washington, Nov. 16.

Sen. Warren Magnuson (D.-Wash.), who is slated to succeed Sen. John W. Bricker (R.-O.) as chairman of the Senate Interstate Commerce Committee in January, won't commit himself on his attitude toward the pending network investigation. He said last week he will make no plans "until after the Committee is set up."

In response to numerous inquiries, Magnuson issued a carefully worded statement declaring that "if" he becomes chairman he will call for complete reports from each of the subcommittees on their past activities and "invite their advice on work facing it for the next two years."

Matters relating to radio and tv have been handled by the communications subcommittee headed by Sen. Charles E. Potter (R.-Mich.). Potter conducted extensive hearings last spring on UHF problems but his plans to issue a report on the inquiry were subordinated to the overall network study initiated by Bricker and turned over to former FCC Comr. Robert F. Jones as majority counsel, former FCC assistant general counsel Harry Plotkin as minority counsel, and Committee communications expert Nicholas Zapple as coordinator.

The study is being made as a preliminary to hearings planned by Bricker in connection with his bill to place the networks under direct regulation by the FCC.

Magnuson's caution is understandable. The Democratic majority in the Senate is a very tenuous one—48 to 47 with Sen. Wayne Morse, Oregon independent, committed to vote with the Democrats to assume control. But a loss of one Democrat as a result of an election recount or through death could change the picture in the next six weeks.

However, regardless of the situation in the Senate, Bricker's bill would have tough sledding in the House, where Rep. J. Percy Priest (D.-Tenn.) will definitely take over as chairman of the House Interstate Commerce Committee. Priest has expressed himself as being cold to the idea of network regulation. He feels there's enough regulation already.

Houston — Ford Mitchell of KGBS, San Antonio, was elected prez of the Texas AP Broadcasters Assn. at the groups' seventh annual meeting held last week here.

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Get Zenith—and be sure of continuous true High Fidelity

It is impossible to obtain High Fidelity from *any* phonograph unless the record is played at the *exact* speed at which it was recorded.

No phonograph can continuously play records at the exact speed at which they were recorded, except by the use of a speedometer and a speed regulator. Only ZENITH has these; therefore, only ZENITH record-changer phonographs can continuously give you *true* High Fidelity.

It is a surprisingly little known fact that even the finest record players vary in turntable speed at time of manufacture and get worse as they grow older. A variation of only one rpm in turntable speed will make an LP record sharp or flat by a full quarter tone.

ZENITH's Stroboscope, which is its speedometer, and ZENITH's variable speed regulator, both of which are built into our high fidelity record-changer phonographs, enable a child to regulate the speed and set ZENITH phonographs at *exactly* 78, or exactly 45, or exactly 33⅓, or exactly 16⅔ revolutions per minute. 16⅔ rpm is the new Talking Book speed.

Without a speedometer and a variable speed regulator, *no* phonograph can give you continuous *true* High Fidelity. Demand a ZENITH if you want *true* High Fidelity. Get your Zenith dealer to demonstrate the Zenith Custom Super-phonic today.

Zenith Super-phonic has all matched components needed for true High Fidelity reproduction: Dual speakers with 7½" woofer . . . Cobra® Tone Arm with barium titanate pick-up gives frequency response of 25-20,000 CPS. Exclusive Lid Lock makes whole cabinet acoustically sealed sound chamber.

Dual-needle cartridge with 1-mil and 3-mil styli for simple, finger-tip selection of correct needle for LP and standard records. Extra-long playing diamond stylus and 45 RPM spindle, optional at slight extra cost.



The Custom Super-phonic in Mahogany finish, Model HFR15R, $149.95.* In Blonde finish, Model HFR15E, $159.95.* The Super-phonic starts at $129.95.*

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the big figures tell the big story

7 OUT OF

For national advertisers, the big story is a *national* story. And nationwide, NBC-TV consistently delivers bigger audiences than any other television network.

The most recent report of Nielsen Television Index–*the accepted yardstick of national audience measurement*–shows NBC-TV dominating the top-ten with seven shows:

MARTHA RAYE SHOW—51.3 *(14,313,000 homes)*
BUICK-BERLE SHOW—49.7 *(13,986,000 homes)*
DRAGNET—43.1 *(12,184,000 homes)*
GROUCHO MARX—YOU BET YOUR LIFE—42.0 *(12,016,000 homes)*
COLGATE COMEDY HOUR—37.9 *(10,748,000 homes)*
THIS IS YOUR LIFE—37.8 *(9,824,000 homes)*
CAESAR'S HOUR—37.5 *(9,825,000 homes)*

No NBC Spectaculars fell within this report period. But in September, SATINS AND SPURS (11,300,000 homes)* and LADY IN THE DARK (11,347,000 homes) both earned top-ten size audiences.

And that's not all. The average evening program on NBC-TV is seen in *900,000 MORE homes* than the average evening program on the second network. For national advertisers, that's like getting all the families of both Philadelphia and St. Louis, thrown in as a bonus!

The big story for national advertisers is NBC-TV's undeniable national audience leadership, another reason why more advertisers use NBC-TV than any other network!

SOURCES: *Nielsen Television Index, October Report I, 1954. The accuracy of the above data has been verified by the A. C. Nielsen Company.*

**Based on Special Nielsen Tabulation covering the entire program.*

NBC *television*
a service of RCA

ONE IN A MILLION
With Fred Allen, Parker Fennelly, Leon Janney, Inge Adams, Don Briggs, Ian Martin, John Griggs, Janice Mattson, Dr. Herbert Pollack
Producer-Director: Mert Coplin
Writer: Gerald Holland
30 Mins., Sun. (14), 6:30 p.m.
NBC, from N. Y.

"One In a Milli ," a one-shotter on NBC radio last Sabbath eve (14), was arranged more for educational than fund-raising motives by the American Diabetes Assn. It was, as a matter of fact, one of the several casings being fronted by that charity this week in what shapes as an intensive "Be Aware of Diabetes" week. Show starred Parker Fennelly and had Fred Allen as host and incidental gagster.

Allen chose to call the result a "parable." It was an aimless—or so it first seemed—mildly amusing piece that after many minutes struck its only point. Fennelly was a milquetoast with an overlarge appetite and a tendency for losing more and more weight. The two problems were a source for a series of loosely tied-together events that provided mild chuckles.

Only because the entire show was treated so lightly was it possible for audience to take the close. Finally discovering he was a victim of diabetes (one of the "One In a Million" who knows) he was told—in much the manner of the doctor in the dentrifice commercial—that he would be a happier man for all of it. As he learned to eat less, he became less meek and more self-satisfied. According to Dr. Herbert Pollack, closing the half-hour with Allen in a brief question-and-answer period, the idea was essentially true. He's a doctor and knows best. *Art.*

Nancy Ferrara to Petry

Nancy Ferrara is the new Edward Petry sales service manager. She joins the rep company from Hilton & Riggio agency.

Miss Ferrara will handle program and cost info for Petry.



COLLEGE QUIZ BOWL
With Allen Ludden, others
Producers: John Moses, Don Reid
Director: Ken McGregor
Writer: Nancy Fobes
30 Mins., Sat., 7:30 p.m.
NBC, from various places

Last year producer John Moses put his novel "College Quiz Bowl" into motion for the first time. This year, the second show (13) in the skein was generally entertaining though often confusing to the unattuned listener. Brainpower of two universities was matched for score, in much the same competitive fashion that their respective grid teams might have been matched that same afternoon.

Georgetown U., Washington, D.C., (returning for its second week by dint of its victory status) faced Minnesota U. The competitive mental gymnastics were bright and fast, leaving the commoner a little stunned by their brilliance. The result of the Georgetown-Minnesota combat was a tie, via the befuddling numerical scoring system devised by Moses, meaning that both schools will be back again this week for another try. This, the first draw in the series' history, also means that the $500 scholarship award to the winners will be doubled for the upcoming fracas. (Coin plus a printed tiein is supplied by Good Housekeeping mag.)

Each institution was fronted by four of its brighter students, exchanging intellectual salvos over a long list of genuine puzzlers. Video might have helped the casing heard, since the NBC show cut back and forth between the two campuses and N. Y., from where emcee Allen Ludden popped his queries. There were lots of whispered conferences at both schools which annoyed listeners because they filled air but could not be clearly heard. Much of the drama of the sharp competition of mind over mind was lost because it was hard to identify the contestant what with the frequency of the cutting back and forth from one campus to the other.

Scribbler Nancy Fobes collected a whole book full of diversified stumpers. None were easy, all were interesting, and few failed to stop the experts. Emcee Allen Ludden was slick as go-between on the casing. The entire half-hour had a bright aura, but might best serve as a vidcast where everything can be seen as well as heard. Either that, or the radio casing will have to slow its pace and, hence, lose some of its sparkle. *Art.*

WGN, IBEW Sign

Chicago, Nov. 16.

WGN Inc. and the IBEW last week signed a new two-year pact covering the stations' radio-tv technicians. Engineers' weekly pay scales were upped $7.50 retroactive to Oct. 1, with a similar increase going into effect same date next year.

New contract was negotiated by WGN engineering chief Carl Meyers and H. Walter Thompson, prexy of IBEW Local 1220.

CITIZENS' FORUM
45 Mins.; Thurs., 7:45 p.m.
Sustaining
CBC, from Calgary

"Can McCarthyism happen here?" was kicked around (11) by two politicians and a prof on Canadian Broadcasting Corp.'s October-to-March weekly discussion program, heard from British Columbia to Newfoundland. Listener groups in every province meet, hear, discuss, formulate their own opinions —guided by set questions—and send them in. Points from some are reported on the air every second week. Each province hears only its own groups' comments until season's end, when highlights from all over are presented to all.

Program—co-sponsored by Canadian Assn. for Adult Education—originates from a different city every week, sometimes in a public meeting, sometimes in a CBC studio. This one, hosted by a Calgary listener group, Knights of the Round Table, was ably chaired by Donald Leslie, Canadian Pacific Railway's supervisor of communications.

Panel comprised Elmore Philpott, onetime socialist, now member of parliament for the long-reigning Liberal Party and a Vancouver Sun columnist; Fred Colborne, Social Credit member of the Alberta legislature, where his party is in power; and Prof. Grant Davy of the U. of A.'s political science department.

Davy defined McCarthyism thus: "A technique by which individuals or groups, who may be in the government, take advantage of fear of an outside power, intensify and manipulate it to their own ends—denying in the process the very basis on which democracy exists." He added that it "is a calculated attempt to undermine the whole democratic system through mass-produced smears and fears"—and that its real shortrange target was not communism but the Democratic Party.

Davy also believed it could happen in Canada, citing the temporary denial of rights in the 1946 "espionage case" as evidence. Philpott didn't, "because of the general climate here, which would never tolerate McCarthyite techniques." Colborne (one of whose party's federal members, John Blackmore, has openly praised McCarthy, with subsequent disavowal by its leader Solon Low) wanted to see a judicial committee, which sounded mighty like McCarthy's, set up "to end the present system of secret police."

Present Canadian handling of "security risks" was explained as secret, with no appeal, Britain's as secret but with right of appeal. Davy and Philpott agreed that there should be right of appeal to a public tribunal.

Half-an-hour of the panel was followed by 15 minutes of lively audience questions, one of them from Basil Dean, editor of the Calgary Herald. Entire program was well handled and never got bogged down in bickering, as sometimes happens on this excellent public-service program. *Gard.*

Radio Followup

Since Bob Smith suffered a heart attack, Bobby Nicholson has been filling as emcee on the NBC radio "Bob Smith Show," a 10:05 to 10:45 ayem strip. Nicholson, Smith's musical conductor and parttime conversational aide, took over the chief gab role until his boss returns. He was pleasant, showing far more than most tooters who turn talkers, but nothing really exceptional when heard Monday (15).

Looks as though Nicholson has been filching from the same joke file most of the network and o&o gabbers use. Just the same, he demonstrated an easy, relaxed style that usually fitted the casing's light format. Smith, who by the way is nearly as versatile a musician as his replacement, is expected back into the NBC fold (and that means "Howdy Doody" on tv as well) by the first week in January. This doesn't mean, however, that he'll necessarily take up the same work load as before, but'll most likely do only some of the shows each week until he gets completely back into condition.

"The Bob Smith Show" utilizes Clark Dennis and the Honeytones on the vocal side. They've been around since Smith put the show on initially last spring. Dennis is okay as foil for Nicholson's witticisms or vice versa, but his voice is weakening, some of the numbers being rendered, not only nasally, but in a wavering fashion. *Art.*

Columbus—Lawrence F. Rhodes, executive secretary of the Franklin County chapter of the American Cancer Society, has been appointed public service director of WBNS-TV, replacing Charles Cady, who resigned to become assistant to the director of code affairs of NARTB.

The Horn Blows at Midnight

Continued from page 33

won't have to stay at home, like at night. They say, 'I'd to see Steve but it's so late.' They flip the switch and they go to bed and in the morning they get up and Dave Garroway will hate you." Said Allen: "That's going to make a shambles of scheduling, I suppose. You ought to put on a special show called Shambles." Weaver: "We have one."

All this and victuals too, including brandy set to the torch; plus a rambling sort of vidbiog of the prexy and "people I've met," under Allen's prodding. It was inevitable that forerunners to "spectaculars" plus the latter would get into the picture and this phase of the chitchat was at its apex in trade interest, as was perhaps his panygeric of late tobacconist George Washington Hill (American Tobacco, of which Weaver was once the advertising factotum): "A lot of people were scared to death (of him), because he went around with a sort of titanic (the noun got lost in mating up with the adjective); the whole thing was very theatrical the way he lived, with his clothes and hat, always wearing his hat with a fish hook in the hat and a whole carton of Lucky Strikes in the pockets of his specially made suits so he could give the packages away to people. Really he had no interest in anything except selling cigarets; that was his life." And later on Weaver's "magnum opus" on the specs that's worthy of extended quoting from the viewpoint of the trade genesis of things:

'Now We Mention CBS'

"When I came back to NBC I found that in the early development of television a great many of the hit shows were already on Columbia (in the old days we didn't mention it but now we do); and the first thing we had to do was to get some hits on NBC because otherwise all of our stations would after a while probably drift and go with CBS. And as you know, at that time the single station markets were a very complicating factor in the business. Some of our stations probably are still in markets where there are only one or two stations, and so we built a lot of shows that we hoped would get the audience back; like, well, actually 'Broadway Open House' which was our late night show that was such a great hit in '49 and '50.

"The programming (Saturday night) had been a kind of dog night on television because everybody said nobody would stay home; and we programmed it with the two-and-a-half-hour show ending with the four-and-a-half 'Show of Shows,' which was the first time small advertisers could buy in nighttime television. It had many other unusual aspects, and of course brought Max Liebman, Sid Caesar and Imogene Coca into the limelight." (Then a recap of stars of Colgate "Comedy Hour," "All Star Revue," Kate Smith's daytime show, et al). Allen, remarking that the specs have had mixed notices, and that even the "I Like" viewers were saying, 'but I don't think it was so spectacular," asked the prexy for his slant.

Said Weaver: "Well, it's a good argument. I mean there are two sides. The fact is that the spectaculars were named many years ago by us in just working out forward planning. We basically had in mind the advertising difference between buying shows on an occasional basis as against buying shows that were on every week. And 'spectacular,' as people in the advertising business know, is the named used, for instance, for Times Square's big spectacular signs. If you buy an outdoor advertising showing in New York, that's continuity frequency advertising. If you buy a spectacular, you're spending your money in a little different way—kind of concentrating it in more of an occasional blast. This led us to believe that the name had values for advertising that were helpful and the fact (is) it was never supposed to be an adjective. That is the critical view and the fact it's an easy joke to say, well, like everybody, the plugs that we have had are all adjective plugs; but even granting that, I'm not at all sure that the fact that today 75% of the people know what you mean when you say 'a spectacular,' won't mean that... Usually a title of a program or anything—any innovation—finally connotes what it is. The spectacular, starting as an advertising thing like we have outdoors, will, I think eventually mean to the public special programming which is all complete in itself, like a movie or like a play that's not a series; it's a show just like they see on Broadway, with a title and people in it and when it's over, that's it for the night. That's the performance."

On color: "I have never met anybody who saw these shows in color—that is to say, any just plain person as against a critic or somebody that is looking at it with a special frame of reference, usually his own witticisms—who just didn't flip his lid. And this means that when you get 50,000 or 100,000 sets and you send a million or two million people out on a Monday like after your show last Sunday, saying 'Wow, you should have seen this thing in color and that finale, and the clothes they wore!'—it's going to be the thing everybody talks about on the American scene, you know, and that is going to make them really spectacular in a different sense again."

MARJORIE WITTY'S AGENCY

Wife of N. Y. Merchant Placing Radio-TV Personnel

New York has a brand-new agency specializing in the placement of both talent and executives with radio and television stations and networks.

Operator and owner is Marjorie Witty, whose husband, Fred Witty, owns the chain of men's stores bearing that name.

Agency is called Career Builders, Inc.



Eileen BARTON
Latest Coral Release
I HAVE TO TELL YOU
B/W
AND THEN
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● GLASSWARE
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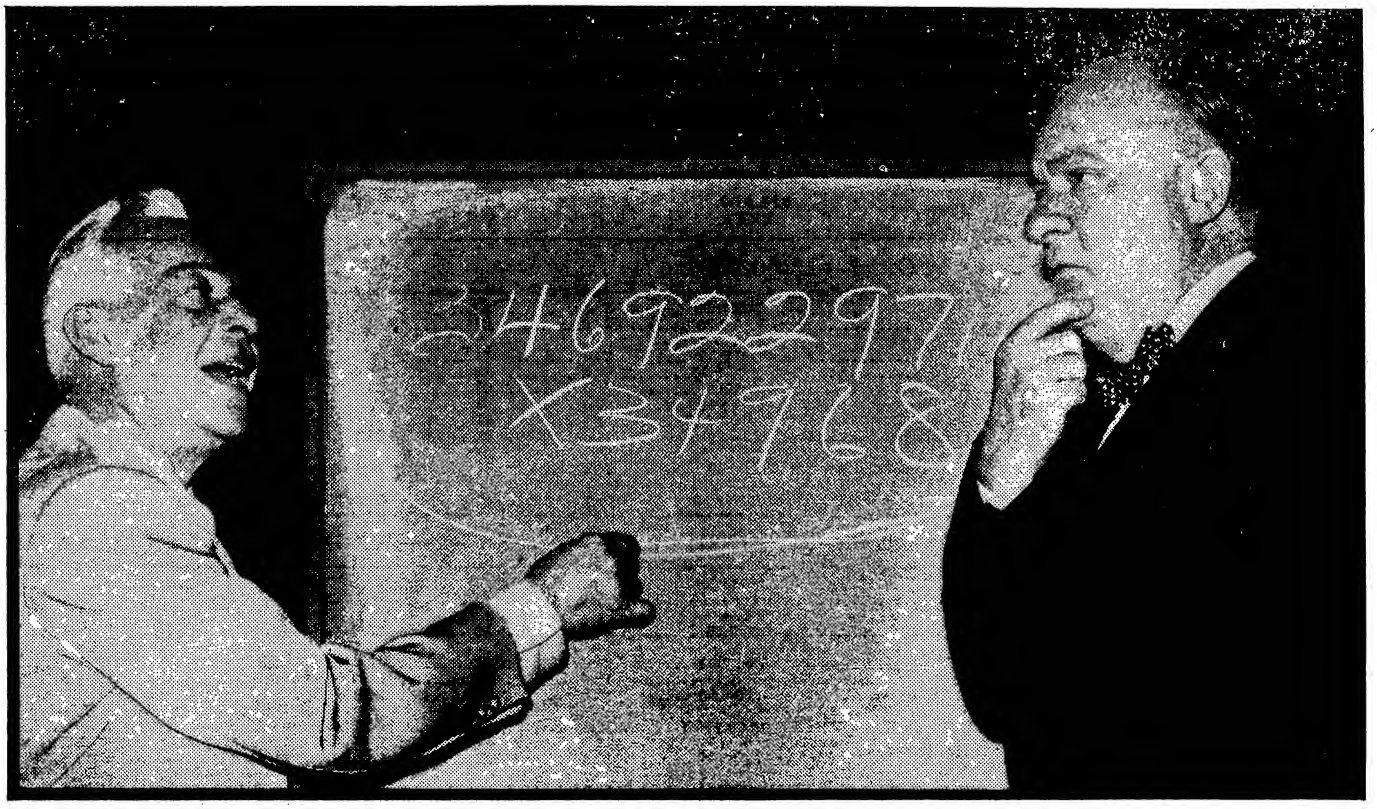
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Clair McCollough, President
Represented by
MEEKER TV, Inc.
NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO

it figures

Art Baker captivates the curious with "You Asked For It"

People are naturally curious about such oddities as boxing kangaroos and Ping-pong-playing cats, so Art Baker puts them on TV. It really works. Just ask Skippy Peanut Butter. They've sponsored "You Asked For It" since it first went on the air, with results as remarkable as the show itself!

You're in smart company on ABC-TV *American Broadcasting Company*



JUST THINK!

"Dollar A Second," sponsor and all, has moved to ABC

Jan Murray's highly original show now disseminates its daffiness on ABC with its original sponsor, Mogen David Wine. A lively addition to our Friday line-up . . . and added evidence (as if more were needed!) of the new vitality here at this fast-moving network.

You're in smart company on ABC-TV *American Broadcasting Company*



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

BOSTON — *Approx. Set Count*—1,200,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	38.5	88	43.8	American Week	WNAC	5.0
2. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	32.6	94	34.6	Polltical	WBZ	0.3
							Nightly Newsletter	WBZ	3.8
3. Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	23.0	65	35.3	Football	WNAC	12.4
4. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 8:00-8:30	22.4	58	38.8	City Detective	WBZ	16.1
5. Hopalong Cassidy (W)	WBZ	NBC	Sat. 7:30-8:00	21.4	60	35.9	L'il Abner	WNAC	9.9
6. Kit Carson (W)	WNAC	MCA	Mon. 8:00-8:30	20.9	65	32.4	On Stage	WBZ	10.8
7. Foreign Intrigue (Adv)	WBZ	Sheldon Reynolds	Thurs. 8:00-8:30	19.1	57	33.3	Story Theatre	WNAC	13.8
8. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	17.8	88	20.2	News—Victor Best	WBZ	3.5
							Armchair Adventure	WBZ	0.9
9. Waterfront (Dr)	WBZ	UTP	Fri. 7:30-8:00	17.0	81	21.0	Sports Time	WNAC	5.6
							Political	WNAC	1.5
10. City Detective (Myst)	WBZ	MCA	Tues. 8:00-8:30	16.1	42	38.8	Mr. District Attorney	WNAC	22.4

CLEVELAND — *Approx. Set Count*—1,100,000 — *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	30.6	45	68.1	Kraft TV Theatre	WNBK	28.9
2. I Led Three Lives (Dr)	WEWS	Ziv	Fri. 10:30-11:00	27.7	69	40.1	Cavalcade of Sports	WNBK	10.5
							Sports Corner	WNBK	7.3
3. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	23.0	88	26.1	Inside Catholic Schools	WEWS	2.2
							Do It Yourself	WEWS	1.9
4. Range Rider (Myst)	WEWS	CBS	Sun. 7:00-7:30	21.8	43	50.8	You Asked For It	WXEL	15.0
5. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	19.4	66	29.4	Meet Corliss Archer	WEWS	7.2
6. Superman (Adv)	WNBK	Flamingo	Mon. 6:00-6:30	19.1	91	21.0	Desert Deputy	WXEL	1.4
							Political; Twenty Fingers	WEWS	1.6
7. Foreign Intrigue (Dr)	WEWS	Sheldon Reynolds	Sun. 10:00-10:30	18.0	31	58.0	Loretta Young	WNBK	30.0
8. Cisco Kid (W)	WNBK	Ziv	Sat. 6:00-6:30	17.9	82	22.0	Polka Time	WNBK	17.9
9. Janet Dean, R. N. (Dr)	WNBK	MPTV	Tues. 7:00-7:30	16.6	62	26.8	Pooch Parade	WEWS	7.6
							Meet Your Schools	WEWS	5.1
10. Mr. District Attorney (Myst)	WEWS	Ziv	Tues. 10:00-10:30	15.7	30	51.7	U. S. Steel Hour	WXEL	19.5

SAN FRANCISCO — *Approx. Set Count*—820,000 — *Stations*—KRON (4), KPIX (5), KGO (7,) KOUR (13)

1. Badge 714 (Adv)	KPIX	NBC	Wed. 9:00-9:30	29.1	51	56.6	Kraft TV Theatre	KRON	15.6
2. Liberace (Mus)	KPIX	Guild	Su 9:30-10:00	24.4	49	49.9	Television Playhouse	KRON	17.7
3. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	23.5	87	27.1	News; W. Winter	KPIX	3.5
							News; Don Regan Sings	KPIX	1.4
4. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	21.7	68	33.5	Adv. Time; Science Lab	KRON	7.4
							Shell News	KRON	9.1
5. Lone Wolf (Adv)	KRON	UTP	Fri. 8:30-9:00	20.6	40	51.9	Topper	KPIX	22.5
6. Wild Bill Hickock (W)	KGO	Flamingo	Tues. 6:30-7:00	20.2	58	34.9	Adv. Time; Science Lab	KRON	8.1
							Shell News	KRON	8.8
7. Life of Riley (Com)	KGO	NBC	Mon. 7:00-7:30	20.0	35	56.9	Studio One	KPIX	25.8
8. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	19.5	42	46.2	Favorite Story	KRON	17.4
I Led Three Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	19.5	81	24.1	News; W. Winter	KPIX	5.6
							News; Sports	KPIX	2.1
10. Janet Dean, R. N. (Dr)	KRON	MPTV	Sun. 10:30-11:00	19.3	81	23.8	Let's Look at Books	KGO	2.5
The Whistler (Myst)	KRON	CBS	Wed. 10:30-11:00	19.3	83	23.2	News; W. Winter	KPIX	3.9
							News; Sports	KPIX	2.1
Star & the Story (Dr)	KPIX	Official	Sat. 10:00-10:30	19.3	41	46.9	George Gobel	KRON	25.3

WASHINGTON — *Approx. Set Count*—585,000 — *Stations*—WNBW (4), WTTG (5), WMAL (7), WTOP (9)

1. Badge 714 (Myst)	WNBW	NBC	Wed. 7:00-7:30	21.9	66	33.1	Kukla, Fran & Ollie	WMAL	6.5
							Mark Evans	WTOP	5.2
2. Wild Bill Hickock (W)	WNBW	Flamingo	Thurs. 7:00-7:30	19.9	67	28.9	Meet Corliss Archer	WTOP	4.9
3. Superman (Adv)	WNBW	Flamingo	Tues. 7:00-7:30	17.9	60	29.7	Foreign Intrigue	WTOP	7.0
4. Amos ' ' Andy (Com)	WTOP	CBS	Fri. 7:00-7:30	15.1	50	30.2	Hopalong Cassidy	WNBW	12.3
5. Eversharp Theatre (Dr)	WNBW	Ziv	Mon. 7:00-7:30	12.9	46	28.1	Kukla, Fran & Olli	WMAL	8.9
							Mark Evans	WTOP	6.5
6. Hopalong Cassidy (W)	WNBW	NBC	Fri. 7:00-7:30	12.3	41	30.2	Amos 'n' Andy	WTOP	15.1
7. I Led Three Lives (Dr)	WNBW	Ziv	Mon. 10:30-11:00	12.2	28	43.8	Studio One	WTOP	21.1
8. Death Valley Days (W)	WTTG	McCann-Ericks	Sat. 7:30-8:00	11.7	27	43.2	Beat the Clock	WTOP	21.5
9. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	11.6	33	36.3	Your Hit Parade	WNBW	14.7
10. Ramar of the Jungle (Adv)	WTOP	TPA	Sat. 6:30-7:00	11.3	47	24.2	Cisco Kid	WNBW	7.3

GREATER HOUSTON — *Approx. Set Count*—350,000 — *Stations*—KPRC (2), KGUL (11)

1. Waterfront (Adv)	KPRC	UTP	Wed. 8:00-8:30	50.1	81	62.1	Strike It Rich	KGUL	11.8
2. Cisco Kid (W)	KPRC	Ziv	Thurs. 7:30-8:00	43.7	70	62.4	Climax	KGUL	18.0
3. Ellery Queen (Myst)	KPRC	TPA	Thurs. 8:00-8:30	33.0	62	54.2	Climax	KGUL	20.8
4. City Detective (Myst)	KPRC	MCA	Wed. 10:00-10:30	31.0	90	34.5	Touchdown	KGUL	3.5
5. Death Valley Days (W)	KPRC	McCann-Ericks	Sat. 10:00-10:30	29.0	82	35.4	Eversharp Theatre	KGUL	6.5
6. Favorite Story (Dr)	KPRC	Ziv	Thurs. 10:00-10:30	28.5	96	29.8	Play Texan	KGUL	1.1
7. Ramar of the Jungle (Adv)	KPRC	TPA	Sat. 5:30-6:00	26.6	95	28.0	Johnny Mack Brow	KGUL	1.4
Badge 714 (Myst)	KPRC	NBC	Mon. 9:30-10:00	26.6	57	46.3	Studio One	KGUL	19.4
9. Annie Oakley (W)	KPRC	CBS	Sat. 4:30-5:00	23.0	89	25.9	Matinee	KGUL	2.9
10. Mr. District Attorney (Adv)	KPRC	Ziv	Tues. 10:00-10:30	22.9	74	30.8	Wrestling	KGUL	7.9

SALT LAKE CITY — *Approx. Set Count*—160,000 — *Stations*—KUTV (3), KTVT (4), KSL (5)

1. Badge 714 (Myst)	KTVT	NBC	Tues. 9:30-10:00	43.5	84	51.9	Sec. of Agr. Benson	KSL	8.4
							Racket Squad	KSL	6.5
2. The Star and the Story (Dr)	KTVT	Official	Tues. 9:00-9:30	30.7	53	58.4	Lone Wolf	KSL	17.2
3. Favorite Story (Dr)	KSL	Ziv	Sun. 9:00-9:30	29.8	59	50.3	Purity Playhouse	KTVT	15.8
4. Liberace (Mus)	KTVT	Guild	Sun. 9:30-10:00	27.9	55	51.0	Eversharp Theatre	KSL	10.0
5. Cisco Kid (W)	KSL	Ziv	Fri. 7:00-7:30	25.6	54	47.9	Big Story	KTVT	20.0
6. Annie Oakley (W)	KSL	CBS	Fri. 6:30-7:00	23.3	60	38.7	Joe Palooka	KTVT	13.5
7. Waterfront (Dr)	KTVT	UTP	Fri. 9:00-9:30	22.6	46	48.9	Star Showcase	KSL	15.1
8. Life of Riley (Com)	KTVT	NBC	Thurs. 6:30-7:00	22.4	60	37.5	Climax	KSL	14.5
9. Eversharp Theatre (Dr)	KSL	Ziv	Sun. 9:30-10:00	20.0	39	51.0	Liberace	KTVT	27.9
10. Superman (Adv)	KSL	Flamingo	Fri. 5:30-6:00	19.8	72	27.4	Coke Time	KTVT	6.0
							News Caravan	KTVT	7.9

SG'S $9,000,000 VIDPIX BUDGET

TV Too Imitative: Herbert Leonard

Hollywood, Nov. 16.

Every television show is a takeoff on another show, except for some of the "class" anthology programs from N. Y., asserts producer Herbert Leonard. He contends tv is too imitative, and there's virtually no attempt to come up with something different.

Furthermore, most of the tv film series are "too static and unimaginative," declares Leonard, who turns out the "Rin Tin Tin" series. Leonard said he is prepping a new venture, "Tales of the Bengal Lancers," because he feels "it's about time somebody tried to bring a different approach to the audience, to excite them rather than mire them down in everyday routine situations." Of current programming generally he commented, "to me it's despondent. I wonder if it's all good entertainment."

Leonard said he believes audiences want escapism, particularly period pieces of that nature, and that's why he's blueprinting "Lancers" for early production.

He blamed what he termed the low quality of most video shows on to two factors: A desire to hold down costs, and cut corners to achieve this end, plus an overwhelming trend to follow format.

Leonard said he was motivated in his new venture principally because of his belief that "tv is surfeited with situation comedies and whodunits." "You can open up the field with sophistication and action and tell it with a spectacle background," he averred.

It's 'Frustration Time' for Midwest Vidpix Peddlers; Eye Option Lapses

Chicago, Nov. 16.

Vidpix salesmen localed here to service the Windy City and the surrounding midwest territory have been singing the autumn blues of late. It's a case of what do you do between cycles now that the 1954-55 season is pretty much wrapped up in terms of both ad budgets and time availabilities.

An informal sampling of sales toppers here on the basis of assured anonymity disclosed a considerable degree of frustration over the difficulties of moving product now that the new season is underway. As one sales rep put it: "With the time clearance problem as tough as it is there isn't much we can do at the moment except take potshots at the other guy's stuff in the hopes that the sponsor will drop it at the end of 13 weeks and buy one of our properties."

Actually, of course, things aren't at a complete standstill with the midwest boys merely marking time. There's always a regional deal or two cooking and there's the advance wooing of the clients who operated on a calendar year basis

(Continued on page 52)

Syndicators Find WCBS-TV Easeup

Tough syndicated telepix time problem in New York appears to be on its way toward easing up. Reason is an apparent change in programming philosophy at WCBS-TV, the CBS-TV flagship, which this week set two new syndicated ix deals for Saturday afternoon and evening. Station has traditionally leaned on feature films for its film programming, and as recently as six months ago had only two syndicated half-hours on in all.

New deals find "Annie Oakley," the western distributed by CBS Television Film Sales, going into the Saturday at 5:30 slot under sponsorship of TV Time Popcorn, which has the series on alternate weeks nationally, with Continental Baking as the alternate sponsor. "Annie" starts Jan. 1, when Canada Dry's national sponsorship lapses, and also starting on that date in the 6:30 to 7 time is MCA-TV's "Man Behind the Badge," under every-week sponsorship of National Dairy Products.

Deals give the station a solid two-hour Saturday afternoon vidpix spread from 5 to 7, except for the 15-minute "6 O'Clock Report." "Amos ' ' Andy" are in at 5, followed by "Annie" at 5:30. After the 15-minute "Report," Mel Allen's filmed "Call the Play," on nationally for White Owl, is the leadin to "Man Behind the Badge." "Annie," incidentally, has been on WABD, the DuMont key, all this year. "Man" is just going into syndication after a live network run. Time following "Report" was previously occupied by feature films.

Sterling's Big Push

Sterling Television wrapped up sale of 41 different shows with 128 video outlets during Sept. and Oct. Included in the sales was initial buy of the Sigmund Spaeth series, "Music For Everybody," by WDAY, Fargo.

The package getting the biggest acceptance during the period was Sterling's cartoon series, with 16 stations making the buy.

Stock Brokers Set French Features For Vidpix Release

Osterman & Hutner recently became the first stock brokerage to establish a wholly-owned vidpix subsidiary and, simultaneously, brought the first package of French feature pix here for video release.

Hamilton Productions, the O&H subsid, has bought 26 films through Robert Velaise of Paris and taken options on 26 more. Aware of the high cost of dubbing, Hamilton is at present only going to dub two of the pix from French to English and test their acceptance before committing to dub th remaining 24.

Peter Reithoff, boss of American Dubbing, who will set up facilities in either Paris or Rome and who is going to shortly take several American actors and technicians with him abroad, is inked for the dubbing job. The names of the two pix to get the Gallic-to-English treatment haven't been chosen yet.

Described as all post-war production , the features are currently sub-titled for American video. One of the pix, "Beauty and the Beast," has been rented on "a tryout" to WPIX, N. Y., the same outlet which will probably get first choice on the dubbed pix.

Hamilton, new to the vidpix field, has made no decision as to which distributor will handle the 26 features. It's reported that Italian Films Export was approached to arrange a distribution deal, but the Italo outfit nixed the deal for undisclosed reasons.

Courtland to Guatemala For Tint Vidfilm Series

Hollywood, Nov. 16.

Jerome Courtland leaves soon for Guatemala where he will make a series of color telepix. Footage will embrace arts, scenic attractions and customs of the country.

Actor plans to try for sponsorship from a travel mag, travel agencies and transportation companies.

BIGTIME INT'L SPREAD MULLED

Screen Gems, Columbia Pictures telepix subsidiary, is emerging as one of the most potent and stable vidpix production-distribution companies in the highly volatile field. Firm, which has five shows on the air nationally, a sixth sold for next season and plans for at least four more next year, will probably have a production budget of more than $9,000,000 for 1955-1956, with all of this production aimed at nationally-sold programs alone. Firm doesn't contemplate producing directly for syndication for at least another year.

Moreover, it's setting in motion plans to operate internationally. A Canadian subsid, Screen Gems of Canada Ltd., to operate out of Toronto headed by a Canadian adman, is in the works. Ralph Cohn, v.p.-general manager, just set a deal with four Mexican producers to do experimental dubbing of "Ford Theatre" preparatory to full-scale invasion of the Latin American market, and Coh is also planning dubbing in Italian and French for the European market. Additionally, he's planning theatrical release of several of Screen Gems' telepix overseas, either grouped in trios or exhibited as individual pictures.

Vast expansion in production is due to the fact that the firm landed three new national sponsors during the past year and renewed two more. It's got the veteran "Ford Theatre," of course, and aside from the network and summer reruns, has the pix under the title of "All-Star Theatre" in over 200 markets on third-run or library basis. "The Big Playback," produced in N. Y., in its second year on a spot basis for Ethyl Oil. New shows are "Father Knows Best" for Kent, "Rin Tin Tin" for Nabisco and "Captain Midnight" for General Mills and Wander Co. In each case except "Father," Screen Gems has firstrun rights in non-sponsored markets and rerun rights in all markets, with "Rin Tin Tin" already in 15 non-Nabisco markets and "Jet Jackson," which is the same as "Midnight" in six.

Falstaff's Anthology

On the agenda for next season and already in production is an anthology series for Falstaff Brewing Co., tentatively titled "Celebrity Playhouse." Falstaff will carry it on a spot basis in 40-50 markets, with Screen Gems able to sell it on a split network in the east. Contract stipulation on the series calls for quality comparable to "Ford." Also starting in production are "Jungle Jim," the Johnny Weismuller series which is being patterned after "Rin Tin Ti " in that there will be an adult hero, a child star and an animal (a chimp). And now in the works is "You Can't Take It With You," family comedy based on the characters in the Moss Hart-George E. Kaufman play and the Columbia pic adapted from it. Script on the pilot and two additional pix have been completed and

(Continued on page 52)

EUROPE-MADE SERIES ON LIFE OF CHRIST

Agent-producer Don W. Sharpe is repping a new European-made series on the life of Christ which he's pitching for Easter exposure. Series, which has Sir Cedric Hardwicke as narrator, was filmed in Rome by Peter Moore's Milo Productions. Moore, a former Italian rep for Korda Productions, is currently in N. Y. on his first visit huddling with Sharpe and setting other product deals.

Series consists of 13 quarter-hours, with Hardwicke hosting in modern-day Rome and moving into the historic flashbacks by visiting a site where the Biblical history took place. In addition to the series, Moore has also made available an hour-long and a half-hour version of the story for Eastertii one-shots.

Ziv Going Int'l in a Big Way; Sets $1,500,000 Dubbing Outlay

The Real Thing

When Peter Elgar, N. Y., tv commercial filmmaker, took on an assignment from Ted Bates to turn out a series of spots for Dromedary Cake Mixes, he got more than he bargained for. Seems that Dromedary's gingerbread recipe comes right down from Mary Washington (George's mother) herself, and both Dromedary and Bates insisted that the gingerbread spot have a complete replica of the Mary Washington kitchen.

Elgar had to send two researchers down to Kenmore, Va., to sketch the refurbished model and to do other research on pottery, utensils, etc. Among other problems in building the set was the logs for the fireplace, of which in those days measured almost seven feet long. Elgar had to have a maple tree felled and the logs cut to size especially for the spot.

First fullscale effort to bring telepix to the fledgling European market has been set in motion by Ziv Television Programs. Ziv's International Division has set dubbing deals to convert four of its series into three languages for telecasting in France, Germany, Italy, Belgium, Holland and Switzerland. Initial investment for th project, which will involve establishment of offices and personnel i key Continental markets, estimated at $1,500,000.

Plans call for dubbing of "Favorite Story," "Cisco Kid," "Boston Blackie" and "Mr. District Attorney" via RIA for airing in Italy by late spring. In Germany, a dubbed version of "Favorite Story" is set for North Deutschland Radio for next spring, out of its Frankfurt headquarters. Firm is setting up Ziv International of France, a new subsidiary headed by former president of Eden Productions of France and onetime director of Phillips of Holland Joseph Brandel. New subsid will dub 78 half-hours of three series during 1955 for French-language telecasting in France, Belgium and Switzerland, with the German-language version going to Holland.

Cost of the entire project will far exceed the presently consummated sales, or sales for a number of years for that matter. According to Ed Stern, head of Ziv's International Division, the project is "a tremendous investment in the future of television in Western Europe and a gamble on the potential market in Europe." It's estimated that there are only about 60,000 sets in Italy, about 70,000 in Germany and about 170,000 in France, but Stern said Ziv views the project as a "longrange investment" with the expectation that set sales will increase rapidly.

$15,000,000 Spent By MCA-TV Since '50 for Telefilms

Hollywood, Nov. 16.

Graphic example of telefilm industry's terrific financial hypo to Hollywood is Revue Productions, MCA's vidfilm subsid, which has turned out approximately 600 half-hour telepix since its inception in 1950. Production budget for the vast amount of film aggregates about $15,000,000.

Revue, which began by producing one series, has steadily grown to the point where six shows are filmed under its banner today. The expansion program has been so rapid company was forced to shift its production quarters from the former Eagle-Lion lot to Republic. A new office building constructed by Republic for the vidfilmery will open in December.

During the past several years Revue has produced 52 vidfilms for Armour; 39 for Gruen; 104 Chevrons; 39 Pepsi-Cola Playhouse last year and almost half that number this season; 65 "City Detective"; 78 "Adventures of Kit Carson"; about 12 Heinz 57; 40 "Pride of the Family"; 60 Ray Milland telefilms, and several for General Electric.

'TV TIC TAC TOE' INTO 22 MARKETS

National Telefilm Associates has set its $1,000,000 "TV Tic Tac Toe" contest in 22 markets within the four weeks it's been offered, and is in negotiation for the package with stations in an additional 118 markets, according to exec v.p. Oliver Unger. Coincidentally, it's set its complete library package in those 22 cities, since purchase of the library is a condition to eligibility for the contest.

Key markets in which the package has been sold include St. Louis (WTVI), Milwaukee (WCAN), Spokane (KREM-TV), Oklahoma City (KTVQ-TV), Scranton (KTVU-TV, Tulsa (KCEP-TV) and Albuquerque (KOAT). Unger said that on the basis of current station interest, the contest may be set in 150 markets by its Jan. 1 starting date.

Circle's Tint Sprint

Circle Film Laboratories, the N. Y. lab servicing telefilm producers, is expanding its color facilities. Herbert R. Pilzer, Circle's president, said that installation of an up-to-date color operation will be the major phase of a 100% expansion program.

Menkin to Guild As Program Head

Flow of television execs to Guild Films following the firm's filmed network agreement with Vitapix continued this week, with Larry Menkin the latest to join the firm. Menkin, who departed as program manager of WOR and WOR-TV, N. Y., a couple of weeks ago, will be Guild's director of prograi He'll be in charge of programming on all Guild shows and will work on the development of new properties. It's possible that he may convert some of his own packages, such as "Harlem Detective" and "High Tension" ("Mono-Drama Theatre"), to film under the Guild aegis.

Guild's confidence in the success of the Vitapix deal is expressed in a letter to stockholders in the firm, mailed out last week, in which prexy Reub Kaufman predicted a gross of $20,000,000 in 1955.

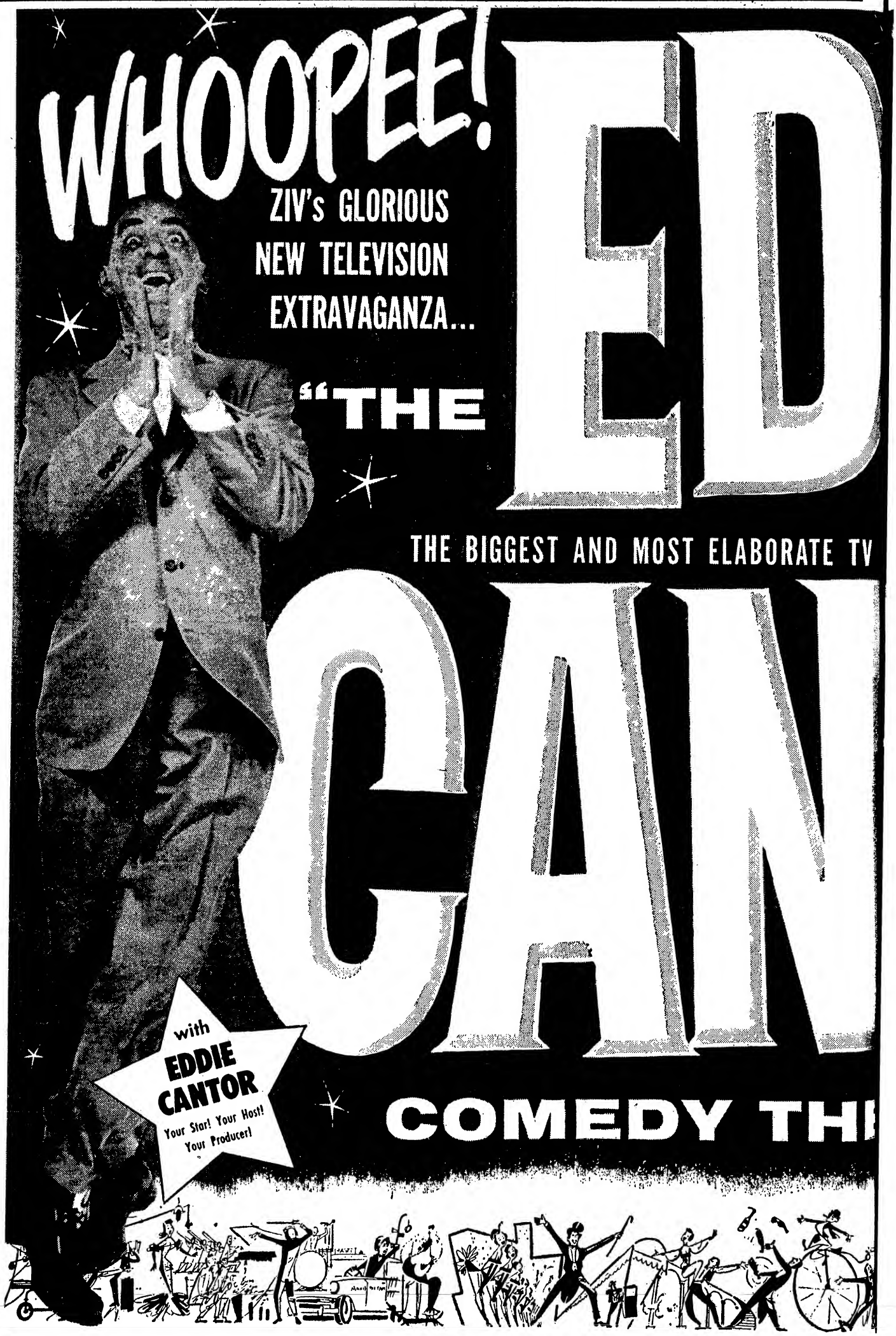
Firm this week segued a lease for new homeoffice quarters on Park Ave. in N. Y. at a rental of $750,000 over a 10-year period.

B&A Space Expansion

Hollywood, Nov. 16.

Overflow of production at Burns and Allen's McCadden company last week caused it to rent additional shooting space at the Goldwyn lot. Sked calls for vidfilming six series, 23 teleblurbs and tests for a new series. Because of all the work, 261 employes were added to the payroll at McCadden.

Two episodes of "That's My Boy," produced by Everett Freeman, were lensed on the Goldwyn lot. Rest of the program, filmed at General Service, includes the B&A show; "Life With Father"; Jack Benny; tests for the Bob Cummings show, plus 23 commercials.


WHOOPEE!
ZIV's GLORIOUS
NEW TELEVISION
EXTRAVAGANZA...
"THE ED
THE BIGGEST AND MOST ELABORATE TV
CAN
with
EDDIE
CANTOR
Your Star! Your Host!
Your Producer!
COMEDY THE

DIE

STARS! LAUGHS! SONGS!

BRILLIANT MUSICAL REVUES GREAT COMEDY STORIES!

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SOMETHING DIFFERENT AND EXCITING EVERY WEEK!

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With guest stars including Brian Aherne, Don DeFore, Pat Crowley and many more

ATRE"



ZIV-TV

NEW YORK • CINCINNATI • HOLLYWOOD

British Govt. Agency May Finance Telepix Productions For U.S. Market

London, Nov. 16.

In an indirect way there likelihood of a British govt. a ency financing the production of telepix for the U. S. market. The Na ional Film Finance Corp, which powered by Act of Parliament to dvance coin for British featur production, is also entitled to give financial aid to commercial telefilm roducers.

This authoritative viewpoint was given to VARIETY last week by David Kingsley, managing direc or of the Films Bank. He admitted, fact, that they had already rece ved everal applications for financial aid. Some, he said, were so good that there was no reason why the finance should not be forthcoming from rdinar banking sources. Others were so unattractive that they did not merit action.

In the early days of i inception, the NFFC angered sections of the British studio industry by giving financial backing to a company ngaged on the production a series of half-hour telepix mainly for the American markets The com concerned, Parthian Produc were under contract make series of featurets with Annette Mills and her famed Muffin the Mule puppet. The company folded during production and a large slice of the NFFC investment was lost.

Kingsley explained that their brief was to aid British production and the Act didn't limit their tivities to films for theatrical exhi ition only. With the comi f commercial television in Britain, he saw no reason why they should not consider applications in this field and, recognizing that the home market would be inadequate to ensure a reasonable financial return, was aware that a producer would need American network contracts to keep out of the red. In this the NFFC could participate Anglo-American telefilm producti

Ava's TV Status

Hollywood, Nov. 16.

Associated Artists Productions' sale to tv of "Pandora and the Flying Dutchman," starring Ava Gardner and James Mason, has resulted in investigation by Metro's legal department of alleged violation of Miss Gardner's loanout contract. Film was produced abroad in 1951. Studio investigation follows disclosure "Pandora" is in pacakge of 34 pix acquired by KTLA from Associated.

A studio spokesman said, "Under the agreement by which they obtained the services of Ava Gardner, they are prevented from showing the icture tv." "Pandora," 'so starring James Mason, was produced by Joe Kaufman and Al Lewin.

Agreement was also reached at the time of the loanout that Metro would have distribution rights to the film in this country. Studio attorneys are also investigating this aspect of the situation.

Col Pix Turns Over Original Footage To Screen Gems Subsid

Columbia Pictures is giving Screen Gems, its telepix subsid, free use of footage out of its old features for expensive telepix dramatizations. Screen Gems already using Columbia footage in "Rin Tin Tin" and is planning use of jungle footage from the old Columbia "Jungle Jim" features in its new Johnny Weismuller "Jungle Jim" telepix starrer.

Idea of using the old footage is the costliness of putting up new effects for the telepix. For example, last week's "Rin Tin Ti." on ABC-TV had a dam explosion as the focal point of the story, although the pictures of the dam and the explosions themselves only consumed about three minutes. Erection and explosion of a dam would have cost about $35,000, or more than the cost of one episode. Screen Gems therefore weaved in footage from a Columbia western at virtually no cost to itself.

KTLA's Bundle Of 34; Some Updated With Theatre Runs

Hollywood, Nov. 16.

KTLA has acquired 34 feature films, all "first ru " on tv here, from Associated Artists Producti Three of the pix are 1954 releases which haven't been seen in theatre here yet. Klaus Landsberg, channel topper, disclosed deal contains unique plan whereby the 1954 releases will be seen day-and-date with their theatrical showings here

Current trio of releases, part of the package acquired from Associated, r British "Green Scarf," starring Michael Redgrave, Ann Todd and Leo Genn; "Those Who Dare," with Akim Tamiroff, and "An Inspector Calls," with Patricia Neal, Alistair Sim and Eileen Mor

In addition there are seven 1953 releases, 10 from 1952, 10 from 1951 and six from 1950. W.k. ames topping the pix include Ava Gardner, Jam Mason, Hedy Lamarr, Charles Boyer, Ginger Rogers, Merle Oberon, Paul Henried, Orson Wells, Maureen O'Sullivan, Joanne Dru, Richard Conte, Vaness Brown, John Ireland, Evelyn Keyes, Dennis O'Keefe, Ann Sheridan, Dan Duryea, George Sanders, June Havoc, Ella Raines, Dick Haymes, Rex Harrison, Lili Palmer, Paulette Goddard.

SEVEN-UP'S MAJOR SPREAD IN TELEPIX

Chicago, Nov. 16.

MCA-TV and the Seven-Up Co., through J. Walter Thompson, are putting the last touches to a deal whereby the beverage firm will buy the "Soldier of Fortune" vidpix series in some 125 markets. Parent company is currently holding meetings with its bottlers around the country, pitching the series for spot bookings as a co-op ad venture.

Seven-Up plans to launch the property next spring.

SAG Pressing For Telefilm Minimum Hike, Ditto Reruns

Hollywood, Nov. 16.

"Substantial" hikes i salary mi iums and new, sliding scale of minimums for telefilms depending on number of lines spoken, as well as substantial changes and uppances in formulae for tv rerun payments will be asked by the Screen Actors Guild in upcoming negotiations with producers of tv pix and teleblurbs, according to SAG national exec secretary John L. Dales.

Dales also disclosed at a membership meeting that SAG members who earn up to $7,500 annually, which includes 70% of senior membership, now garner almost as much work in vidfilms as in theatrical pix. They get 54% of jobs in theatrical films, 46% in telepix. There has been a steady increase in employment in theatrical pix, vidfilms and teleblurbs during first half this year over last year.

TV Director Kenneth Thomson of SAG disclosed the Guild collected and distributed to members $268,294 in rerun payments. Breakdown shows $190,329 is from 480 telefilm shows in 10-months period since beginning of rerun payments. Sum not including residuals made in advance when actors were employed, with $77,965 from Allied Artists for actors' tv rights in Monogram theatrical pix made after Aug. 1, 1948, and sold to tv.

Budweiser Expands 'Star & Story' Markets

Anheuser-Busch has bought eight more eastern and midwest markets for Official Films' "Star and the Story" in an expansion of its first major vidpix buy east of the Rockies. Budweiser regional now totals 14 markets, with the new ones added including Cincinnati (WKRC), Cleveland (WEWS), Toledo (WSPD), Columbus (WBNS), Zanesville (WHIZ), Des Moines (WHO), Mason City (KGLO) and Wichita (KEDD).

Series is in a total of 47 markets, including 14 originally bought from Don Sharpe by Rheingold, which carries the series under the title "Henry Fonda Presents," with Fonda acting as host in those markets. Biggest regional set by Official other than the Budweiser deal was one with Interstate Insurance for Orlando, Augusta and Pensacola.

Inside Stuff—Telepix

Screen Gems is retitling the 44 "Fireside Theatre" reruns it has acquired from Procter & Gamble and Frank Wisbar to "Top Television Plays of 1955." Reason for the "Top Plays" tag is the rating success its group of 13 "Ford Theatre" reruns had this summer on NBC-TV Tuesday nights for Helene Curtis. It's cutting out th Gene Raymond introes and narration, and instead putting in two minutes of opening and closing with a stet film clip and different narrations for each film, with the interest focussed on the writer line with the "Top Plays" idea. Firm starts selling the pix in January, after completion of the 13-week clearance involved in the deal.

Ziv Television Programs is launching an unusual promotion stunt in connection with its upcoming Eddie Cantor series. It's a "five daughters contest," open to any family ith five daughters in cities in which the show will appear. It's part of a series of promotion and merchandising devices Ziv has prepared for local sponsors. One of the suggestions Ziv makes to sponsors using the contest is a prize to be offered by the sponsors—an Eddie Cantor Achievement Award to the parents of femme quintets.

John J. Schneider of the Biow agency, currently executive v.p. of the National Television Film Council, has been nominated for president of the Council to succeed Mel Gold. Elections to be held i December will also confirm other nominations: William Reddick of the William German Co., for exec v.p.; Syd Mayers of Unity Television for exec secretary; Samuel Spring, the film attorney, for treasurer; and Beulah Jarvis of NBC for general secretary. Nominees for divisional v.p.s are: James Ellis of the Kudner v.p. for agencies; Archie Mayers, Unity prexy, v.p. for distribution; Bert Hecht of Bill Sturm studios, v.p. for production; Ardien Rodner, WABC-TV, N.Y. program chief, v.p. for stations; and Ken Cowan v.p. for membership.

Sheldon Reynolds, who's been talking about producing a filmed series based on "The Saint," has "no rights whatever" to the character, according to Leslie Charteris, writer of the detective series. Charteris wired VARIETY this week that he "cannot speculate on his (Reynolds') motives for aking this unfounded claim," but emphasized that th producer has no deal.

Reynolds is currently in Europe shooting "Foreign Intrigue" and "Sherlock Holmes." William Morris agency, which reps him, had no comment to make about Charteris' statement.

'Frustration Time' in Chi

Continued from page 49

and are now rounding out their ad plans for next year. But in the main the outfits that failed to get their series bankrolled by Oct. 1 have found a lot of doors closed to them that might have been open 60 or 90 days earlier.

What's happened not only in Chi with its four network identified stations, but elsewhere in midwest markets of consequence, is that available choice time for film berthing has long since been snapped up. And if it's a good time slot and a hot tele pix property it's at least a 26-week firm deal, frequently 39 weeks and sometimes even 52.

The celluloid hustlers recognize that their industry, unlike most other businesses, has an arbitrary ceiling posed by the scarcity of tv time. One voiced it thusly: "Sure, there's always room for another good series, but there's obviously not enough room for everyone's—especially now that the season has started, most of the buying completed, and new product continuing to hit the market."

Caught in the Middle

Especially hard hit are those syndicators who held their properties off the local and regional marts in the hopes of consummating a national or a network deal. It's an open secret that a few of the vidpix firms have tried to play both ends against the middle with the lads in the hinterlands sounding out local and regional prospects while the homeoffice toppers were shooting for the big kill.

Much attention is now being focused on the so-called calendar year advertisers who are laying their 1955 schemes. But here, too, there's an ironic twist encountered by some of the salesmen. A few of these prospective buyers had been warmed up on the tv film story as early as last July or August. But at that early stage, especially for those pushing new shows, there's usually a wait-and-see reaction. And, as has happened, when the potential bankrollers plans start to really firm up a few months later and he evidences stronger interest in the series on the basis of the ratings it has been earning, he has to be informed that he's too late because it's been already sold in the markets he wants.

Despite the seasonal lull, some of the more experienced salesmen profess to see encouraging long-range signs that a pattern of maturity is beginning to emerge in the still young industry. For example, certain "brand names" are coming to the fore with a reputation of quality and service that makes the selling entre that much easier. Production and syndication firms are building track records to the extent that there's a developing fecling among agencies that if it's "so and so's series, it gotta be good." All of which leads to the thinking that what with the contiuing mergers, consolidations and dropouts, the vidpix industry is shaking down into a more stable business.

Screen Gems

Continued from page 49

10 synopses are ready, with spring sale for fall airing planned.

In addition, sales v.p. John Mitchell said there are two mor properties under consideration, with Screen Gems' aim being a total of 10 nationally-sponsored shows for next season. If this were achieved, the production budget would zoom past the $10,000,000 mark. Mitchell, who disclosed the firm's intention to refrain from producing directly for syndication for at least another year, said the decision was based on current market conditions. The market is "glutted," Mitchell said, and price-cutting is so rampant that he's convinced that many distribs are making "bail-out" sales preparatory to complete liquidation of their firms. It won't be long, he said, before there are only a few major distribs in the field, and Screen Gems will be one of them. At that time, when the market is more like a sellers' market, the firm will start producing for syndication.

This attitude doesn't mean that its syndicated sales operation has been lost in the shuffle. On the contrary, press of business on "Ford" and "Fireside Theatre" reruns plus non-network sales on the other properties have caused a new expansion of the staff, which now totals 16 in the field, with offices now in Detroit, Chicago, Salt Lake City, Los Angeles, San Francisco, Dallas and Atlanta. Mitchell just returned from a four-week production-sales trip on which he added staffers, and Cohn is just back from a five-week homeoffice huddle on the Coast that included a trip to Mexico City that resulted in th dubbing deals.

Parker, Steckler Mull Tintpix Series

Frank Parker, singer on the Arthur Godfrey shows, and legit-tv producer Roy P. Steckler, are planning a series of half-hour color telepix based on inspirational and reflective stories. Pair will shoot three or four films on the Coast starting in about six weeks, then will try to peddle the package. Armstrong & Harris, their attorneys, are negotiating for properties for the series.

There's a possibility that Parker may host the series, but the decision hasn't been made yet.

Most of the new G·E institutional spots
(you must see them on the "General Electric Theatre"!)
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BING SURE STARTED SOMETHIN'

Big Vogue In Soundtracks Sets Spark For Major Lendlease Kick

The disk industry is on a lend-lease kick. In the past few months the record companies have stepped up their artists-trading and have begun to enjoy each other's company. Heretofore, disk artists loan-outs were virtually nil, and rival companies stuck to a handsoff policy on their exclusive pactees.

Latest swapping deal was made by MGM Records for its upcoming soundtrack set for the Metro ic, "Deep in My Heart." Three rival platteries came into the act on this deal, to give MGM the okay to use their artists. Columbia released Rosemary Clooney, Mercury gave the greenlight to Vic Damone and RCA Victor came through with Tony Martin. Col's release of Miss Clooney is unusual, since it nixed a Decca soundtrack set of the Par filmusical, "White Christmas." Col is issuing its own "White Christmas" album with Miss Clooney, while Decca had to sub Peggy Lee in its set. Decca was stymied on the soundtracker, even though it had the other stars in the pic, Bing Crosby, Danny Kaye and Vera-Ellen. Col, however, made amends by releasing Johnnie Ray for Decca's upcoming "There's No Business Like Show Business" set.

Some Sidetracking

Although trading restrictions have eased up considerably in recent months, Decca again was sidetracked in its plans to release a complete "Show Business" soundtrack album when Victor nixed Marilyn Monroe for the Decca

(Continued on page 63)

Add Sound Effects

George R. Marek, RCA Victor's manager of artists & repertoire, has come up with a new "music appreciation" gle for Leopold Stokowski's new disk of Beethoven's Sixth (Pastorale) Symphony. Since this symphony was inspired by sounds of nature, the Victor disk will include actual sounds of a thunderstorm, babbling brooks, bird songs, etc., at the end of the selection. Stokowski will also be heard in an explanatory commentary.

The unusual encore to the Beethoven symphony will run about seven minutes and will demonstrate exactly how Beethoven incorporated the ous motifs into his work.

SPA's New Hike In Membership Dues

In a move to meet rising operating expenses, the Songwriters Protective Assn. council is recommending a hike in membership dues starting next year. It will be the second increase in dues since SPA was launched in 1930.

Under the new schedule, SPA members will be classified into six classes, ranging from AA to D, with dues and voting rights proportioned according to the writers' income. For Class AA members, the SPA dues will be $150 annually; Class A, $110; Class BB, $75; Class B, $60; Class C, $36, and Class D, $20. Associated members, with no voting rights, will continue to pay $15 annually.

Illustration of how the SPA workload has increased is in its handling of contracts between writers and publishers. In 1949 about 2,500 contracts were processed, as against 6,000 this year. In 1949 SPA had 1,500 members and sent out only 4,000 copyright renewal notices. This year, the SPA roster is up to 2,400 members and 8,000 renewal notices are going out.

Washington Hi-Fi Bugs Eager to Fork Over $3.30 For Orch, Demonstration

Washington, Nov. 16.

Washington's first "Soundorama Hi-Fi Concert" drew nearly 3,000 payees into Constitution Hall last Saturday night (13), to observe the way high fidelity equipment reproduces the music of a symphony rchestra.

The crowd proved that the hi-fi bug will pursue his hobby anywhere, even at $3.30 a ticket, but the program failed to deliver very much of what the ads promised. The National Symphony Orchestra, WGMS and three hi-fi equipment manufacturers, Berlant, Fisher and Jensen, teamed up for the evening's entertainment.

What came forth principally was a pop concert by the orchestra and witty lecture on the components of a symphony orchestra by M. Robert Rogers, general manager

(Continued on page 63)

PETRILLO DOUSES BRIT. OFFER OF BAND SWITCH

London, Nov. 16.

James C. Petrillo, boss of the American Federation of Musicians, has nixed a peace offer from leading British bandleader Ted Heath to try to end the deadlock on American-British band exchange. Heath wrote a letter direct to Petrillo offering his band for a month's U.S. engagement in exchange for any star American band of equal personnel. He hoped to demonstrate that both countries would welcome each other's bands and thus create an interchange cross the Atlantic.

Petrillo replied Nov. 5 with the non-committal statement: "Any agreement for interchange of bands would have to be made between the British Musicians Union and the AFM. It cannot be made by this organization with any particular band or bandleader."

Donald Kahn's Music Buy

Hollywood, Nov. 16.

Donald Kahn is now two-thirds owner of the Gus Kahn Music Co., having bought the interest of his sister, Irene Kahn (Mrs. Arthur, Marx.

Other third is owned by Grace Kahn, widow of the late tunesmith.

DECCA, U-I TEAMING FOR 'PARIS' PIC SOUNDTRACK

Decca Records and Universal-International, which are tied together via the diskery's majority stock ownership in the film studio, are again teaming for a joint soundtrack album promotion of "So This Is Paris," U-I pic starring Tony Curtis and Gloria De Haven. Decca will tie dealer compaigns into the pic's exhibition in the various keys, while the pic company will have special screenings for the retailers and disk jockeys.

Campaign is expected to follow the pattern set by Decca and U-I on "The Glenn Miller Story," whose soundtrack album turned into one of Decca's bestselling albums and U's top grosser.

MGM Readies Album On Early Judy Soundtracks

In a move to cash in on the current Judy Garland pic, "A Star Is Born," MGM Records has whipped up special package culled from the soundtracks of the warbler's earlier Metro filmusicals. Album will be issued as a 12-inch long-play platter and a two-pocket extended play set.

Among the soundtrack items are "Who," "Get Happy," "Johnny One Note" and "Look For the Silver Lining."

KAPP INKS CROONER

Crooner Fred Waters has been added to the roster at Kapp Records, indie label operated by Dave Kapp.

Waters already has cut two sides for Kapp.

MOST DEEJAYS IN CROSBY'S CORNER

Bing Crosby's topranking position in the music biz for the past 20 years and more is perhaps best reflected in widespread reaction which his article on current tunes, singers and disk jockeys in a recent issue of Look magazine has touched off. The Groaner's comments, although largely critical, were authoritative enough to spark a cross-country pro-and-con debate, especially among the disk jockeys.

Crosby's key statement concerning the jocks was as follows: "Some of them bother me. I really believe that if a disk jockey is going to set himself up as judge, he should have some real knowledge of what he's about. It's apparent that many who speak in the accents of authority are all accent and no authority. By playing and replaying a song which has nothing but nuisance value, a large nuisance and lots of sales can be brought about. But in the long run, that practice will give the industry a short haul and a bad shake."

The disk jockey comebacks ranged from Crosby's "100% right" (Russ Coglin, KROW, Oakland) to Crosby's "all wet" (Bill Silbert, WMGM, N. Y.), with all shades of opinion between the two extremes also getting an airing. The focus of the jock reaction still is largely on the questions of (1) who makes the hits? and (2) how knowledgeable does a jockey have to be?

Rex Dale (WCKY, Cincinnati)

(Continued on page 56)

ASCAP Keeps Its Customers Happy Via New Services

As part of its stepped-up station relations program, the American Society of Composers, Authors & Publishers is inaugurating a new service to broadcasters via a cataloged index of ASCAP tunes on disks. Program guide will be cuffoed on a monthly basis to ASCAP licensees and will contain a listing of the ASCAP repertory on wax broken down in various categories, such as seasonal music, holiday hits, songs by cities, etc., to facilitate programming by jockeys and producers. Each listing ill cover the title, composer, publisher, record version and disk catalog number.

New service, called "ASCAP Music On Records—Your Program Guide," is part of ASCAP's intensified effort to service its customers on as extensive a scale as possible. J. M. Collins, ASCAP's sales manager, is heading up the stations relations operation and worked with other staff members for several months i coming up with the ASCAP disk index.

ASCAP's efforts in this direction parallel the elaborate job that Broadcast Music Inc. has been doing promotionwise. For the past few years, BMI has been cuffoing numerous program series for radio as well as turning out sketches, built around its repertory, for video program purposes.

RCA Wrapping Up 'Fanny' In Busy 'Originals' Sked

Continuing its busy schedule of cutting original cast albums this year, RCA Victor will wrap up its wax production of the rrent Broadway musical, "Fanny," Sunday (21). Ezio Pinza and Walter Slezak are cast toppers.

Victor has already sliced "The Boy Friend," "Mrs. Patterson," "Peter Pan" and "Midsummer Night's Dream." Upcoming are "Silk Stockings" and "Ninotchka." Victor also issued the soundtrack album of the 20th-Fox filmusical, "Carmen Jones."

ASCAP Entry Into Swiss Exhib Hassle Via Mailed Form Stirs Ire of U.S. Pubs

While the suit of the Swiss film exhibitors against the Swiss performing rights society over the issue of licensing payments has been postponed to next month, repercussions of the action wer felt this week in the ranks of the American Society of Composers, Authors & Publishers. ASCAP intervened in the action on the side of the Swiss society (SSAE) to counter the argument of the exhibitors that they did not have to pay any music fees since their film license covered the whole soundtrack, including the music.

While both U. S. publishers and writers anxious to see the Swiss society win the legal action, ASCAP's method of intervention caused considerable irritation this country among the top publishers. A few weeks ago, ASCAP execs circulated a form for 150 film background music writers to sign, in which they stated that they owned all the rights to the music in fili This was intended for transmission to Switzerland to show that a license to exhibit a film did not cover the music in that film.

Raised Eyebrows

The form, however, raised a lot of eyebrows among the publishers, particularly the subsidiaries of motion picture companies. Execs of these companies, who are also

(Continued on page 60)

In All Due Modesty

Decca Records brought coals to Newcastle recently when it shipped two boxes of its latest Four Aces' release, "Mr. Sandman," to a record shop in Hempstead, L. I.

The record store is owned by Archie Bleyer, who also heads up Cadence Records. Cadence has the click waxing of "Mr. Sandman" by The Chordettes, which the Aces re trying to catch.

Cap's Year Sales Up to $17,283,000

Hollywood, Nov. 16.

Sales and earnings of Capitol Records have continued to jump, prexy Glenn E. Wallichs told stockholders in a quarterly report today, with sales for the fiscal year ending Sept. 30, 1954, jumping $1,318,000 over the tally for the preceding 12 months. Net sales totaled $17,283,000, Wallichs announced.

Firm's earnings hit a figure of $736,181, a jump of $26,557 over the previous year. Total is equal, after preferred dividends, to $1.53 a share on the 476,230 shares of common stock outstanding. Last year's net of $709,624 was equal to $1.47 per share.

Wallichs emphasized that the company's working capital position continues to be strong with cash receivables and Government securities exceeding all liabilities.

Shareholders also were informed that the company still expects its new home, first circular design building, to be completed by the end of 1955. However, no work has been done since the ground-breaking ceremonies two months ago.

'MAMBO USA' IN FOLDO AFTER FLOPPEROO TRIO

Chicago, Nov. 16.

"Mambo USA," touring concert package with Joe Loco and Machito orchs, folded here last week after a flopperoo trio of ballroom dates which brought a collective take of less than $1,000. Paradise Ballroom played the package last Wednesday (10), Trianon grabbed it for the following night, and a third dancery engagement was played in East Chicago, Ind. These dates were played after its 15 stops as a Norman Granz promotion.

Company had its ups and downs in the midwest. At Civic Opera House here recently, "Mambo USA" played for a capacity $7,800. On the night before, however, it showed up before a turnout of 400 in Detroit.

Settle Writers' Royalty Suit Vs. Gallico for 7½G

The Jimmy Kennedy-Nat Simon suit against Al Gallico Music for unpaid royalties was settled ut of court last week with the payment to the plaintiffs of $7,500. Tunesmiths Simon and Kennedy sued for $9,000, which they alleged represented unpaid royalties on their tunes "Down the Trail of Achin' Hearts," "Poor Whip-Poor-Will," and "(I Want My Kisses) From Your Lips Only."

Copyrights on the three tunes also were reassigned to the writers.

Walter Bishop Named SPA Council Member

Walter Bishop has been elected to the council of the Songwriters Protective Assn. to fill the vacancy caused by the resignation of Dorothy Fields.

Miss Fields resigned because she was unable to attend meetings due to pressure of her work.

Brand-Conscious Block Says Top Labels Should Not Need Any Screening

Martin Block i. of the disk jockeys who "likes to hear the latest records ith" his audiences, as referred to in last week's editorial on double-entendre songs, and takes exception to the observation that it might be wiser to screen some of the platters before exposing them to the public.

"I'm brand conscious," says Block, "and like Cadillac or General Electric or any other standard brand, which to me is insurance of quality, why should I even be moved to have any qualms if a record comes from such established firms as RCA, Columbia, Capitol, Decca and the like. I know they employ the top talents and have the top personnel to make the top records, so don't you think it would be presumptuous for me to sit in judgment, and summarily decide that (1) so-and-so sings smutty dialectic lyrics, and (2) so-and-so is

(Continued on page 63)

BIRDLAND PREPS NEW CONCERT PKGE. FOR '55

Birdland, N. Y., jazz nitery, is prepping another concert package for a three-week tour beginning in February. Featured in the new package will be Sarah Vaughan, George Shearing, Count Basie, Erroll Garner and Lester Young. Unit will be tagged "Birdland Stars of 1955."

The nitery sponsored a jazz concert package last month which played one-night stands in Boston and New York only. The '55 package will kick off its tour in Philadelphia Feb. 11 and move into New York's Carnegie Hall the following night.

Even Japs Go Mambo

Tokyo, Nov. 9.

Orquesta Tipica Canero, Latino ensemble from Argentina, arrives in Japan this month for a series of concerts for suddenly mambomad Nipponese. Juan Luis Canaro batons with Maria de la Fuente thrushing. Tango and mambo group will play at Tokyo's Nichigeki, the largest stage and screen policy house in the country.

For the past several months every stage revue at the house has included a mambo routine, reflecting the feeling in all the clubs where the craze began.

Jocks, Jukes and Disks

By MIKE GROSS

Tony Bennett: "Funny Thing"-"My Pretty Shoo-Gah" (Columbia). Chalk up another strong coupling to Tony Bennett. Mating of a tip-top ballad, "Funny Thing," and a rhythmic calypso-styled item, "My Pretty Shoo-Gah," makes the platter a coin machine natural. Spinning edge, however, should go to "Funny Thing," a class item which Bennett sells in top form.

Vaughn Monroe: "The Butterscotch Mop"-"Goodnight Mrs. Jones" (Victor). There's an even money chance that Vaughn Monroe will do for "The Butterscotch Mop" what he did for the mambo. It's a lively, catchy item, both lyrically and melodically, and Monroe delivers in a surefire manner. There's also an outside chance that "Goodnight Mrs. Jones" could break through for a big score. It's a simple, sentimental ballad with a slight hillbilly flavor and it could catch on. "Mop," however, is a ure bet.

Eileen Barton: "Happy Birthday My Darling"-"Without Love" (Coral). "Happy Birthday My Darling" . . the kind of song that has a meaning for everyone. The stock phrase has been joined to a lilting melody and a romantic lyric which Eileen Barton sings with an ingratiating warmth. It's a payoff slice. "Without Love" is a much more sophisticated tune but warbler also gives it an effective reading. Song is out of Cole Porter's upcoming legituner. "Silk Stockings," which should impress the jocks.

Nat (King) Cole-Dean Martin: "Open Up The Dog House"-"Long Long Ago" (Capitol). Pairing of Nat (King) Cole and Dean Martin comes across as only moderate shellac fare. Both sides are rhythmic items and the tandem harmonizing is okay, but neither side is strong enough to pick up the marbles. Platter's strength is in its names and this should get it jock ins.

Dorothy Forbes: "Where"-"All I Want Is You" (Jubilee). Dorothy Forbes impresses as a potent entry in the femme vocalist sweepstakes with "Where." She's got a pleasant way with a song and displays a shar wax savvy. "Where" is an average ballad which gets an important lift via her warbling technique. Rates coinbox and jock attention. "All I Want Is You" isn't as strong a side as "Where," but here again singer shows off as a highly listenable thrush.

Marion Caruso: "Before We Know It"-"The Dove" (Decca). "Before We Know It" is a charming entry that should draw added attention to Marion Caruso. The melody has a lilt and the lyric has an intelligent point of view. Thrush knits it all together in a pleasant piping style. She takes "The Dove" on the flip side for a carefree melodic flight. It, too, rates spins.

June Valli: "Wrong, Wrong Wrong"-"Ole Pappy Time" (Victor). June Valli will get plenty of spinning time with "Wrong, Wrong, Wrong." Thrush can deliver the goods when she gets the opportunity, and tune's rhythmic beat gives her the chance to take off in top form. Side has breakthrough chances if the jocks give it top exposure. "Ole Pappy Time" is a hillbilly number that should have stayed in the alfalfa belt.

Roy Hamilton: "Hurt"-"Star of Love" (Epic). Roy Hamilton hit a hot disk-selling pace this year with his first three platter releases, and "Hurt" will continue to keep him on top. His rhythm & blues vocal tremor gets top display on "Hurt," an above-average ballad that could win over the pop disk jockeys. "Star of Love" chances are strictly in the r&b field.

Jeff Chandler: "Everything Happens To Me"-"Always" (Decca). Two oldies show off thesp-crooner Jeff Chandler to advantage. He's got a pleasant vocal style, with a phrasing technique reminiscent of Sinatra's, and both sides are easy to take. It's doubtful if the jukes will go for it, but it will make good programming material for the platter spinners.

Fontane Sisters: "Hearts of Stone"-"Bless Your Heart" (Dot). "Hearts of Stone" is taking off in the rhythm & blues field and the Fontanes are trying to move in with it on the pop level. The r&b drive is retained and the girls deliver with fervor. It's a noisemaker pegged mainly for the juke trade. "Bless Your Heart" has a bounce, but little else.

Best Bets

TONY BENNETT (*Columbia*)	**FUNNY THING** *My Pretty Shoo-Gah*
VAUGHN MONROE (*Victor*)	**THE BUTTERSCOTCH MOP** *Goodnight Mrs. Jones*
EILEEN BARTON (*Coral*)	**HAPPY BIRTHDAY MY DARLING** *Without Love*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
166th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THERE'S A SMALL HOTEL
and
SAW YOUR EYES

Emory Cook's Label Brews More Hi-Fi Wax With Offbeat Repertory

Emory Cook, whose Cook Laboratories in Stamford, Conn., has been a cradle of hi-fi and binaural electronics, has been developing an offbeat anthology of disks which may bellwether a trend in unusual phonograph recordings. They're not just something exclusively for the woofer and the tweeter set—they have novelty appeal which already is commanding attention, as th titles might well indicate.

Dominantly on 12-inch LPers, they are items such as "Voice of the Sea" (surf, Queen Mary, harbor and kindred sounds) to three volumes of "American Storytellers," all solid Americana. For example, Vol. 1 of "American Storyteller" deals with cribbage board conversations and tall tales of the sea, of fishing and the down-east coast of Maine. John Hawley Cook, "geologist, philosopher and cliff-dweller," treats with "Caves and Cavemen—the perils and pleasures of the underground," in Vol. 2; and No. 3 has Capt. Charles A. Chace, one of the last of the whalers, and Mat Richards, of the Mystic (Conn.) Marine Museum, discoursing on whaling and shipwrecks.

In another of Cook's "Road Recordings"—so trademarked because of the crossroads of the world, as is further evidenced herein—K. C. Douglas, he of "a dead-beat guitar and the Mississippi Blues," gives out with "street corner blues 'bout women," in the same idiom that Red Camp, of

(Continued on page 60)

Longhair Disk Reviews

Verdi: Requiem (Decca). Fine version of the sturdy, melodious music-work, with highly competent German soloists, reined authoritatively by Ferenc Fricsay with the RIAS Symphony. Excitement as well as religious fervor is here.

Art of Roland Hayes (Vanguard). Despite time's toll, the great Negro tenor is highly impressive in this two-album set with his mastery and artistry in lieder and artsong over six centuries, from Monteverdi to Villa-Lobos. He's particularly appealing in two whole sides of spirituals and work songs.

Mozart: Eine Kleine Nachtmusik & Sinfonia Concertante in E Flat (Angel). Familiar Nachtmusik in a graceful, light reading by the Philharmonia under von Karajan. Four of the orch's wind soloists blend beautifully with the ensemble in a sumptuous performance of the melodious Sinfonia.

Falla: La Vida Breve (RCA Victor). Rarely-performed folk-opera has its moments, especially when Victoria de los Angeles is singing. Otherwise it's tame, though a Spanish group of artists and tooters under Ernesto Halffter do it justice. Lovely arias by Miss de los Angeles grace the fourth side.

Moussorgsky: Pix At An Exhibition & Liszt: Rhapsodie Espagnole, Paganini Studies (Epic). Unfamiliar Liszt pieces—a dashing, rhythmic Rhapsodié and three charming, melodic Paganini variations—attractively played by pianist Alexander Uninsky, who also brings flair as well as musicianship to the Pictures.

Stravinsky: Symphony in C & Cantata (Columbia). Symph's lean writing, its dissonances, have an interesting effect, while the cantata impresses for lyric charm though modern spirit. Composer leads the Cleveland Orch in the symphony. Jennie Tourel and Hughes Cuenod are sturdy soloists in the Cantata.

Verdi: Rigoletto & Traviata Highlights (Cetra). Maria Callas is standout in the "Traviata," with some superb singing, especially in the opera's latter stages. Ferrucio Tagliavini and Lina Pagliughi share honors in a flavorsome version of top airs from "Rigoletto." Good support from other Italian singers and orchs.

Beethoven: Sonatas Nos. 3, 19 & 20 (London). Properly light, graceful handling of the youthful No. 3 in C, and two gay pieces in No. 19 (G Minor) and No. 20 in G, by pianist Friedrich Gulda, for attractive album.

Decca has gone on a Latin binge, with a flock of varied, appealing album devoted to different facets of Iberian music. **"Ole, Ole"** offers flavorsome, rhythmic Spanish pieces played with spirit by the Orquestra Zarzuela de Madrid. **"Fiesta in Madrid"** specializes in fragrant theatre tunes typical of a Spanish zarzuela, or musical revue, played by the same Madrid ensemble as above. Pianist Alicia de Larrocha offers **"Music of Turina,"** playing gay, gentle or stylized Turina pieces very flavorsomely and expertly. In **"Danzas Flamencas,"** Jose Greco's instrumentalists play varied Spanish pieces, with castanet and heel-and-toe work added.

Songs With Largest Radio Audience

*The top 30 songs of week (more in of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of November 5-11, 1954

Cara Mi	Feist
Count Your Blessings—†"White Christmas"	Berli
Don't Let The Kiddy Geddin	Sherwin
Fanny—*"Fanny"	Chappell
Hajji Baba—†"Adventures Of Hajji Baba"	Remick
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You—*"Fanny"	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
It's A Woman's World—†"Woman's World"	Robbi
Little Shoemaker	Bourne
Love, You Didn't Do Right—†"White Christmas"	Berlin
Mandolino	Iris-T
Mister Sandm	Morris
Mood Indigo	Mills
Muskrat Ramble	Simon
My Own True Love—†"Gone With The Wind"	Remick
Naughty Lady Of Shady Lane	Paxton
Papa Loves Mambo	Shapiro-B
Ready, Willing And Able	Daywin
Sabrina—†"Sabrina"	Famous
Sh-Boom	H & R
Skokiaan	Shapiro-B
Smile	Bourne
Teach Me Tonight	Hub-L
Things I Didn't Do	H & R
This Ole House	Hamblen
You're Nobody 'Til Somebody Loves You	Southern

Top 30 Songs on TV

(More In Case of Ties)

Bow Wow Wants A Boy For Christmas	Raleigh
Cara Mia	Feist
Count Your Blessings—†"White Christi "	Berli
Don't Let The Kiddy Geddi	Sherwin
Fanny—*"Fanny"	Chappell
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You—*"Fanny"	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
In The Chapel In The Moonlight	Shapiro-B
Little Shoemaker	Bourne
Love, You Didn't Do Right—†"White Christi "	Berlin
Make Her Mine	BVC
Mambo Italiano	Rylan
Man That Got Away—†"A Star Is Born"	Harwi
Mister Sandman	Morris
Muskrat Ramble	Simon
Non-Dimenticar	Hollis
Papa Loves Mambo	Shapiro-B*
Shake, Rattle And Roll	Progressive
Skokiaan	Shapiro-B
Smile	Bourne
Song From Desiree—†"Desiree"	Miller
Teach Me Tonight	Hub-L
They Were Doing The Mambo	Mayfair
Things I Didn't Do	H & R
This Ole House	Hamblen
When I Stop Loving You	Trans
Young At Heart	Sunbeam

VARIETY 10 Best Sellers on Coin-Machines

1.	**IF I GIVE MY HEART TO YOU (10)**	*Doris Day*	*Columbia*
		Denise Lor	*Majar*
		Connee Boswell	*Decca*
		Dinah Shore	*Victor*
2.	**I NEED YOU NOW (11)**	*Eddie Fisher*	*Victor*
3.	**HOLD MY HAND (7)**	*Don Cornell*	*Coral*
4.	**SHAKE, RATTLE AND ROLL**	*Bill Haley's Comets*	*Decca*
5.	**PAPA LOVES MAMBO (6)**	*Perry Com*	*Victor*
6.	**MISTER SANDMAN (1)**	*Chordettes*	*Cadence*
		Four Aces	*Decca*
		Vaughn Monroe	*Victor*
7.	**THIS OLE HOUSE (12)**	*Rosemary Clooney*	*Columbia*
8.	**TEACH ME TONIGHT (2)**	*De Castro Sisters*	*Abbott*
		Jo Stafford	*Columbi*
9.	**HEY THERE (17)**	*Rosemary Clooney*	*Columbia*
		Sammy Davis, Jr.	*Decca*
10.	**IT'S A WOMAN'S WORLD (1)**	*Four Aces*	*Decca*
		Ray Anthony	*Capitol*

Second Group

SKOKIAAN	*Ralph Marterie*	*Mercury*
	Louis Armstrong	*Decca*
	Four Lads	*Columbia*
	Ray Anthony	*Capitol*
WHITHER THOU GOEST	*Les Paul-Mary Ford*	*Capitol*
SH-BOOM	*Crew Cuts*	*Mercury*
	Stan Freberg	*Capitol*
THAT'S WHAT I LIKE THINGS I DIDN'T DO	*Don, Dick & Jimmy*	*Crown*
	Perry Com	*Victor*
MUSKRAT RAMBLE	*McGuire Sisters*	*Coral*
	Matys Brothers	*Essex*
COUNT YOUR BLESSINGS	*Eddie Fisher*	*Victor*
SMILE	*Nat (King) Cole*	*Capitol*
	Sunny Gale	*Victor*
NAUGHTY LADY OF SHADY LANE	*Archie Bleyer*	*Cadence*
	Ames Bros.	*Victor*
MAMBO ITALIANO	*Rosemary Clooney*	*Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

French's Ouster Pointing Up Long Col Artists 'War'

Ousting of Ward French Monday (15) as president of Community Concerts Inc. by his fellow directors, after a 20-year tenure as a top exec in the Columbia Artists Mgt. setup, may have stunned the concert field, but it was no surprise to insiders. Action is regarded as just another move in a long history of internal struggle in the huge Columbia combine (of which Community Concerts is a subsidiary). It's also been awhile a-brewing and isn't recent development, as supposed. What's more, it's looked on as forerunner of other battles or managerial changes.

Struggle for power i Columbia, largest concert management in the world and composed of an amalgamation of seven artists bureaus, is a matter of 10 years or more record, with heads of the different segments at various times not seeming able to live and work together in peace. Situation has resulted from a spread of many minority stockholders, none having enough votes to take over control, with different lineups of execs and changing combines over the years as conditions or rivalries fluctuated.

Current crisis was seen developing by some as far back as a half dozen years ago, when Arthur Judson, vet concert man often referred to as "czar of the longhair field," was unexpectedly shifted upstairs from his Columbia presidency post to honorary chairman of the board. Judson stayed on the sidelines for a while, only to plunge back actively into the situation a couple of seasons or so ago, to be one of the tw powers behind the scenes today, the other being Frederick C. Schang, Col's current prez.

French's departure is the third change of important Col execs in recent years, Lawrence Evans, another 20-year vet, being pushed out a couple of seasons ago from his board chairman job, and the late Arthur Wismer, another vet, being ousted as prez of Community Concerts two years ago. These three had a large part in the creation of Columbia and buildup of Community. French, a pioneer in the organized concert-audience movement which Community represents, was a founder of Community.

The Dept. of Justice has been investigating Columbia for a couple of years (on complaint of indie managers) on antitrust grounds. Columbia, however, hasn't been too perturbed, awaiting outcome of the Government's similar case against the Shuberts. Feeling is that if the Government loses in the Shubert matter, it will drop its activity this regard against Columbia.

Community's board of directors on Monday voted to "relieve" French and Robert Ferguson of their posts as prez and vice-prexy. David Ferguson, Robert's brother, and manager of the Coast operations, was named prez of Community. Herbert O. Fox was elected managing director.

French claimed his ouster was made by "a small group of entrenched managers," who objected to his "outspoken championing of the rights of local associations and the freedom of artists." Schang had no comment.

REICHMAN'S COMEBACK STRETCHING TO DISKS

Bandleader Joe Reichman, who made a comeback in the band biz a few months ago after laying off several years, is again clicking on disks via the Camden label, RCA's low-priced platter line. Reichman is now playing a long stand at the Baker Hotel in Dallas.

His "Piano Reveries" longplay set is currently among Camden's bestsellers, as is Reichman's "The Very Thought of You" set in the EP form. These sets were packaged from disks originally made for RCA Victor several years ago.

FIELDING'S DECCA SPECIAL

Jerry Fielding reports to Decca next week to cut a special album.

Fielding will arrange and conduct his ow orchestra for the untitled package. It's a one-shot deal.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ROSEMARY CLOONEY (Columbia)	This Ole House / Hey There / Mambo Italiano
2	2	EDDIE FISHER (Victor)	I Need You Now / Count Your Blessings / Fanny
3	3	PERRY COMO (Victor)	Papa Loves Mambo / Things I Didn't Do
4	7	CHORDETTES (Cadence)	Mister Sandman
5	4	DORIS DAY (Columbia)	If I Give My Heart to You
6	5	DON CORNELL (Coral)	Hold My Hand
7	6	BILL HALEY'S COMETS (Decca)	Shake, Rattle and Roll / Dim, Dim the Lights / Rock Around the Clock
8	8	De CASTRO SISTERS (Abbott)	Teach Me Tonight
9	9	RALPH MARTERIE (Mercury)	Skokiaan
10		FOUR ACES (Decca)	It's a Woman's World / Mister Sandman

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*I NEED YOU NOW	Miller
2	2	*IF I GIVE MY HEART TO YOU	Miller
3	3	†THIS OLE HOUSE	Hamblen
4	7	*MISTER SANDMAN	Morris
5	5	*PAPA LOVES MAMBO	Shapiro-B
6	6	*HOLD MY HAND	Raphael
7	4	*HEY THERE	Frank
8	8	*TEACH ME TONIGHT	Hub-L
9	9	†SHAKE, RATTLE AND ROLL	Progr
10	10	*COUNT YOUR BLESSINGS	Berli

Bullish Outlook for Mpls. Orch; Season Tix Sale Up; Cut in Deficits Likely

Minneapolis, Nov. 16.

Season's outlook is very bullish for the Minneapolis Symphony Orchestra. Attendance is up, with season ticket sales the factor. Orch's 52d year teed Nov. 5 with 3,500 in the audience. For the first time in its history the orchestra conducted a season ticket sale campaign, which resulted in a 6% increase in season sales.

In addition, the Sunday Pops concerts showed a good increase in season ducat sales. Ten concerts were scheduled—an increase from last year's seven—and 1,300 season books were sold at $5, against 1,100 season books last year at $3.75. First Pops concert had attendance of 3,300. Single admissions are 75c with entire capacity (4,822) unreserved. Format of concerts is on the light side, such as all-Tchaikovsky, waltz music, Grieg, Gershwin-Grofe, etc.

Budget for the 1954-55 season shows anticipated income of $319,000 up from the previous year's actual figure of $289,000. Expenditures for the '54-'55 season show an anticipated $581,680 over last year's $557,913. Main reason for increase in expenses is the granting of state unemployment benefits to the orchestra and a raise of $1 per day in the per diem when on tour. However, the expected deficit this year is $262,403 against an actual deficit last year of $268,084.21. This is about $6,000 less for the coming year.

Money is raised through local appeal to individuals and firms in the Twin City area; about 55% of money comes from corporations and businesses. Regular subscription concerts consist of 18 during year of 26 weeks, 18 at home, one special week during Xmas when it puts on Menotti's "Amahl" in connection with U. of Minnesota Theatre and seven weeks on tour. This year orch goes to Texas and Louisiana in course of four-week tour; one week north up to Winnipeg and back and two weeks in Iowa, Illinois, Wisconsin. Antal Dorati is conductor and Boris Sokoloff manager of the orchestra.

LAINE SET FOR HECTIC PIC, RECORDING SKED

Hollywood, Nov. 16.

Frankie Laine faces a hectic film and recording schedule when he returns here this week from his European trek. Singer is slated to go before the cameras for the Jonie Taps production of "Exactly Like You" at Columbia.

In addition, Laine has a hefty recording schedule on tap at Columbia Records, where his big backlog of disks has been greatly diminished. He hasn't recorded in some time and the label wants to build up a new stockpile.

Laine will also finalize plans for an Australian trek next spring.

Music-On-Tape Firm Pitches for D.J. Plugs Via Special Acetates

New plugging vistas are opening up for the tape industry via disk jockey programs. Audio-Video is spearheading the deejay push by supplying the platter spinners with special acetates culled from its tape library.

A-V has confined the project thus far to the New York area but expects to get the acetates out to jocks in the key cities before long. Move was made by A-V to get added exposure for the artists its roster. Initial acetates were made of tapes etched by The Smith-Glamman Quintet and Doug Duke.

Key jocks in the tape bally so far have been Al (Jazzbo) Collins of WNEW and Bob Haymes of WCBS. Collins, for example, has been spinning the acetates on his midnight show throwing in hefty plugs for the A-V line.

Walker on Annual Biz Trek to Coast Studios

Frank Walker, MGM Records topper, headed out on his annual trek to the Coast studios last week. He'll huddle with Metro brass on upcoming filmusicals and soundtrack album projects.

Walker expects to wind up his Coast stay in about three weeks.

Nashville Host To Diskers, Pubs On 29th 'Opry' Anni

Record company execs, publishers and hillbilly disk jockeys will converge on Nashville Friday (19) for the 29th anni of WSM's "Grand Old Opry" program. Station will play host to more than 1,000 deejays during the two-day fete. The annual hillbilly bash was launched by WSM last year.

Festival will be kicked off Friday morning with a WSM welcome. RCA Victor will host the platter spinners at a luncheon and Cedarwood Music is sponsoring a cocktailery later in the afternoon.

Hill & Range takes over Saturday morning with a "Breakfast at the Opry" shindig. WSM will pick up the tab at an afternoon reception and Capitol Records will wind the whole thing up with a midnight supper.

In between the partying, the deejays will attend roundtable discussions on record service and programming problems. There will also be cuffo tix to the 29th anni show of "Grand Old Opry" on Saturday night.

Rodgers' Double Role In 1st Pop Pension Concert Of 113-Yr.-Old N.Y. Orch

Richard Rodgers came to the aid of the N. Y. Philharmonic-Symphony's Pension Fund Monday (15), by supplying the bait for a Carnegie Hall concert with both baton and compositions. It was the first time in modern days that the 113-year-old orch gave a Pension Fund concert devoted to a contemporary composer, or to the works of a pop tunesmith for a full evening in Carnegie Hall. The pop composer as a maestro also added to the night's unique quality. A full house added $16,000 to the fund.

Since the bulk of Rodgers' material was written to be sung to words by Lorenz Hart and Oscar Hammerstein 2d, the orch served primarily as a pit band for vocalists Annamary Dickey, Claramae Turner, Davis Cunningham, John Raitt and a rousing mixed chorus under the direction of Crane Calder.

As a legituner pit band, the Philharmonic showed the necessity for an out-of-town tryout or at least more rehearsal time before opening cold in New York. In many instances the orch ran ahead of the vocalists and in one case maestro Rodgers had them stop and start all over again.

The wide range and richness of Rodgers' music, however, was given a full showcasing, although his efforts with Hart were limited to only four numbers. The bulk of the songalog was devoted to his collaboration with Hammerstein, with tunes being culled from such legiters as "Carousel," "The King and I," "South Pacific," "Oklahoma" and the pic score for "State Fair." There were only three instrumental segments—a medley of Rodgers' waltzes, the "Slaughter on Tenth Ave." ballet piece from "On Your Toes" and the "symphonic scenario" from the background score from the documentary, "Victory At Sea."

Standouts in the vocal department were the chorus workover of "There Is Nothing Like a Dame," John Raitt's "Soliloquy," Miss Turner's "You'll Never Walk Alone" and Miss Dickey's "Hello Young Lovers."

Tix were priced at a $10 top with first tier boxes (seating eight) going for $125. Among the show biz boxholders were legit backer Howard S. Cullman, maestro Andre Kostelanetz, radio-tv newscaster, Edward R. Murrow, RCA Victor veepee-recording director Manie Sacks, restaurateur Vincent Sardi and Hammerstein, ASCAP, Chappell Music and the Music Publishers Holding Corp. also were repped in the boxes.

Gros.

MAC's R&B Bug

Mercury Artists Corp. has caught the rhythm & blues bug. Percentery added an r&b division to its activities recently.

The new department will be headed up by Lee Kraft and Bob Roberts.

Bing Started Somethin'

Continued from page 53

chalked up a firm vote for Crosby. "Let's face it," he says. "Bing's really right. We've got to take the responsibility for the things that hit our turntables. We have become the medium of exposure for new songs and new artists. Many of us have become so occupied with trying to come up with something 'different' that we've lost sight of everything save 'self promotion'."

"A disk jockey," he continues, does not have to play a record just because it's new or because a good friend hands it to him. He has a responsibility to his listeners (if he wants to keep them) to know what he's playing. Let him use his judgment once in a while, analyze his listening audience and play to them. Give them what they want, yes, but if it's obviously bad material, leave it alone."

Buddy Deane (WITH, Baltimore) demurs, "It is true that popular music is in a deplorable state. The jockeys may be partly responsible, but I don't believe as responsible as Bing has led his readers to believe. As always, the public is the final judge in all things. They make the hits. No single disk jockey or group of jockeys has ever forced the public to buy a record they didn't have to buy. I have seen jockeys try to push records that were of excellent quality time and time again . . and although the disk may have been played time and time again, nothing, but nothing has happened. On the other hand, I've seen technically bad records by singers, who were completely off tune and had no conception of a professional delivery, get smash hits with only two or three plays.

"The average disk jockey, if he wants to maintain a decent rating and keep his sponsors happy, will play the records from which he gets the heaviest reaction. Can he be blamed if the phone jumps off the wall demanding he play a current novelty 'nothing'? No, the disk jockey does not control the public's taste. The public taste controls him!"

In Crosby's corner, Russ Coglin says: "Too many guys in this field are inclined to look at being a d.j. as something more than a business. The way I look at it, I'm a business man. My inventory is the music that guys like Bing turn out through record companies every day. If it weren't for songwriters, pluggers, artists and musicians, I'd have no business. On that premise, I believe that everything I can do to help the inventory be more valuable, is aiding what I have to sell. If I'm in the clothing business, I'm sure not going to 'bug' a suit to a potential buyer even if I think it's a rag. Who am I to set myself up as a judge of quality regarding my inventory when the guy that manufactures it has sold it for years?

Biz Has Changed Vastly Says Hub's Norm Prescott

For a more general view, Norm Prescott (WORL, Boston) states that "Bing's article was an honest attempt to compare the music business past and present, but can the two really be compared? I don't think so. There are too many factors involved. When times change so do musical tastes. Look at all the things that have happened in the years Bing talks about . . . the advent of the pop singer . . . the passing of the dance band . . . new sounds . . . a whole new generation of writers . . . the hit song today that can sell a million and the hit song of the old days that never came close . . . the tremendous increase in phonograph sales . . . the LP and the EP . . . and the disk jockey!

"To say that the songs of today are not as well written as the songs of his era is only to look at the picture from one angle. You can't do it.

"To say that the songs of today are not as well written as the songs of his e . . . only to look at the picture from one angle. You can't do it.

"The music business today is a big business, far bigger than it has ever been. The record companies are making more coin than ever before. The Crosby monopoly no longer exists. The music business has opened up a whole new world of opportunity for singers, arrangers, writers, musicians, publishers, etc. Why? Because of the disk jockey!

"This monster, as he is sometimes called, took the phonograph record and instead of just playing it, a job that any engineer could do, he made it a product. He sold it, stimulated interest in it and presented it so that it now had newborn significance and meaning. He did all that and more with creative talent, imagination and planning."

Tony Donald (WITH, Baltimore) says Crosby is wrong if he thinks disk jockeys make the hits. "There are fellows," Donald says, "who feel they are the makers of hits and stars . . , and these are the fellows that have given Bing the wrong impression about those of us who just try to entertain the public and bring the music they want to hear."

Donald, however, says Crosby "is absolutely right in regard to the trend of hit tunes today. I think a majority of us in the disk jockey field would go along with Bing's opi ions. I personally cannot see the screaming offkey tunes that have been hits today, but it's the public that makes these numbers hits."

In the acerbic vein versus the Groaner, Bill Dawson (WAKE, Greenville, S. C.) asserts, "Crosby should realize that the majority of jockeys program their platters and chatter for the teenage set which Bing has left far behind. . . The Old Groaner must have been thinking of his record, "Y'all Come" when he mentioned songs with nothing but nuisance value. . . . Crosby is right in his contention that songs with nothing but nuisance value will give the business a short haul and bad shake. But these are still the minute minority and will never dominate truly good songs pointed for young lovers. Fads in melody and rhythm will come and go, but the love song will still prevail."

'Just Staff Announcers'

Mike Woloson (WNOR, Norfolk, Va.) is another vote for Crosby. "A lot of d.j.'s," he says, "are just staff announcers who have been given a spot on the air by some misdirected management and they are told to play records. They have no knowledge of music, of the artists or their backgrounds, have no ear for music, or any idea whatsoever what the word, variety, means. Add to this a couple of flattering letters from some highschool kids, and these boys in the woods are sold on themselves and are thus open for more flattery from the song-pluggers who have a dog or two to foist on the public.

"Solid entertainers, like Crosby, who go along year after year, are the backbone of the industry. Naturally, the novel tunes, the crazy sounds, the gimmicks attract attention, but don't last long enough to do more than make a few people rich. I compare it to the auto industry . . , each year, a great big hullabaloo about the new thing-amabob, the improved whatchacall-it, the tremendous new horsepower, firepower, power-plus-power are great stimulants. But basically, you've gotta have four wheels on the ground or the other stuff ain't worth looking at."

Gordie Baker (WSPR, Springfield, Mass.) says: "Certainly Bing is right when he says that nobody can pick a hit tune. As has been said many times, the first person who can accurately and unfailingly tell if a song will be a hit or not is bound to become a millionaire several times over in the space of a few hours.

Crew Cuts Vs. Mills Bros.

"Many people maintain that the music business runs cycles. This I believe to be basically true. At the present time, it is evident that we are going through the phase of group singers. If we try to analyze the styles of the Four Aces, Crew Cuts, Gaylords or Four Knights, we find their style of singing is considerably different and much louder than the styles of the Ink Spots and the Mills Bros. of the '40s. Of course, this is not meant to be a criticism of the present-day groups, but it's quite obviously what the public wants.

"A disk jockey's job is to present the music as it is released to his public and let them decide what they like."

From the deep south, Pat Chamburs (WFLA, Tampa, Fla.) sees the music biz as a highly complex phenomenon. "The elder statesmen of music," he says, "hark back to the 'good old days' stage and because of this limited audience, continued in popularity over a vast period of time. Today's audiences are larger, and reception by the nation is almost instantaneous, which is one reason for the short life of a hit. Another is the disturbing factors that take away concentration on hit pop tunes. These are the advance of the hillbilly and rhythm & blues tunes, which could only cut down in pop sales, other modes of entertainment that just didn't exist years ago.

DJ Must Be Versatile

Chamburs raps most big city jocks as "simply business men with the right commercial connections who apparently wandered into a radio station 15 years ago when the mike was open and set up shop. Their shows are commercials and music and more commercials, the more the illusion of success is implanted in the minds of the public, the entertainer and the agency. This shouldn't be, for the average disk jockey of today is no longer just a salesman or a filler between records. He must be a showman, actor and master of ceremonies, with a split second sense of timing. He must have a working knowledge of music, musicians and the current music scene. He also must know the significant happenings in other fields: theatres, flickers, politics, tv and local events. The disk jockey makes no claims to being a pundit . . He's just a fellow who bears the brunt of chronic complaints in the music world."

Pete Ward (WCCM, Lawrence, Mass.) describes himself as "just a disk jockey, not a musician, or an authority on music; my ear is first guide in selecting commercial tunes for a record show. So I might replay a certain appealing but unproven tune. Then the listening public approaches. It dictates whether I am to stop or continue spinning it. My listeners are the final authority. For I well know any authority I might try to assume can be removed from me by a listener's switch of the dial. Jockeys do develop some authority by developing a commercial taste which coincides with that of the listener."

A similar idea is voiced by Paul Flanagan (WTRY, Troy, N. Y.) who says, "The disk jockey is as popular as the record he spins. We, as disk jockeys, don't sell songs—we merely suggest what's best . . . the people spend the money and therefore establish the hits. If Bing were to blame anyone for the lack of public acceptance of quality song material, he must blame the millions of people who made him the great star that he is and will always be."

Weird Music Fits Weird Times

Rudy Ertis (WTOL, Toledo) takes exception to the "sweeping generalities" in Crosby's article. "It seems absurd," Ertis asserts, "to assume that deejays as a group are so well knit together, that they will act in the same manner and for the sheer joy of it go out promoting the 'tuneless trend.'

"As for the honkers and screamers and chain rattlers on records—sure some of them have become big. It's my belief though that in every instance they had some quality that caught right in the public fancy . . . There's just too many media of entertainment around these days to expect that any record spinner, no matter how important, can foist on the people music they don't want. Music as an art form at its best almost always reflects the times, and if we've got a lot of weird music, you'll have to admit, these are pretty weird times."

Cites Crosby and Berlin

Larry Brownell (WKBW, Buffalo) states that the "disk pockeys have been asking for it," meaning the critical jabs from Crosby. "They say," Brownell comments, "that we produce the hits . . and we've really produced some dandies in the past year or so!"

"As Irving Berli pointed out recently in VARIETY, repetition is necessary in order to produce a hit song. Well, which ones are to be repeated? That's where the disk jockey should do careful soul-searching, I believe, in fulfilling the foremost obligation he has—to his listeners. Now how he does this without being influenced and coerced by other groups within the record industry is his own problem.

"Let us not for one moment declare there is only one kind of music—the kind we like—and set ourselves up as judges with, to quote Mr. C. again—'all accent and no authority'."

Ray Perkins (KIMN, Denver) says "Bing's analysis is fair. Any announcer can read titles off the labels and toss disks on the air. Study and knowledge of music, listener psychology and a constantly informed mind make the difference between a smart deejay and an unimportant title-giver."

Al Radka (KFRE, Fresno, Calif.) is another who believes that the public, not the jockeys, makes the hit. "I dare say that if no method of communication existed between disk jockeys in different parts of the country, the same records would become hits in every city of every state, primarily because of the quality of the records, rather than by any pushing by music companies, record companies or other promoting agencies."

Ken Johnston (WEAT, Lake Worth, Fla.) says "I wouldn't worry about the business getting a short haul from the jocks. In proportion, the number of singers giving the business a short haul is probably greater and that's no slam at today's singers."

John Michaels (WOKY, Milwaukee) defends the jockey clan from attack. He says: "Most deejays are pretty decent fellows in spite of all rumors to the contrary. Actually, they only get difficult when some would-be wheel cokes into town like hurricane Edna and tries to bowl everybody over with his big dealing. After being used and mistreated for a while, the deejay begins to get cautious and cynical."

From Mobile, Ala., Chuck Thompson (WALA) states that "experience spinning records . . . the air is the only thing that can make a real disk jockey. . . . Most true jocks I know have been spinning wax for years. I don't believe they would risk losing listeners and fans to promote a disk that they were not sold on personally."

Don't Have to Gimmick It

"Bing Crosby is absolutely right," says Larry Wilson (WTIX, New Orleans). "Too many jockeys are setting themselves up as experts, seers, prognosticators and guardians of public morals. . . . Bing is also correct in saying that the singers are good today but that the songs are not up to par. Bing is correct to some extent. There are lots of good songs around. The problem seems to be that the a&r men feel they have to gimmick-up everything before it can be successful."

Tom Wallace Jr. (KTKT, Tucson) takes exception with Crosby, declaring, "It has often been our experience that we would have to play records that we don't like, because our listeners insisted on hearing them . . this is a small market and the telephone at our station reaches the announcer just about as fast as any place in the country. If we persist in playing a record that they don't like, the reaction is just as fast and a lot more vehement."

Howie Leonard (WPOR, Portland, Me.) sees the solution in the jockey's programming problem in the reduction in the number of record releases. "Stop offering new contracts to anyone and everyone and give us a chance to listen to each release a few times before airing it . . . 10 or 15 versions of the same tune . . . ouch!"

Dick Whittinghill (KMPC, Los Angeles) salutes Crosby for hitting the mark. "When a disk jockey starts to feel that he is more important than the talent on the records he plays, watch out! It would be an ideal situation, naturally, for all disk jockeys to have a musical background before airing their views but the business is such that this musical 'utopia' is not possible."

Ira Cook (KMPC, Los Angeles) also believes Crosby's estimation of the current music biz is sound and blames the "turkeys" on the "get-rich-quick" jockeys who "don't know the first thing about putting a record show together" and who "will play anything, especially if there's an extra buck connected to it."

Cook also fingers the excessive number of disk releases as an industry evil. "Each week," he says, "I receive about 40 new releases—almost half of them are pretty bad; the songs don't make too much sense, the singers are offkey and maybe the lyrics are a little suggestive. But I don't dare toss any of them out because I don't know which of these 'dogs' will turn out to be tomorrow's hit."

Dick Gilbert (KTYL, Phoenix), on the other hand, asserts that Crosby is "falling for a fallacy" when he states that jockeys ar predominantly responsible for producing the hits. Gilbert says it "takes hundreds of persons and dozens of fortuitious circumstances to produce a hit. . . . There are many methods of exposing a song to the public of which the disk jockey is one. . . , It is not necessary for any new singer to woo any jockey anywhere at any time and the disk jockeys do not run the music business. The disk jockeys wield a potent force, collectively, because we are the people. Our tastes, experiences, judgments and preferences are as varied as the listeners'."

Nick Nickson (WBBF, Rochester) comments: "We must not fail to realize that the world of music, as with the world in general, things are changing. Bing came along at a time when the nation needed comfort and solace from the troubles it was going through. The romantic ballad was the ideal form of popular music to help settle things down. Today, after a couple of rough wars, the nation is pretty much up in the air and only lately attempting to settle down into a state of normalcy. A political as well as economic situation, I feel, is always reflected in the music of the land. . . . This does not mean that great songs are not coming along; they certainly are. However, it does seem that in looking back songs always seem better."

Jerry Kay (WTIX, New Orleans) is all for Crosby because "someone outside finally has come out with the hard-to-take truth. . . Frankly, to me nothing sounds as bad as a deejay trying to force his opinion on his listening audience . . . . Let's stop trying to educate and stop trying to make the deejay the final word on which record is the best."

Clark Reid (WJR, Detroit) opines that "any disk jockey who is worth his Hooper knows that his income is directly proportional to the number of people who dial in his show. The same as a clothing merchant doesn't buy a selection of clothes to satisfy his artistic or esthetic tastes, neither is a disk jockey interested in the furtherance of culture so much as in making a living. . A disk jockey who doesn't follow the trends and keep up with the styles, finds himself out of listeners, then out of sponsors, then out of a job."

Best British Sheet Sellers

(Week ending Nov. 6)

London, Nov. 9.

Hold My Hand	Wood
My Friend	Chappell
I Give My Heart	Robbins
My Son	Kassner
Smile	Bourne
Things Mean a Lot	Robbins
This Ole House	Duchess
Story of Tina	Maemelodies
Must Be Reason	Connelly
Coins in Fountai	Feist
Sky Blue Shirt	Wright
Happy Wanderer	Bosworth

Second 12

Cara Mia	Robbins
Sway	Lati American
Wait For Me	Lafleur
Gilly Ossenfeffer	Spier
Sh-Boom	Aberbach
Little Shoemaker	Bourne
I Love Paris	Chappell
High-Mighty Harms-Connelly	
Make Her Mine	Wood
Never Land Keith Prowse	
Santo Natale	Spier
Your Heart	Bourne

HOSSRACE PLATTERS CALL FOR SPECIAL WHIP

Hollywood, Nov. 16.

In the legal profession, they say that "the lawyer who defends himself has a fool for a client."

Which may explain why record promotion man Bob Stern has hired record promotion man Jerry Johnson to tub-thump a new platter on famous races which Stern has helped produce under the banner of Odyssey Records.

Album, tagged "Greatest Races of 1954," was produced by Stev Bailey, Larry Berrill, Dave Maxwell and Dick Tufeld. First of what is hoped to be a regular series, it carries running series of eight top races of 1954 at tracks all over the country.

New ASCAP Detroit Mgr.

David Leavitt, field rep in Boston for the American Society of Authors, Composers & Publishers for the past seven years, has been promoted to district manager of ASCAP's office in Detroit.

Grosner & Burak, who have represented the Society for many years, will remain as counsel in the Michigan area.

First Disks For Brit. 5&10 Label

London, Nov. 9.

The first week in November saw the Woolworth's chain of stores throughout Britain enter the record market. The first 10 disks of its own Embassy label (recorded and pressed for them by Morris Levy, of Mercury and Oriole) came on sale, and found ready buyers at 3s 9d (50c), as against the 5s to 5s 6½d (70-77c) charged for 104 inch 78s pop disks by the major labels.

Before the war, Woolworth's had its own disks at 6d (7c), and recalling this, some newspapers have raised hints about a record "war."

Woolworth's policy, however, is not to rely on artists' names, but to sell the song, and they say they are not entering into any "war" but are taking a new slant on the record business. The first includes names of well-known British performers. Songs sung on the Embassy records are all hits of the moment—"Three Coins," "Hold My Hand," "I Love Paris," "If I Give My Heart," "Story of Tina," "Smile," "Little Things," "Sh-Boom," "The High and the Mighty," etc.

Artists on the first Embassy list are Larry Cross, Rita Williams, Bob Dale, Sam Browne, Beryl Templeman, Penny Nicholls, the Four-in-a-Chord vocal group and the Embassy Orchestra directed by Jack Coles.

SHAW RESHUFFLES BAND AGENCY SETUP

Billy Shaw reshuffled his band agency setup last week, upping Jack Archer to veepee and Jack Whitemore to head of the location department. Whitemore, who joined Shaw several months ago, is replacing Irving Seiden, who ankled the firm.

Milt Shaw, the agency topper's son, and Monte Kaye will assist Whitemore. Archer continues as head of the one-niter department.

Kansas Newspaperman Sets Own Pub, Disk Cos.

Wichita, Kan., Nov. 16.

Morton J. Levand, publicity chief of the Wichita Beacon here and son of the daily's publisher, is entering the music biz with his own disk company, Tex Records, and publishing firm, Robbie Music. Latter is a BMI affiliate.

He is also a songwriter and will cut several of his own tunes both the hillbilly and pop idioms.

N. Y. Ballet Orch's Disk Bow With Amer. Scores

Vox Productions, which recently pacted the N. Y. C. Ballet Orchestra and its maestro, Leon Barzin, to a longterm exclusive, will issue the orch's first record Dec. 1.

This will comprise scores to two recent hits of the ballet troupe, both by contemporary U. S. composers, in Hershy Kay's "Western Symphony" and Virgil Thomson's "Filling Station."

Liberace's 271G For 10-Date Tour

Hollywood, Nov. 16.

Liberace and his brother George grossed a record $271,000 in the latest 10-concert tour which wound up in Boston over the weekend. Pianist, his brother and the nucleus of the Liberace orchestra return here this week for more telefilm, radio shows and recording work.

Final stop on the tour was Boston, where Liberace smashed the alltime attendance and money figure at the 30-year-old Boston Garden, drawing a capacity audience of 13,909 for a gross of slightly more than $44,000.

Small Room Ops Resent Band Agency 'Sell'; Merc Into Custom Combo Biz

The small room operators around the country are developing a resentment against the New York band agencies which are selling them musical combos without thought to the groups' fitness for the spot. Major squawks are targeted at the agents, who are so intent on "the sale" that they are pushing any form of musical combo just to get another commission entry chalked up on the books. Upbeat in the mambo vogue has brought the situation to the fore, because many of the Latino combos are new names to the bonifaces and they have to rely entirely on the discretion of the agency.

Such beefs as "the group you sent me is too progressive for my clientele," "the combo was too loud for the room," "too small" or "too large," have been coming into the agents' offices from all over the country. Some ops have even complained that "wrongo" outfits have driven away customers and that the damage is irreparable.

To offset further op beefs directed at Latino groups, Mercury Artists is going into the custom-made combo business. Under the aegis of prexy Leonard Green, agency is putting together tailor-made musical groups for individual rooms. "It's paying off in confidence and re-bookings," Green claims.

In the past year Merc has developed new combos to suit the requirements of the op's room. Bonifaces have ordered Latino outfits for the dinner hour, for cocktail dancing or for late-hour listening and described the room's clientele, and Merc has whipped up a combo to fit the request.

In the New York area, Merc filled the Little Club's demand for a mellow-style Latino crew by forming the La Ploya Sextet. The new Gotham nitery, Le Cupidon, asked Merc for a chile group that could produce a solid beat, but it had to be small so that the room's nut could be kept down. The agency developed the Armando Frederico Trio especially for the order.

Haydn Society in Deal With Iberian Distrib

The Haydn Society, longhair label headquartering in Boston, has concluded a deal with the Belter company in Spain for the pressing and distribution of a large part of its catalog in Spain and Portugal.

First releases to be distributed on the Iberian peninsula will be Haydn's "Creation" and Mozart's "Don Giovanni."

Vet Wisconsin Dancery Burned to the Ground

Chicago, Nov. 16.

Sylvester Esler's Nightingale Ballroom in Kaukauna, Wis., one of the oldest danceries in this territory, burned to the ground last Tuesday night (9), eliminating a stopping place for a number of bands routed this way. Ballroom caught fire on a closed night.

Among bands who were slated to play the Nightingale this week was Ralph Marterie and the Mercury Caravan.

500G Royalty Take From Can. TV If Board Okays

Ottawa, Nov. 16.

Composers, Authors & Publishers Assn. of Canada, and BMI of Canada Ltd., have applied to the Copyright Appeal Board in Ottawa for permission to begin collecting fees in 1955 from television stations for the performance of works their repertoires. CAPAC asks 1¾% of the gross revenue of the Canadian Broadcasting Corp. plus 1c per capita of population, as well as a fee of 1¾% of the gross from non-CBC video outlets. BMI wants $1,800 a year from each privately-owned tv station.

Estimated CAPAC take, if the board okays the deal, would be more than $500,000 a year.

Last year, the Copyright Appeal Board rejected the applications of CAPAC for permission to collect $500 a month from each tv station as a temporary tariff, and BMI's application for $1,800 a year from each station.

The board meets once a year, usually in January.

Touzet Back to Coast Macayo After 5 Years

Santa Monica, Nov. 16.

Rene Touzet returns to the Macayo Restaurant here next February after an absence of five years. Latune batoneer has been in the east for most of that time and has been recording for MGM Records. His new "Let's Mambo" album is due out this week.

Touzet and a four-piece combo were at the Macayo for a nine-month run in 1948-49, setting a record for the room which has not been touched since that time.

LEVANT WITH KENNETH ALLEN

Kenneth Allen Associates have taken over the concert management of Oscar Levant.

Plans call for several appearances this fall as soloist with orchestras in the east and then a transcontinental concert tour starting in mid-February in California.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Co.)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	EDDIE FISHER (Victor) "I Need You Now"	6	7	3	..	6	2	2	1	..	4	2	2	2	4	1	5	..	3	..	4	122
2	3	CHORDETTES (Cadence) "Mister Sandman"	2	2	1	3	2	7	6	7	1	..	10	9	..			1	..	6	2	1	105
3	5	PERRY COMO (Victor) "Papa Loves Mambo"	7	5	4	4	4	..	3	3	..	6	4	5	..	6	2	7	3	4	8	..	101
4	3	ROSEMARY CLOONEY (Columbia) "This Ole House"	1	..	..	1	3	3	4	8	..	1	3	7	9	8	..	8	9	2	1	10	98
5	2	ROSEMARY CLOONEY (Columbia) "Hey There"	..	4	7	..	..	1	10	5	..	2	1	1	8	1	..	..	1	..	4	3	95
6	6	DON CORNELL (Coral) "Hold My Hand"	3	3	..	2	..	5	..	6	4	5	5	3	1	7	..	9	..	5	3	..	93
7	7	DORIS DAY (Columbia) "If I Give My Heart to You"	..	9	5	..	..	..	1	2	..	..	6	4	..	2	7	..	2	1	..	..	71
8	8	BILL HALEY'S COMETS (Decca) "Shake, Rattle and Roll"	..	1	6	..	10	..	..	..	..	9	..	6	4	9	3	2	5	7	..	7	63
9	9	De CASTRO SISTERS (Abbott) "Teach Me Tonight"	4	8	2	..	1	6	..	4	..	..	..	8	..	..	..	..	..	8	..	5	53
10	10	RALPH MARTERIE (Mercury) "Skokiaan"	..	..	..	..	..	..	8	10	..	3	..	10	..	3	..	..	..	10	..	8	25
11	..	BILL HALEY'S COMETS (Decca) "Dim, Dim the Lights"	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	3	..	..	..	..	17
12A	11	McGUIRE SISTERS (Coral) "Muskrat Ramble"	10	6	..	..	..	..	..	..	..	7	..	..	..	10	8	..	..	..	..	9	16
12B	12	ROSEMARY CLOONEY (Columbia) "Mambo Italiano"	5	..	..	6	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	16
14	15	NORMAN PETTY TRIO (Label X) "Mood Indigo"	..	..	10	..	..	8	..	..	..	..	..	..	10	..	..	..	..	..	..	2	14
15	..	EDDIE FISHER (Victor) "Count Your Blessings"	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	4	..	9	..	13
16A	18	FOUR ACES (Decca) "It's a Woman's World"	..	..	..	8	..	..	7	..	..	..	7	..	..	..	10	..	..	..	..	..	12
16B	..	DENISE LOR (Majar) "If I Give My Heart to You"	..	..	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
18A	23	LES PAUL—MARY FORD (Capitol) "Whither Thou Goest"	..	..	..	10	..	..	5	..	..	..	9	..	..	..	9	..	..	..	..	..	11
18B	..	NAT (KING) COLE (Capitol) "Hajji Baba"	..	..	9	..	..	10	..	..	3	..	..	..	..	..	..	..	..	..	..	..	11
20A	12	CREW CUTS (Mercury) "Sh-Boom"	..	10	..	..	..	..	..	..	..	8	..	..	..	5	..	..	..	..	..	..	10
20B	14	NAT (KING) COLE (Capitol) "Smile"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	6	..	10
20C	16	DON, DICK & JIMMY (Crown) "That's What I Like"	..	..	..	..	7	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	10
23A	16	ARCHIE BLEYER (Cadence) "Naughty Lady of Shady Lane"	..	..	8	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8
23B	..	THREE CHUCKLES (Label X) "Runaround"	..	..	..	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8
25	18	WHITFIELD—MANTOVANI (London) "Cara Mia"	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
A STAR IS BORN Judy Garland Columbia BL 1201 BA 1201 BM 1201	STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4—509	GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701	WHITE CHRISTMAS Crosby-Kaye-Lee Decca DL 8083 ED 819 A 956	BRIGADOON Hollywood Cast MGM E 3135 X 263

Top Record Talent and Tunes

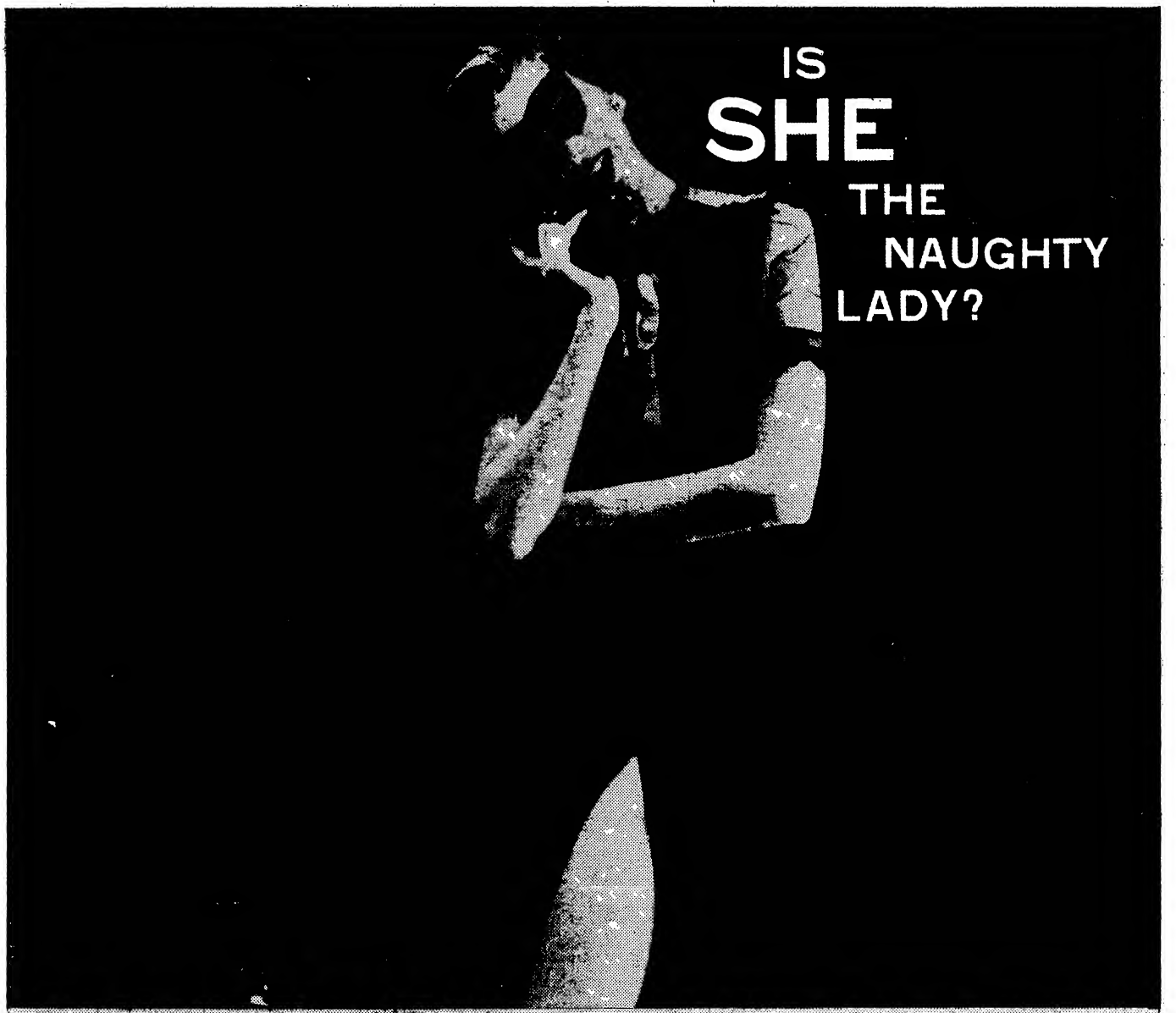
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Mitch Reed—WOR—New York	Bob E. Lloyd—WAVZ—New Haven	Al Ross—WBAL—Baltimore	Ed Penney—WTAO—Boston	Gordie Baker—WSPR—Springfield	John Woods—WTAG—Worcester	Bob Weems—WFPG—Atlantic City	Mort Nusbaum—WBBF—Rochester	Jack Bennett—WSPN—Saratoga Springs	Bud Brees—WPEN—Philadelphia	Jay Michael—WCAE—Pittsburgh	Joe Hyder—WADK—Newport	SOUTH: Bob Clayton—WPIN—St. Petersburg	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	John Wrigley—WSAV—Savannah	Harry Nigocia—WJBW—New Orleans	Jack Gale—WTMA—Charleston	Bill Dawson—WAKE—Greenville	Bill Stewart—KLIF—Dallas	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Jim Lounsbury—WGN—Chicago	Sandy Singer—KCBG—Cedar Rapids	Carl Shook—WJIM—Lansing	Jack Thayer—WTCN—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	Sandy Jackson—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Maurice Jackson—WVKO—Columbus	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Tom Wallace, Jr.—KTKT—Tucson	Al Radka—KFRE—Fresno	Jim Ameche—KLAC—Los Angeles	Russ Coglin—KROW—Oakland	Len Ross—KBMI—Las Vegas	Bill Previtti—KDEF—Albuquerque	Wally Neiskog—KJR—Seattle	Jerry Nesler—KANI—Hawaii	TOTAL POINTS
1	4	5	Chordettes	Cadence	*Mister Sandman	3	2	2	3	2	1	3	1	8	3	..	..	3	1	1	4	.	1	..	2	..	..	1	..	4	..	8	..	1	3	..	..	6	5	9	1	1	..	1	..	217
2	1	14	Don Cornell	Coral	*Hold My Hand	4	..	6	5	7	9	..	..	2	..	1	2	4	4	2	..	8	..	2	1	..	..	5	1	10	3	6	4	6	2	..	2	..	10	..	2	..	4	..	..	174
3	7	8	De Castro Sisters	Abbott	*Teach Me Tonight	1	1	10	1	1	..	..	..	9	1	..	5	..	..	..	5	..	..	..	..	1	2	2	..	..	1	..	..	1	..	..	..	..	7	..	..	..	..	2	1	136
4	3	9	Perry Como	Victor	*Papa Loves Mambo	..	3	..	..	..	10	2	..	6	7	..	4	..	..	4	1	..	..	..	..	5	4	4	..	5	6	2	..	..	5	9	..	..	4	..	3	..	2	..	..	123
5	2	13	Eddie Fisher	Victor	*I Need You Now	..	..	4	..	4	..	6	..	5	..	..	1	6	..	7	2	..	..	4	..	..	3	6	..	1	..	3	3	..	..	..	..	3	..	..	..	3	..	8	118
6	14	7	Les Paul—Mary Ford	Capitol	†Whither Thou Goest	..	..	8	..	..	..	..	7	..	..	..	..	..	..	6	8	7	..	3	..	..	..	..	5	..	1	..	8	..	..	8	4	..	8	7	5	5	6	..	..	80
7A	12	8	Betty Madigan	MGM	†Always You	9	6	..	..	..	..	..	3	3	2	..	6	..	7	..	..	1	..	..	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	..	7	..	..	..	70
7B	9	15	Rosemary Clooney	Columbia	†This Ole House	..	..	..	..	..	..	1	..	1	4	..	..	5	2	..	..	..	..	..	..	..	..	3	..	..	..	..	1	..	6	..	..	..	6	..	..	..	..	..	..	70
9	5	20	Rosemary Clooney	Columbia	*Hey There	..	..	1	..	..	..	9	4	..	..	8	1	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	..	2	..	..	..	10	..	5	61
10	18	5	Eddie Fisher	Victor	*Count Your Blessings	..	..	..	..	..	7	..	..	..	5	3	..	..	..	..	7	..	7	..	..	..	..	10	..	6	..	9	5	..	8	10	7	..	..	..	9	4	..	..	..	57
11	8	20	Connee Boswell	Decca	*If I Give My Heart to You	..	..	..	..	..	..	..	6	4	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	..	..	..	..	2	1	..	..	54
12	6	12	Doris Day	Columbia	*If I Give My Heart to You	2	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	1	..	..	..	4	..	7	8	4	..	..	..	..	..	..	..	..	..	53
13	45	2	Sarah Vaughan	Mercury	*Yourself Comfortable	..	..	..	2	..	6	..	..	..	..	..	..	..	..	5	9	..	3	..	..	10	..	..	..	..	..	..	..	..	2	..	1	..	..	..	..	..	..	..	..	50
14	11	6	Four Aces	Decca	*It's a Woman's World	10	..	..	..	..	..	8	2	..	8	..	7	8	..	..	..	2	..	..	4	..	..	..	10	..	..	..	9	..	..	..	10	..	..	..	8	..	8	..	49
15	20	10	June Valli	Victor	*Tell Me, Tell Me	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9	..	1	..	3	..	..	3	9	..	..	..	..	..	..	..	..	1	10	..	..	..	..	43
16	19	5	McGuire Sisters	Coral	*Muskrat Ramble	..	..	9	..	8	2	..	..	..	6	..	..	..	..	..	..	10	2	..	..	..	8	8	..	..	..	7	..	..	..	..	9	..	..	..	..	..	..	..	..	41
17	31	2	Rosemary Clooney	Columbia	*Mambo Italiano	8	10	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	10	..	2	..	..	..	..	2	..	..	..	..	..	..	39
18	16	6	Perry Como	Victor	*Things I Didn't Do	7	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	6	..	..	..	..	..	..	..	..	..	..	..	1	5	..	..	..	..	..	..	..	..	38
19	10	11	Bill Haley's Comets	Decca	†Shake, Rattle and Roll	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	2	10	..	..	..	..	..	..	6	..	5	6	..	34
20	40	14	Whitfield—Mantovani	London	*Cara Mia	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	10	..	..	..	..	..	..	..	..	3	..	10	7	..	..	30
21A	17	13	Ralph Marterie	Mercury	*Skokiaan	..	..	..	..	..	..	7	..	10	..	10	9	..	..	..	..	..	..	..	..	..	..	9	..	..	..	4	..	..	..	..	9	..	4	..	..	..	..	..	..	26
21B	23	3	Nat (King) Cole	Capitol	*Hajji Baba	6	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	..	..	..	..	..	..	..	9	7	..	26
23A	15	12	Norman Petty Trio	Label X	*Mood Indigo	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	..	9	..	..	..	..	..	9	..	3	..	25
23B	41	2	Jaye P. Morgan	Victor	†That's All I Want	4	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	25
25A	22	9	Nat (King) Cole	Capitol	*Smile	..	..	..	10	5	5	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8	..	..	24
25B	26	5	Laurie Loman	Century	†Whither Thou Goest	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	4	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
27	..	2	Cheers	Capitol	†I Need Your Lovin'	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	10	..	..	..	..	5	8	..	..	9	..	22
28A	20	4	Don, Dick & Jimmy	Crown	*That's What I Like	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	3	10	..	..	..	..	7	6	..	..	..	20
28B	..	1	Ames Brothers	Victor	*Naughty Lady	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	9	..	..	..	2	..	..	..	..	..	..	..	20
28C	26	4	Janet Brace	Decca	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
31	31	4	Kitty Kallen	Decca	*I Want You All to Myself	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	19
32	..	2	Hilltoppers	Dot	*Time Waits for No One	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	3	..	9	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33A	12	14	Denise Lor	Majar	*If I Give My Heart to You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	1	..	..	..	..	..	..	9	16
33B	31	9	Richard Maltby	Label X	*St. Louis Blues Mambo	..	..	..	..	..	..	..	..	..	..	3	..	..	..	9	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
33C	29	3	Three Chuckles	Label X	*Runaround	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	16
36	31	10	Sunny Gale	Victor	*Smile	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	15
37	..	1	Jo Stafford	Columbia	*Teach Me Tonight	..	..	..	..	..	3	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	14
38	35	2	Archie Bleyer	Cadence	*Naughty Lady	..	..	..	..	..	4	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
39	..	2	Nat (King) Cole	Capitol	*Unbelievable	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	12
40	37	2	Hugo Winterhalter	Victor	†Land of Dreams	..	..	4	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41A	44	3	Patti Page	Mercury	*Mama Doll Song	9	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	10
41B	..	2	Vera Lynn	London	*My Son, My Son	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	10
41C	..	2	Clooney Sisters	Columbia	*Sisters	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	10
44	29	2	Wilder Brothers	Label X	*Down in Bottom of Well	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	..	2	Eddie Fisher	Victor	*Fanny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

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for the answer, hear

THE AMES BROTHERS

sing

THE NAUGHTY LADY OF SHADY LANE

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Band Reviews

THE PIERSON THAL ORCH (6)
With Sol Feldman
Flame, Phoenix

Pierson Thal combo picks up the beat from the Al Overend orch, which checked out after more than three years on the Flame bandstand, and is keeping the patrons happy with an arresting dansapation output.

Band lines up with piano, drums, bass, horn and two saxes, an instrumental setup that favors a library of tunes leaning strongly to the sweet and mellow.

Thal's distinctive arrangements, combined with his knowing keyboard work, lifts the band out of the routine category and imparts a beaucoup beat and polish that registers strongly with the hoofologists.

Band plays two hours of dinner music prior to a lengthy rugcutting sesh, then cuts loose with a well-padded book of pops, novelties and Latunes. Rhumbatempoed "What a Difference a Day Makes" and crisp version of "Tea for Two" are standouts, augmenting generous helpings of old faves and latterday standards.

Sol Feldman handles the vocal output and turns in an okay job. *Jona.*

JOE VERA ORCH (5)
Hotel Muehlebach, Kansas City

This is the second date in the Picardy Cafe of Hotel Muehlebach in less than a year for Joe Vera. His previous stand here lasted more than a year.

This turn Vera is providing a slightly different flavor, featuring as always his able keyboard fingerings, but adding a bit of uptown jazz to his acknowledged Latin and rhythm arrangements.

Outfit is lined with vets here, Vaughn Busey on reeds, Turney Gibson doubling violin and vibraharp, Rube Gomez on bass fiddle and Jack Miller on drums. Lead is switched back and forth between the fiddle, vibra-harp and sax, with Vera always in the middle to back up and take a big share of the lead work.

Vera rep stems from dates which go back six or eight years, and is now well established. Crew is one which upholds standards of previous outfits, and is expected to hold the Picardy assignments for many weeks. *Quin.*

Low-Budgeted Herman Pkge. in Philly Concert

Philadelphia, Nov. 16.

Cued by the costly failures of jazz shows that have been playing the Academy of Music with tops running as high as $4 and even $4.75, Guber-Ford Attractions, of this city, has skedded a lower-budget package to play at the Met, North Philly arena which customarily houses fight bills.

Tabbed "Murder at the Met," concert will play two shows Nov. 30. Bill includes Woody Herman's orchestra, Erroll Garner Trio, Billie Holiday and the Orioles. Miss Holiday's entrance into the package stems from the fact that she is headliner week of Nov. 29 at co-producer Lee Guber's Rendezvous, midtown music name showcase.

Emory Cook

Continued from page 54

Corpus Christi, Texas, jams the piano, with Dud Skiles on trumpet, to recreate Laredo, Texas, in their album, "Camp Has A Ball."

Hidden music from the Caribbean (Vera Cruz, Port au Prince, Haiti and Jamaica) is captured on the "Caribeana" album, with such odd instrumental cavalcades as Jarana & Harp, Asturian bagpiper, "calypsoid" band, the Huestecan Trio from Vera Cruz, Tiroro's Drums from Haiti, and the like. "Calliope and Carousel" captures the fast-vanishing 19th century circus atmosphere; and "Marimba Band" has six men performing on a 23-foot marimba from Oaxaca, in the south of Mexico, and this package is inelegantly subbilled "to hell with high-fidelity" or "high-fidelity recording of a low-fidelity subject."

Tiroro, "the best drummer in Haiti" (see "Caribeana") gets a solo treatment, just titled "Tiroro," who uses a single drum but gets a lot of graduation and volume and pitch out of it, although 12-inch of LP, two sides, is a lot of skin off one platter. More Americana is Al Brundage's "Square Dance."

A 10-inch LP job, also on Cook's, but this time as part of the "Sounds of Our Times" series is Bruce Prince Joseph's "Pedal Harpsichord." And from Boston's Unicorn label, in the same idiom, is a fancy 12-inch LP featuring twin Bodky in "Music of the Baroque Era for Harpsichord and Clavichord." It should be added that Unicorn, perhaps as an antidote to this harpsi and clavi jam session also issued simultaneously a 10-incher titled Bob (Elliott) & Ray (Goulding), those a.m. AM zanies around the Manhattan airwaves, in as slick an anthology of madcap humor as one would want on any platter. Their satirical stuff, sometimes too flip and fast for first-time sampling, may well be savored and resampled at leisure, thanks to this showmanly package.

As the feller once said, in this day and age of offbeat and savvy wax showmanship, we ain't heard nuthin' yet between the covers of an LP. *Abel.*

Fisher Fans

Continued from page 1

in past years has starred the orch with a pair of top singers and gave performances Friday and Saturday —admission free. This year, with a single star and one performance, auditorium was filled at 7 p.m., when manager Clarence Hoff had to close the doors and turn thousands away.

Those who remained inside made almost a shambles of the concert, teenagers flocking around the raised stage to glimpse Fisher in his two singing stints and crowding around the box in which Debbie Reynolds sat nearby. Although no one was seriously injured, the first aid station had one of its busiest nights.

In a vain effort, maestro Hans Schwieger switched a second-half program number from the soft "Clair de Lune" to the more bombastic "Stars and Stripes Forever," but possibly gained a faint margin over the near-rioting bobbysoxers. Concert announcer Ken Heady had his hands full ordering the crowd back at regular intervals, but with short-lived success.

Among other events, Fisher was made an honorary corporal in the Marine Reserve, in token of his support of the local "Toys for Tots" program.

Even during the Fisher singing session, the big orch played in support, and what was to have been a night saluting the Philharmonic, courtesy of Katz Drug Co., turned out to be Eddie Fisher night.

ASCAP Entry

Continued from page 53

on ASCAP's board of directors, squawked on two points: (1) they were not informed that such a form had been circulated among writers on ASCAP stationery; and (2) it was not true that writers owned the rights to the music, since the publishers were the copyright owners of the music. In cases where original music for films is involved, the film producer's copyright also covers the ownership of the music rights.

Reps of the top publishing companies and ASCAP met Monday (15) to straighten out the misunderstanding caused by the form letter and it's understood that the ASCAP execs involved in sending out the letter without authorization would be rebuked by the board.

Since the court test of the Swiss exhibitors has been deferred until next month, plans to send a U.S. publishers' rep overseas have likewise been delayed. Copyright expert and music biz attorney Julian T. Abeles (& Bernstein) is considered likely to handle the matter for the U.S. publishers when it comes to bat. Also involved are the background film writers, the Screen Composers Assn., whose president, Adolph Deutsch, returned a couple of weeks ago from Switzerland to protect the interest of his composers.

While the Swiss suit is being watched carefully, many industry execs believe that there's small chance that the exhibitors will win. Firstly, the European governments are extremely careful in protecting the performing rights societies and, secondly, similar cases were brought by film exhibitors in Belgium, Holland and Germany, all without success.

Jocks Aiding

Continued from page 1

tion of jukebox operators, supplying jukeboxes, records and service. Disk jockeys will participate at the parties, which will be held in each of the city's 14 police precincts.

Teenagers attending the parties will be enrolled as members of "The 97% Club." The name is based on police statistics that only 3% of Detroit's juveniles get into trouble. Hence, the tribute to the "good" 97%.

Plan is being backed by police, businessmen, youth group reps and the Dept. of Parks and Recreation. An organizational meeting is being held today (Tues.).

Decca's Graas LP

Hollywood, Nov. 16.

Second big jazz album to come from Decca Coast studios will be a 12-inch LP featuring the arrangements and compositions of French horn virtuoso John Graas. Work will get under way next week when label's Coast jazz producer Tom Mack huddles with Graas on the latter's return from his trek as a member of the Liberace orchestra.

Album, a followup to the "Jazz Studio Two" package, will include a portion of the new major jazz symphony which Graas is completing on commission for the Cincinnati Symphony. Package will feature a small combo. It's for release early next year.

Phono Parts 'War' Via Mail Cutrates

Phonograph manufacturers are finding it difficult to hold the price line on their equipment. With a surge in the sales of phono-players and component parts for hi-fi sets, the cutraters have begun to move in on key areas with that 30%-off lure. Latest development in the equipment price war is the entry of mail order cutrate houses.

The mail order operators, primarily working out of New York, are flooding the hinterlands with flyers and pamphlets pushing their cutrate wares. Local retailers are putting up a strong squawk but no definite action has yet been taken.

Many retailers in the New York area as well as the hinterlands believe that the equipment price war will just be a repeat on the battle to hold the price on the longplay platters. The cutraters then got a solid footing with the 30%-off gimmick and forced many small disk retailers out of business because they couldn't exist on so small a markup.

The mail order cutraters have even moved into the international field. Ads are being placed in overseas editions of the N. Y. Times to get in on the rising phono interest abroad.

BMI Check List

OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
ALL I WANNA DO (Meridian)			
THE CREW CUTS (Mercury)	Spotlight	Disk of the Week	
DIM, DIM THE LIGHTS (Republic)			
THE FOUR TOP-HATTERS (Cadence)	Spotlight	B (Very Good)	
BILL HALEY & HIS COMETS (Decca)	Spotlight	Sure Shot	Excellent
EVERY TIME YOU TELL ME YOU LOVE ME (Meridian)			
JONI JAMES (MGM)	72 (Good)	Disk of the Week	
I HATE TO SAY HELLO (Egap)			
JULIUS LA ROSA (Cadence)	76 (Good)		Very Good
KISS-CRAZY-BABY (Sheldon)			
RALPH MARTERIE (Mercury)	80 Excellent	Sleeper of the Week	
READY, WILLING AND ABLE (Daywin)			
DORIS DAY (Columbia)	Spotlight	Disk of the Week	Best
RUNAROUND (Regent)			
KAREN CHANDLER (Coral)	76 (Good)		
THIS YEAR'S SANTA BABY (Trinity)			
EARTHA KITT (Victor)	Spotlight	Sure Shot	
WE WANNA SEE SANTA DO THE MAMBO (Regent)			
TERRY FELL & THE FELLERS ("X")	Spotlight	Bullseye of the Week	
ILL DARNELL - SMITH BROTHERS ("X")	73 (Good)	B (Excellent)	
JOHN GREER (Groove)	74 (Good)	B (Very Good)	
WHEN WE COME OF AGE (Meridian)			
JONI JAMES (MGM)	80 Excellent	Disk of the Week	
WONDERFUL LIPS (Hill & Range)			
THE GAYLORDS (Mercury)	Spotlight	Disk of the Week	Very Good
THE WRONG PARTY AGAIN (Cue)			
SINGING WANDERERS (Decca)		Best	Very Good
WRONG, WRONG, WRONG (Porgie)			
JUNE VALLI (Victor)		Best Bet	

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Tin Pan Alley Joins 'Back Home' Trek

Tin Pan Alley is getting in on the "back home for the holidays" movement being sponsored by the six New England governors. Move, which was fostered by New Hampshire's Gov. Hugh Gregg, will be tied in with the new tune, "(There's No Place Like) Home For The Holidays," which was penned by Robert Allen and Al Stillman.

Tune will be preemed by Perry Como on his CBS-TV show tonight (Wed.) and a Como waxing is being rushed into release by RCA Victor later this week. "Home For The Holidays," incidentally, is published by Como's firm, Roncom Music.

Transportation outfits are planning to use the theme in their "home for the holidays" campaign. They're prepping a nationwide push, despite the New England origination of the movement. Speaking for the New England committee, Gov. Gregg said, "We feel it is a movement that all America could very well get behind as we approach the Christmas season. It is the family which binds the nation together and there is no better way to strengthen family ties than through personal visits and family reunions during the holiday season."

Ohio Spot Hit With Tune Infringement

Gotham Music and Leo Feist Inc. won a joint copyright infringement suit in Ohio Federal Court last week against the Casablanca Cocktail Lounge in Shaker Heights, O., which was charged with playing tunes without a performance license. Numbers involved were "Mood Indigo" (Gotham) and "Little Things Mean a Lot" (Feist).

The ASCAP publishers each were awarded the minimum statutory damages of $250 apiece, together with attorneys' fees and costs.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*If I Give My Heart to You (Miller)	7	4	3	1	3	3	1	3	5	2	1	2	97
2	4	*Count Your Blessings (Berlin)	3	1	4	5	4	5	3	2	2	3	4	6	90
3	2	†This Ole House (Hamblen)	2	10	6	2	1	1			1	1	2	1	83
4	3	*I Need You Now (Miller)	4			4	2	4	2	1	3	4	3	4	79
5	7	*Hold My Hand (Raphael)	5	3		6	6			4	4	5	6		49
6	6	*Papa Loves Mambo (Shapiro-B)	9	6	9	7	8	6	5	5	9	7	7	10	44
7	5	*Hey There (Frank)	8	8		3	5			8		6	5	5	40
8	10	*Mister Sandman (Morris)	1	2	2			10						3	37
9	9	*Teach Me Tonight (Hub-L)	6	5	1	10	10					8		7	30
10	8	*High and the Mighty (Witmark)		9		8	7	2		10	6	9	8		29
11	11	*Skokiaan (Shapiro-B)				9		8	4			10			13
12		*It's a Woman's World (Robbins)	10		5				8		10				11
13	12	*Little Shoemaker (Bourne)					9	9			8		10		8
14	13	†Things I Didn't Do (H&R)			7					7					8
15		†Shake, Rattle & Roll (Progressive)							10		7				5

Sheriff John to Spread Across Land Via Disks

Hollywood, Nov. 16.

Although he is unknown outside of the Southern California area, Sheriff John (Rovick) will invade other parts of the country as a kidisk personality within the next month. A local tv artist and moppet favorite, Rovick's kidiskings on Lou Chudd's Imperial label have had a hefty sale here, where the video show serves as an added exploitation medium.

Now Imperial is shipping Sheriff John disks to St. Louis and New Orleans in an effort to create a new market. If the platters achieve any penetration there, other markets will be tried.

Jubilee's Blaine Signs Names on Coast, to Wind Session With Distribs

Hollywood, Nov. 16.

Jerry Blaine, head of Jubilee Records, returned to New York yesterday (Mon.) after a weekend meeting with his western distribs during which he announced the signing of Polly Bergen, Dwight Fiske and the King Sisters and Alvino Rey. Indie label chief wound the visit with a "Weekend in Hollywood" celebration for the distribs, all of whom paid their fare to town but with the label picking up the tab for all expenses here, including a dinner session at the Moulin Rouge.

Miss Bergen already is cutting an initial album for Jubilee. She'll have a trio backing her on several sides of an "intimate" type package. In signing her to a three-year deal, label also acquired four sides she etched independently in New York last week.

Masters also are involved in the Fiske deal, Jubilee acquiring some sides cut under the old Monarch label. Blaine said there are no plans to use the masters and they will be retired. Fiske will do only LP stuff for Jubilee.

King Sisters and Rey probably will begin their pact after the first of the year.

Will Oakland Waxes Limited Edition Biog

A longplay platter that may become a collector's item has just been brought out by the vet countertenor, Will Oakland, to celebrate his 50 years in show biz. Restricted to 100 copies, the 12-inch disk, which Oakland is distributing free to his inner circle of friends, consists of a running commentary by the thrush on his career, which began in 1904 when he left military service and heard John McCormack sing in the Irish Village at the St. Louis Exposition. Oakland had hoped to have the platter distributed by one of the major firms, but too many questions of copyright clearance arose to make a deal practicable.

More than a dozen dubbings are included of Oakland's old-time Victor records, among them solo versions of his twin theme songs, "Silver Threads Among the Gold" and "When You and I Were Young, Maggie." There are two duets with Billy Murray and two numbers by the Lyric Trio—Henry Burr, lead; Albert Campbell, first tenor; and Oakland, countertenor—one of the highest-voiced male combos on record. The Heidelberg Quintet (Oakland, Murray, John Beiling, Steve Porter and Bill Hooley) is also represented, as is also a remarkable basso profundo performance by Hooley with quartet support, "When the Rainbow Shines Bright at Morn." Disk ends with dubbings of some of Oakland's recent guest appearances on George Jessel and Herb Shriner video shows.

Warners to Use Sinatra Disk for 'Young' Film

Hollywood, Nov. 16.

Warner Bros. completed a deal with Capitol Records the weekend for the use of the Frank Sinatra recording of "Young at Heart" in the film of the same name. Studi paid some $15,000 for the title several months ago, when the disking by Sinatra first leaped onto the bestseller charts.

Original studio intention was to have Sinatra sing the song in the picture. It's understood he demurred and his costar Doris Day likewise wasn't too enthusiastic about singing the song, which was so solidly identified with Sinatra. Studio then decided to use the disk at both the beginning and the end of the picture.

Song Piracy Claimed In $25,250 Suit on Coast

Los Angeles, Nov. 16.

Composer Phyllis Caroline Mason filed a piracy suit in Federal Court against Don Reed, Ronald Buck, MGM Record Co. and Cadillac Music Publishing Co., asking $25,250 in damages.

Plaintiff contends she submitted her own tune, "You Are My Theme Song," to Reed and Buck in 1952. Later, she charges, they revealed the song to the Cadillac company, which published "I'll Be Waiting for You," a song similar to her own.

Colonna's Change of Pace

Hollywood, Nov. 16.

Jerry Colonna tries a change of pace last week, checking in at Decca for a recording session in which he departed from his usual style. Colonna tried out some straight singing, with Milt Gabler, label's A&R chief, supervising the session.

Experiment ill get January release.

U.S. in the Mood For Mood Music

Mood music on wax, although conceived as background music, has come very much to the for front in the disk sales picture during the last few years. In the case of RCA Victor, mood albums have topped the 1,000,000 marker for a retail gross of $3,700,000. Similar clicks with mood music have been registered by Columbia, Capitol and Decca.

Once classified solely as dinner music, the mood albums now cover virtually every phase of everyday living. Current Victor titles include such albums as "Music for Two People Alone," "Music to Work or Study By" and "Music for Faith and Inner Calm."

Victor sales manager Larry Kanaga said that mood music has developed into an important segment of the packaged goods market because (1) there's a growing tendency on the part of average listeners to prefer music to silence as they perform their daily tasks; (2) the development of the EP and LP speeds as the most effective methods of presenting music continuously; (3) the use of provocative album titles with full-color covers, and (4) the introduction of disks as background music in factories, restaurants, hospitals, libraries and other locations.

At the present time, Victor has a basic library of 15 mood music albums recorded by the Melachrino Strings, Hugo Winterhalter and Henri Rene.

MGM Distrib Reshuffle; New Setup in Pitt Area

MGM Records reshuffled its distribution setup recently, with Sanborn Music Distributors of Cleveland taking over the Pittsburgh area from Gimbel Bros. of Baltimore. Sanborn will open up a distribution branch in Pitt with John Pershing as manager.

Gimbel Bros. will continue to handle diskery's distribution in Baltimore.



JONI JAMES

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Inside Stuff—Music

In a move to drum up activity for its needle division, Columbia Records is shelling out cuffo diamond needles to dealers, along with a special kit containing a simulated Col diamond jewel needle and gift certificate. Purpose of the kit is to enable the gift shopper to buy a needle without having to specify the type of phono player upon which it will be used. The recipient just returns the certificate to the dealer and selects the proper needle. Diskery also is prepping a hefty promotional campaign via window streamers, consumer booklets on disk and needle care as well as tieins with its national advertising on records and phonographs.

Income-building power of a disclick for artists is again spotlighted by the Crew Cuts, who are riding on the hot-selling "Sh-Boom" for Mercury Records. Group kicked off the year with a booking at the Casino Theatre, Montreal, at $350 a week and are returning to the same spot Dec. 30 for more than $5,000 and a percentage deal. Meantime, the boys are set for their New York area bow at the Boulevard, Queens, Nov. 24. They'll also appear on CBS-TV's "Toast of the Town" Nov. 28.

Les Elgart is shaping up as the "cover" man for Columbia Records. In the past couple of weeks Elgart's orch "covered" "Mr. Sandman," "Kitty Got In" and "I Need Your Lovin'" Gene Becker, who heads Col's special pop projects, instigated the "covering" of clicks by rival diskeries. Heretofore, Col had shied away from following breakthrough platters with its own versions.

MGM Records is rushing into release an etching of "The Last Time I Saw Paris" by Odette to tie in with the Metro pic of the same name. Although Odette warbles the tune in the film, platter is not a soundtracker. Thrush also will do a guest warbling stint at New York's Capitol Theatre at the pic's preem Nov. 18.

Scot Whiskey Coin Runs Out; Countess Seeks U.S. Aid for Nat'l Orchestra

Edinburgh, Nov. 9.

The Countess of Roseberry, prexy of the Scottish National Orchestra Society, plans to visit America and Canada to enlist financial support for the orch. She said here that more players are needed to build up the playing strength of the orch, and that means more coin.

In America the Countess hopes to contact heads of large firms who might help out. She said that distillers connected with big whiskey firms had been generous in Scotland, but they were still very short of coin. Musical costs had been rising rapidly.

John G. Banks, civic chief of Edinburgh, complained that the British Broadcasting Corp. is not giving a fair deal in radio airings to the Scottish National Orch.

Martin Block

Continued from page 53

off-base in his judgment as an a&r ma ? (Block mentioned names, which are purposely elided).

"But, if on the other hand," he continues, "I play such-and-such record and I get an avalanche of phone calls from justifiably irate Americans of Italian extraction, then I know that my judgment is correct when I next refuse to play such-and-such record. In fact, on my show tomorrow (this was last week) I'll mention this is No. 23 in the nation's standings but I refuse to play a record that is offensive (Block did not play the Col disk of Rosemary Clooney's "Mambo Italiano" on his Saturday (13) roundup of hits.)

"The main point is that hearing them with my public is still the best way to hear them, as they sound on th , not in the privacy of some de luxe, over-electronicked pickup. And of course it removes the onus that I'm setting myself up as a one-man judge to appraise the artistic values of recording company experts. But if the public writes and phones me that 'you Americans don't dig what some of these Italiano innuendos mean, or that they offend,' then it's no longer my one-man opinion but the public's, which is paramount."

He concedes, however, that the r&b (rhythm & blues) stuff is the most offensive, and in that instance he doesn't take any chances by just not playing them.

A WONDERFUL SEASONAL SONG

Sammy Cahn's

"LET IT SNOW!" "LET IT SNOW!" "LET IT SNOW!"

CAHN MUSIC COMPANY

Soundtracks

Continued from page 53

package. Victor plans to issue its own "Show Business" album featuring Miss Monroe. Decca is subbing with Dolores Gray.

The swapping vogue, however, is evidenced in MGM's okaying the Mercury release of the soundtrack from the Metro musical, "Athena," because it stars Merc pactee Vic Damone. Coral, Decca's subsid, okayed Victor's soundtrack release of the Otto Preminger pic, "Carmen Jones," with Pearl Bailey.

A couple of years ago MGM launched the trading vogue when it gave Victor an okay to issue Mario Lanza's soundtrack from the Metro pic, "The Student Prince." It's also expected that MGM will give Columbia the soundtrack rights to "The Ruth Etting Story," currently being shot on the Metro lot with Doris Day. MGM made a previous reciprocal trade move with Col when it leased Howard Keel for the soundtrack set of the WB pic "Calamity Jane."

In Jazz Field, Too

The lend-leasing also is going on in the jazz field. In the upcoming Coral soundtrack set, "Private Hell 36," such diversified labels as Capitol, Victor, Pacific Jazz and Contemporary Records have come in for courtesy bows with the loanout of their jazz instrumentalists.

Hazards of a restricted trading policy was evidenced a few years ago when Decca and Victor locked horns on the "Call Me Madam" album. Victor had the original cast album rights to the Irving Berlin legituner, but Decca had the show's star, Ethel Merman, under an exclusive waxing deal. Hence, the selling potential of each "Madam" album was dissipated, Victor's because it had everything but the star and Decca's because it didn't have the complete original cast-selling values.

'Hit Parade' Lineup

(On Nov. 13 NBC-TV Show).

1. Hey There.....Frank
2. I Need You Now....Miller
3. If I Give My Heart..Miller
4. Papa Loves Mambo...S-B
5. Count Blessings...Berlin
6. This Ole House..Hamblen
7. Mister Sandman..Morris

Advocates Setting Up Home For Aged Tooters

New York.

Editor, VARIETY:

Throughout the years that I have been in the music business, I have heard of and have personally witnessed numerous success stories. But, by the same token, for every star who shines the musical firmament, there are many men who are no longer able to toot, fiddle or bang. It is these men I am concerned about.

It is not easy for a musician who has worked most of his life faithfully and well to have advancing years, ill health or other adverse conditions catch up with him. A lot of musicians find work hard to come by under such trying circumstances. And, even though the union and relief agencies do fine work in this regard, offering financial nd moral assistance, still there is a crying need for something more.

I am firmly convinced that the theatrical profession has an answer to this problem in their Actors' Homes, where not only does a needy thespian get the best of care, but he's still in association with colleagues in his profession. He is psychologically and spiritually at home. Why not the same sort of program for the worthy musician? Why not set up homes for those unfortunate men who, through no real fault of their own, find it impossible to continue earning a living through music, and in most cases in any other occupation?

I know that other bandleaders I have spoken to are as much in favor of this idea as I am—perhaps even more so. How about all of us music-makers getting together to discuss ways and means of establishing such a home? I feel confident that with a little support and cooperation, we should be able to accomplish much for those not so fortunate as we are.

Lester Lanin.

James Stagliano, artistic director of Boston Records, announced signing of a two-year recording contract with the Zimbler Sinfonietta of Boston.

Hi-Fi Bugs

Continued from page 53

of WGMS, with the musicians demonstrating the versatility of their instruments.

So far as the actual hi-fi demonstration was concerned, it was limited to two short sections. After the brass opened the evening with a fanfare, there was a playback of the same passage as taped earlier in the day.

Second, the orchestra played the first movement from Rimsky-Korsakov's "Spanish Caprice," with electronic engineers on stage taping it in two fashions—as it should be done and as it should not be done. Both tapes were played for the audience with an explanation by Rogers. This concluded the demonstration. The remainder was a concert by the National Symphony under leadership of Dr. Howard Mitchell.

More might have been done with the electronic portion of the program. It was interest in perfect reproduction, rather than a straight concert, which drew many people to Constitution Hall.

On The Upbeat

New York

Robert Panofsky currently featured on the accordion at Fraunces Tavern . . . Decca thrush **Kitty Kallen** begins a four-day engagement at Cleveland's Skyway Lounge today (Wed.) . **Al Morgan** moved his family from Chicago to Los Angeles for permanent h.q. . . **Les Malloy**, deejay at KYA, San Francisco, in town for a couple of weeks . . **Charlotte Lord**, ex-aide to d.j. **Bill Silbert**, was married last week and moved to the Coast . . . Coral thrush **Eydie Gorme** hosted several deejays at Ronnie's Steak House last week . . . **Betty Madigan** into the Paraglide Club, Hempstead, L. I., Friday (19) . . **Alan Dean** begins a six-day stand at the Ranch House, Johnston, R. I., Nov. 23 . . November issue of Popular Science mag feautres a hi-fi story, illustrating the piece with photos of MGM Records' technique from recording to cutting of master disk.

Following a Dec. 14 date at the Broadwood Hotel, Philly, **Sammy Kaye** takes off on a two-month hiatus in Florida. He'll air his ABC-TV show "So You Want To Lead A Band" from there . . **Lawrence Elow** and **Linda Roberts**, composers of "Not As A Stranger," working on a legit musicomedy . . . **Mary McCoy**, Green Label thrush, on a deejay tour through the midwest . . . **Faron Young**, Capitol Records' hillbilly crooner, discharged from the U.S. Army today (Wed.) . . . **The Gaylords**, Mercury Records' vocal combo, hopped into town for two days this week, for a Sunday News color photo layout . . . **Earl Bostic**, on a one-nighter tour through New England, hits Providence, R. I., today (Wed.) . . . **Vick Knight** named director and v.p. in charge of advertising and distribution at Century Records.

The Rover Boys, Coral Records vocal quartet, repacted by Frank Dailey for his Meadowbrook, Cedar Grove, N. J., for 12 days beginning Dec. 14 . . Crooner **Bill Farrell** on a midwest deejay junket plugging his first Mercury release. He opens at the Cabin Club, Cleveland, Friday (19) . . **Ross Jungnickel** has taken over the U. S. rights to "My Son, My Son" from **Edward Kassner**. Tunesmith **Abner Silver** headed south yesterday (Tues.) for a few months' stay at the Patrician in Miami Beach.

Chicago

Sauter-Finegan orch touring midwest on niters before opening at New York Statler Nov. 22 . . . **Tommy Reed** playing Muehlebach in Kansas City Nov. 18 for four frames . . . **Los Chavales de Espana** open Airport in Pittsburgh this week for 10 days, following with Nov. 23 date at Jung Hotel, New Orleans, for three weeks . . **Don Reid** orch pegged for Peabody Hotel in Memphis Dec. 31 for four frames . . . **Chuck Foster** into Aragon in Chi Dec. 25 for seven weeks, following current stint of **Eddy Howard** . . **Cass Harrison** opening Jefferson Hotel, St. Louis, this week through Jan. 7 . . **Ralph Marterie** slated for Melody Mill, Chi, Dec. 15 for three weeks.

Pittsburgh

Pee Wee Hunt band opens two-week engagement at Bali Kea Nov. 25 and **Jack Teagarden** returns there, also for a fortnight, on Dec. 8. **Al Belletto** orch follows Teagarden, Dec. 22-Jan. 4 . . . **Walt Harper's** outfit plays for St. Francis College Hop Friday (19) and Carnegie Tech Delta Upilson fraternity formal the next night . . . **Jole Vance Trio** into the Jacktown Hotel for a limited stay . . . **Bert Pollock**, graduate of the Carnegie Tech Drama School and now a civilan in charge of Fifth Army entertainment working out of Chicago, won first prize for best lyric submitted for the Hugh Martin-Ralph Blane theme melody for Metro picture, "Athena." Pollock got a $500 advance royalty from Leo Feist, Coral Records and Metro. Song's already been recorded on Coral by **Don Cornell** . . . **Johnny Long** plays a one-nighter at West View Park Nov. 26 . . . **Abbie Neal** and her femme hillbillies off for Iceland and five weeks of playing for troops in the Northeast Command . **Herman Middleman** band opened an engagement at the Club 30 near Chester, W. Va. . . . **Bill Esch** now doing arrangements for **Baron Elliott** orch . . . **Jimmy Spaniel** combo playing weekends at Colonial Manor during the fall and winter season . . **Three of a Kind** into the M. and M. Lounge.

Omaha

Sam Fraser's orch into Pah Garden of Legion Club here . . **Leo Pieper** orch played Peony Park last weekend (13-14), with **Jimmy Palmer, Bobby Mills** and **Tony Bradley** upcoming . . **Nell Rankin** of Metropolitan Opera to appear with tenor **Walter Fredericks** at Omaha Symphony winter series March 21-22.

London

Bandleader **Johnny Dankworth** signed contract with Capitol Records . . . BBC has banned singer **Dennis Lotis's** Decca recording of "Honey Love" . Canadian singer **Stephanie Wise** is joining the **Ronnie Scott** orch.

Scotland

Ken Mackintosh band pacted for four-week tour of Scotland from Jan. 1, with three weeks set at Green's Playhouse and a fourth week of one-night stands . . Scottish Jazz Week planned to kick off Dec. 6 . . "I Love Paris," sung by **Ronnie Harris** on Columbia label, topping Scot tune parade, with **Don Cornell's** "Hold My Hand" on Vogue in second slotting and **Dean Martin's** "Sway" on Capitol third position.

Cabot Inked by Cardinal After Indie Etching Job

Hollywood, Nov. 16.

Batoneer Chuck Cabot makes his debut under the Cardinal label early next year as a result of an indie etching job here. Cabot cut four sides at Capitol's custom division with Walt Heebner producing.

Tim Gayle, who handles publicity for both Cabot and Frank Blasco's Cardinal label, engineered the deal under which his clients got together and Blasco acquired the four sides.

1G Infringe Settlement

Hollywood, Nov. 16.

Infringement suit for $10,000, filed by Harold Levy against RCA and Encore Music Publications four years ago, was settled out of court for $1,000.

Defendants were charged with wrongfully appropriating Levy's lyrics to a tune titled "Blue Rhumba."

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Miami Ops Facing Tough Time From Plush Oceanfronts as Season Readies

By LARRY SOLLOWAY

Miami Beach, Nov. 16.

Straight night clubs and theatre-restaurants in the greater Miami area are in for rough competition this season. This will come from the swank oceanfront hotels who have set or tentatively booked the better musical units and cafe names, while the club operators are still dickering for the highbracket stars that can provide the pull power they need to bring the patrons out of the hostels and into their plush confines.

With official extension of operating hours, hotel owners have gone all out in lining up those they believe are the type of attractions different from the local night club pattern. Typical is the Saxony, first to set a complete lineup. Owner George Sax and general manager George E. Fox are switching from the act policy which obtained recent years to a predominantly unit idea.

Teeing off for the winter will be Perez Prado and his group, plus the Hurtado de Cordoba flamenco dancers, breaking away from the concert stages to essay their first cafe appearance. Ted Lewis and company follow, with Xavier Cugat-Abbe Lane and their production set for February. March will the Dorsey Bros. aggregation, plussed by variety acts such as they utilized on their tv show last summer.

Ben Novac and his associates are following the same basic policy,

(Continued on page 66)

Billy Reed Goes L'Apache

Billy Reed's Little Club, N. Y., will intro a talent policy Monday (22) with L'Apache (Andre Tofel) to sing at the supper shows. Chanteur appeared briefly last season on WABC-TV, New York, and is the discovery of silent filmster Carmel Myers wife of Paramount pix exec A. W. Schwalberg.

It's Tofel's cafe bow in N. Y.

British Agents Invading U.S.

The British agents are making their annual invasion of the U.S. The forthcoming variety season at the Palladium, London, starting in March, is causing some of the top percenters to come here in an effort to get talent comitments. Now in the U.S. are Harry Foster, head of the Foster Agency, who has a tiei with the William Morris Agency. Bernie Delfont, arrived yesterday (Tues.), and Charles Tucker is in the U.S. doing some talent gandering.

Also due the U.S. in about a week is David Martin, of the Tivoli Circuit, Australia. Martin was in New York a couple of weeks ago for a briefie and planed off to London.

Entratter Sets Up Firm To Produce Tour Units

Hollywood, Nov. 16.

Jack Entratter Enterprises has been organized to produce nitery shows and vidfilms. Entratter, as prexy, will continue to do shows for the Sands, Las Vegas, but will also put together units for the vaude and nitery circuit.

He's now prepping "Sands Follies" for which he has a 30-week guarantee in South America.

Chi May Get Vaude In Double Dose

Chicago, Nov. 16.

Live entertainment is returning to Windy City theatres, possibly in a double dose this winter. Chicago Theatre reverts back to stageshows on Dec. 17 after nine weeks of "Star Is Born," which has left the city void of a single presentation house for the first time in many years.

Now management of the Oriental Theatre also indicates it may rejoin the vaude sweepstakes after generally good results with a straight pic policy since early 1952. Oriental, however, is booked tight with CinemaScopers through January of next year and probably won't set an in-the-flesh show until after that time. It's not certain yet, either, whether the house's stage policy will be regular or occasional.

Excellent results with vaude at the Chicago this past year tips off the thinking that there's still a good market for live shows in this town. If the Oriental takes to stageshows again, it'll be a boon to local booking agents who have sorely missed presentation houses in recent years and have had to increase their pitch at club dates to compensate. Chicago, per usual, will be booked through United Paramount in New York.

Dec. 17 two-framer will headline Don Cornell and feature an ice revue. It's to be followed on the 31st with Julius La Rosa, Kitty Kallen, Gary Morton and Phil Lawrence & Mitzi.

TALENT LINEUP FOR N.Y. COPA SET INTO FEB.

Jules Podell's Copacabana, N.Y., has a talent lineup extending into February. Spot has signed headliners including Frank Sinatra, Dennis Day, Billy Daniels and others.

Following the current run of Nat (King) Cole, Copa has Myron Cohen and the Kean Sisters, with The Vagabonds taking over on Dec. 9. Sinatra and the De Marco Sisters move in Dec. 23, with Dennis Day following Jan. 13. Billy Daniels succeeds him on Feb. 17.

Jerry Lester Inked For Theatre Date in Aussie

Jerry Lester has been signed for his first theatre date in some time. He's been set for the Tivoli Theatre, Melbourne, Australia starting Dec. 1, for a minimum of seven weeks.

David N. Marti, Tivoli circuit producer, is building a show around the comic.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Nov. 16.

New arrivals at the Will Rogers hospital, Edward (IATSE) Jacobi, with ABC (in for the usual checkup). Sonya Spieker of vaude and nitery, and Francis J. McDonald of Philly.

Henrietta Vieta on visit from Variety Clubs-Will Rogers patients were flooded with letters and cards results of the Sunshine Shower from Don McNeill's Breakfast Club program over WABC.

Write to those who are ill.

La Martinique, Agencies Clashing On Fees as N.Y. Cafe Switches Policy

The new La Martinique, N.Y. operation is being forced to change its format from a headliner spot to a jazz operation, according to spokesmen for the Cafe. The spot has booked Cab Calloway to open Friday, and will forsake any attempts to get other types of headliners.

One of the operators claimed that the lack of cooperation from talent agencies is forcing the switch. It's charged that the cafes have been withholding their top names and what they have been offering are at inflated prices.

They hope that with a jazz policy, they'll be able to get some name performers in that field and thus be able to skirt some of the talent agencies that have been denying them their topliners.

The talent agencies, on the other hand, have a fairly uniform story, stating that there have been wide variations on the prices that the performers are asking and the salaries being offered by La Martinique. In some instances, it's declared, the acts have taken cuts, but wouldn't shave their price deep enough to meet La Martinique bids. Agency men declare that it's to their best interests to encourage La Martinique to remain on the N.Y. nitery scene. Currently, New York is a difficult city to spot several categories of acts and La Martinique offers some relief from that situation.

On the other hand, La Martinique also claims that the outlying niteries, such as Ben Maksik's Town & Country, Brooklyn; Boulevard, Rego Park, L.I., and the Elegante, Brooklyn, are getting names that should rightfully go to La Martinique.

O & J Up Takes

Chicago, Nov. 16.

Olsen & Johnson's "Pardon My Antennae" now is selling tix through Dec. 4, after threatening to close two weeks ago. Sudden biz spurt is attributable to an upbeat in conventions here and the wearing off in time of unanimous pans in the four daily newspapers.

Vaude show, playing legit-style on the Selwyn stage, did healthy biz last week, largely with the help of 4,000 petroleum men holding conclave here.

Satchmo Aussie Take Hits 171G

Sydney, Nov. 9.

Gross take at 22 Louis Armstrong jazz concerts at Sydney and Melbourne fight arenas was huge by local standards at $171,000. Two cities contributed $76,500 and $94,500, respectively. Sydney nut was smaller, although it's the bigger town. However, Melbourne was in carnival mood for the Satchmo season, with its annual Cup Race meeting attracting the usual influx of visitors.

Armstrong boxoffice was even bigger than Johnnie Ray's, according to promoters of the stadium shows, Americans Lee Gordon and Benn Reyes.

Gordon has left for the States to audition talent. He's visiting Hollywood, Las Vegas and New York and is due back in Sydney in around ten days.

Next importation to come under the Gordon management is Billy Daniels, slated to plane in Dec. 3 with Dave Barry and pianist Benny Payne. Daniels will be here 10 days, and will appear in Sydney, Melbourne and Brisbane on a tight sked. Gordon outfit charters planes to keep its imported names hopping between keys.

Nat (King) Cole won't be here until January. June Christy's on the Cole bill of fare.

Vaude, Cafe Dates

New York

De Marcos have signed for the Hotel Waldorf-Astoria, Feb. 3 . . . **Jenny Collins** is set for the same show . . **Kitty Kallen** and **Julius LaRosa** paired for the Chicago Theatre, Chicago, Dec. 31 . . . **Lewis & Phillips** pacted for the Vogue Terrace, Pittsburgh, Nov. 29 . . . **Jules "Buddy" Raymond**, formerly teamed with **Charles Gregory** and prior to that with the **Milt Britton** band, is being sought by his family . . . **Ruth Price** is a newcomer to the Village Vanguard, N. Y., show, which opened last night (Tues.) . . . **Tony Bennett**, current at Sciolla's, Philadelphia, pacted for two weeks at Copa City, Miami Beach, Dec. 24.

Omaha

Calypso Eddie troupe (5) opened at Don Hai mond's Seven Seas Friday (12) . . **Dorsey & Fiore**, comics, playing Omaha's newest nitery, Cafe Del Monico. **Frank Pane**, ex-nitery singer, is the manager.

Larry Myers, who formerly headed the cocktail department of Mercury Artists Corp., has joined Spotlight Attractions, N. Y.



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New Nitery Auds Want Fresh Routines; Old Comedy Writing Is Out: Lester

Hollywood, Nov. 16.

A new nitery audience is developing around the country, according to Buddy Lester, and comedians ar going to have to change some of their routines to meet the new ideas of humor developed over coast-to-coast radio and television programs. As a result, writers for saloon comics are going to have to pay more attention to their customers.

Lester, who writes most of his own material, has noticed the trend developing for several months and has begun shifting some of his material to meet the demand. The stand he closed last night (Tues.) at the Cocoanut Grove, however, crystallized some of his ideas for him.

Long known as a fly comic who depends a great deal of sight material, Lester believes that a new itery audience wants a different type of humor.

"It used to be that we got mostly a sporty crowd in night clubs," he contends. "Now, it is becoming more and more a family audience. And they've seen plenty of television. So when the emcee says 'and now the comedian of our show'—they want jokes."

Heart-to-Heart Talks

In switching to meet the new demand, Lester opines, most comics are going to have to have long heart-to-heart talks with their writers.

"Most writers," Lester points out, "do a piece of an act here and a piece of an act there. They hear you say you want to do something about hotels, so they haul out the file and say 'How many hotel jokes do you want?' this kind of writing doesn't do the comic any good."

What will be needed more and more in the future, Lester declares, is character establishment. The comic and the writer will have to settle up on a type of character which can then be built, much as Jack Benny's character has been established over the years.

"When this is done," he adds, "the writers will begin writing for the comedian instead of writing for themselves. And the public will be better satisfied."

Hope Wows GIs, Friends In Paris With Top Vaude Special Services Show

Paris, Nov. 16.

Olympia music hall, on its weekly closing day last Wednesday (10), was the recipient of one of the best variety shows since its inception over a year ago. This was Bob Hope's special show for Army Special Services. House was packed with GIs and dependents from the whole Paris area, and Hope gave them a broadside of chatter that made for the biggest yocks in town. Able supporting show of Dominique, The Earls (2), Carol Bruce and Hope's Gallic chantoosy find, Line Reanud, rounded out the show. An Army band filled in well.

Hope had these Americans-away-from-home yowling throughout in his masterful material, delivery and timing. His asides on Paris, Bing Crosby, and his general banter and wit, were received by prolific palms and laughter. Dominique stripped bare the delighted aud in his pickpocket routine, and the Earls (2) went through their graceful balancing act. Miss Bruce only had time for one song but registered well. Miss Renaud, whom Hope discovered at the Moulin Rouge here, scored with her first U.S. aud by her bombast, phrasings and solid vocalizing. Her pleasingly accented English also bode well for this singer who appeared with Hope on his recent Command Performance in England, and, thusly, on his kinescoped video show for U.S. release in December. She looks headed for big U.S. appeal.

Hope, who headed for home at the week's end, received a special book of the "Masterpieces of the Louvre Museum" from the city of Paris in the person of Bernard Lafaye, and his first question was, "Is Bing Crosby in this book?"

Mosk.

Henie 80G, Memphis

Memphis, Nov. 16.

Sonja Heinie's ice revue racked up a whopping $80,000 gross for eight performances at the Auditorium. House seats 4,500 and was scaled to a $3.50 top. Unusual stint paid off heavily at the b. o. Sunday with two matinees skedded at 1:30 and 5. No Sunday night show.

Revue moved to Birmingham for a week's run at the Muny Auditorium beginning Thursday (18) where it shutters for the season.

Saperstein Into Show Biz With Variety Unit

Abe Saperstei , who has parlayed the Negro basketball team, Harlem Globetrotters, into one of the hottest properties in the sports world, is taking his first fling into show business with a variety show opening Dec. 5 at Rockford, Ill. It will play for a minimum of eight weeks, with more time to be added.

Layout, labeled "Varieties of 1955," will have a no-name cast which will include Earl Hines Orch, Romano Bros., comedy acrobats; Jacques Cardon, Belgian unicyclist; Tony Ponce and Hadda Brooks, singers; Tong Bros., acrobats; Harry Coates, trampolinist, and dancers Mason & Anderson.

Saperstei feels that it's wrong to rely on a single name, such as many traveling units have done. He says that the show must offer plenty of entertainment all the way through and will gamble that it'll work. Of course, as presently booked, the gamble is eased somewhat by the fact that he'll be playing under auspices of various organizations in most of the towns. Nonetheless, he's putting down considerable coin on that contention.

Saperstein got into this aspect of show business through the side door. Early in the career of the Harlem Globetrotters he tried to whoop up interest in the deadspots of the presentation. First he had a champ free-throw tosser who guaranteed to make 100 baskets within 14 minutes. This got to be monotonous after a while, so Saperstein tried baton-twirling champs from various colleges. This was somewhat better, but he won maximum response when he got acts to entertain between halves and quarters.

Saperstein feels that the presentation of variety talent has enabled the Globetrotters to maintain their boxoffice to a great extent. He's now testing the power of variety's pull as a solo venture. The show, he stated, is subject to change until it reaches the status of a hard-hitting display. Saperstein added that you can't prove it by him that vaudeville is dead. He feels that it still has sufficient pull if properly presented.

BRITISH ICESHOW FIRM EYES U.S. 'INVASION'

Glasgow, Nov. 16.

Holiday Ice Inc., iceshow firm which has taken over interests of impresario Tom Arnold, plans to export ice shows from Britain to America. A likely pioneer will be "Chu Chin Chow on Ice," to be known in the U. S. as "The Arabian Nights Story."

Gerald Palmer, production manager for Arnold, who is now a Holiday on Ice topper, said: "Ice shows with a story are new to America. So we shall clip the story, jazz up 'Chu Chin Chow' with spectacle, and present the finished production as 'The Arabian Nights Story'."

Production costs for an elaborate ice show in Britain are around $150,000. "Carmen on Ice," with opera stars singing roles while skaters act them, is also being mulled as a likely export to America.

KENT OUT AS ARA HEAD, ELKORT NAMED TO SPOT

Bill Kent, for 15 years president of the Artists Representatives Assn., has stepped down from the top spot. Eddie Elkort, U. S. head of the Lew & Leslie Grade Agency of London, succeeded him at an election meeting held last week. He's the second president in the history of the group.

Other officers are John Dugan, Music Corp. of America, first vice-president; Art Weems, General Artists Corp., second v.p.; Milton Berger, indie, secretary; Joe Singer, of the Morris office, representing associate members, treasurer. Ruth Simonson remains assistant secretary.

Elected to the board of governors are Hattie Althoff, indie; Joe Glaser, head of Associated Booking Corp.; Ben Kuchuk, indie; Nat Lefkowitz, Morris; Billy Shaw, Shaw Artists Bureau, and Charles Yates, Yates Artists Bureau. Jack Talan, of Music Corp. of America, along with Singer, are the associate reps. According to ARA procedure, the board of governors is elected by the membership. The board then chooses the officers.

Kent stepped down as the bulk of his agency business is now transacted in Florida.

Coward Finally Bows to U.S. Cafe Calls Via Vegas

Noel Coward, British playwright-songwriter-actor, will make his U.S. nitery debut in Las Vegas sometime this year. Joe Glaser, head of Associate Booking Corp., returned Sunday night (14) from a four-day quickie to Europe, during which time he signed Coward for a nitery appearance as well as committing him to several television shows and possible a recording contract. Coward will sail for the U.S. tomorrow (Thurs.) on the Queen Elizabeth to pick up the deals. Meanwhile, Glaser has started negotiations with Las Vegas inns, asking $35,000 for the permiere appearance of the Briton in U.S. niteries.

Agents have been trying to entice Coward into American cafes for many years. The Waldorf-Astoria, N.Y., among other hostels, was interested. Until Glaser made the deal, he disdained U.S. cafes, although he has appeared in London niteries for several years. Last week, he finished at the Cafe de Paris, London, where he did capacity business. Rudy Vallee succeeded him.

Glaser left New York last Wednesday (10), conferred with Coward the following day in London, remained in England on Friday and took off for Sweden where he saw Lionel Hampton perform, and visited briefly in Switzerland before emplaning for the U.S. on Sunday.

If deal with Coward is signed at $35,000, it'll be the highest salary ever given an individual in the history of the nitery industry.

Broadway Plan

London, Nov. 16.

Noel Coward is leaving Thursday (18) for N.Y., after his Cafe de Paris date wound up last Saturday (13). He'll look at the current Broadway production of his "Quadrille" and negotiate cabaret, tv and legit appearances with Joe Glaser.

After a few days in New York, Coward moves on to Chicago and subsequently to Las Vegas. Then Coward goes to Jamaica for his annual vacation and will make final plans for his Broadway appearance next fall in two new plays which he is now writing and which will be presented on alternate nights.

New Yorker Shutters Terrace Room Saturday

The Terrace Room of the Hotel New Yorker, N. Y., will pass out of business Saturday (19). Ralph Flanagan is the final headliner. Room will be converted to increase the hotel's banquet facilities.

The Terrace Room, for many years, had been on a name band and iceshow policy. With acquisition of the hotel earlier this year by the Hilton chain, room moved into a band policy.

Canada Spots Open Again for Talent As AGVA-AFM Pact Ends Battle

The American Guild of Variety Artists capitulated to the American Federation of Musicians this week, with signing of a five-year agreement defining the jurisdiction of musical acts. Conference held Monday (15) in New York was presided over by Walter Murdoch, AFM veepee who is head of the Toronto branch, who carried the brunt of the AFM's offensive against AGVA. James C. Petrillo, head of the AFM, was forbidden by court injunction in several cities in the U. S. from preventing his musicians from refusing to play for AGVA members. However, this didn't apply to Canada.

Because of the fact that the AGVA treasury is near the dimishing point, the performer union didn't have the wherewithal to continue battle with the musicians. Contract between both unions renewable by either party for term of five years and has no 60-day cancellation notice, as did the old pact, which was cancelled by AGVA in October, 1953.

Other conditions included in the new agreement calls for no discrimination against AGVA members who resigned that union to join an auxiliary sponsored by Murdoch. The dues collected by the auxiliary will be refunded to the members by the AFM. AFM also obtained the promise that pending legal action against the tooters u ion by several performers will be withdrawn.

Signing of the pact reopens the Canadian area to AGVA members, and will permit the Montreal niteries to hire name performers again. They had feared hiring top comics and singers because of the fact that they wouldn't be able to get musical background.

It's also believed that the current pact puts AGVA in a position subordinate to the demands of the AFM. Many comedians or singers who use a musical instrument for a small portion of their show may be asked to join the AFM and resign AGVA. Just what hunk of the AGVA membership the AFM is in position to bite off can't be determined as yet.

Montreal Upbeat Due

Montreal, Nov. 16.

All bonifaces here are pleased with the AGVA-AFM settlement of their differences. Many larger spots are already planning bigger, better shows, some on the verge of folding taking a new lease on life. The Mt. Royal Hotel's Normandie Room has no immediate plans for entertainment and will conti with its present policy of a trio.

New deal should restore Montreal's many clubs and countless lounges, etc., back to normal and comes in time to offset the pre-Christmas lull and spark biz.

New DiGatanos' Team

The DiGatanos (Jayne DiGatano & Jack McClendon go into the Palace, N. Y., this Friday (19) for their first N. Y. appearance in several years. The DiGatanos formerly worked some of the top supper spots in Manhattan, when Jayne's partner and husband, Adam, suffered a heart attack.

Present pairing has worked several dates including the Edgewater Beach Hotel, Chicago. Adam is now road manager for Vic Damone who opens Dec. 4 at the Sands, Las Vegas.

Paris Nitery Hypo Likely in Guerin Moulin Rouge Buy

Paris, Nov. 16.

Pierre-Louis Guerin and his Lido syndicate have bought controlling interest in the 1,600-seater Moulin Rouge night club from Georges France. This makes the group, backed by the Clerico Bros. and Jacques Bauchet, one of the biggest nitery financial gambits here. There is the feel of big money as the new, grandiose Lido show, "Desires," goes into rehearsal; the Bal Tabarin reopening is pushed back to a probable June preeming due to the Moulin Rouge changes, and the Empire, also under the group aegis, is considered for a probable addition to the music hall scene in the near future.

This may well herald a more copious flow of big names, and garnering of U. S. acts here. A forerunner, and good example, is the five-week booking of the Borrah Minevitch Harmonica Rascals (7) into the new Lido program. Rascals will serve as a bolsterer and impetus for the spec during its early start. They have fare paid from San Francisco to Paris and then back to N. Y., plus getting solid coin here ($4,500). If plans for the reconversion of the Empire to a variety house go through, it will mean a spot for bigger international names. Though success of the Olympia and Bobino have been more or less sure, the same stars and acts have shown up too regularly in each house.

Moulin Rouge will keep the same biweekly vaude format until Jan. 6, when a more comprehensive production aspect, conceived by Rene Fraday, will be the mainstay of the show, with stars changing every two or three weeks as before. Bal Tabarin is also being refurbished and readied for a big splash opening, but now new chores will delay Fraday's lush "Vive Montmartre" show until about June, in time for the tourist influx trade. Group also has the Ambassadeurs nitery, which remains shuttered and a white elephant until something is pegged for it. Its few attempts at getting a Gallic niche on the nitery scene the last few years have all been debacles.

A more highpowered nitery scene seems to be developing as the emphasis is put on spectacle and sumptuousness, and as the smaller clubs recede into specialized spots for windup or clublike atmosphere.

WM. MORRIS SETTING UP LONGHAIR GABBER DEPT.

The William Morris Agency has organized a special events department which will set concert and crewcut attractions. Heading the new sector will be Klaus Kolman, who had been with National Concert & Artists Corp., and prior to that had set tours for the Goldovsky Opera Theatre and the Vienna Boys Choir, latter for the S. Hurok office.

Formation of the new department indicates that the Morris office will be booking artists such as Jose Greco when he goes out on his longhair jaunts, and at the same time the office may organize lectures for some of its top performers and probably tours by some of the top legit players.

Pa. Supreme Ct. Upholds Bright- Rules Musicians 'Unfair' Ukase Illegal

Pittsburgh, Nov. 16.

Pennsylvania State Supreme Court last week upheld a lower court decision prohibiting the musicians union from putting Jackie Bright, AGVA prexy, on their unfair list. The legal hassle started last December when Bright, then appearing at the now defunct Carousel, went on a local radi disk jockey show with Joe Deane of KQV.

The Pittsburgh Musical Society, Local 60, headed by Hal C. Davis, had banned such appearances by all performers a retaliation, claiming the deejays were making too much of a business of record hops for teenagers and thereby depriving a lot of musicians of work.

So when Bright decided to test the ban and go on with Deane, Davis ordered the Carousel's orch to refuse to play for him, and Bright in turn asked for a restraining injunction. Last April, Judge Walter P. Smart, of Common Pleas Court, granted the injunction, ruling that the musicians union had imposed a secondary boycott in violation of state law.

The unon immediately appealed, charging that the matter was a labor dispute in which the court was powerless to interfere. The Supreme Court decision rejected this argument and placed the costs of the appeal on the musicians union.

Miami Beach Competition

Continued from page 64

tentatively, for th huge new Fontainebleau. Largest resort hotel of its kind here will boast a layout that allows for expansion from intimery to a bumper crowd cafe as large as any in the area. Opening sh w mid-December will probably have Vaughn Monroe and the Richard Hayman orchestra, with the Lecuona Cuban Boys following for a four-week run in January. There may be inclusion of some single draws if the unit idea can be worked in with their appearances. Premiere week—Dec. 18 to 24—will be a busy one with press-radio-tv personalities and feature iters - columnists flown in on a junket, plus possibility of several Hollywood luminaries in attendance, to add glamor to the proceedings.

Sans Souci

The Sans Souci Hotel is almost set with its one-act, one-show ightly policy. Arthur Blake tees off Thanksgiving—he's an assured draw in this spot via sock biz done in previous engagements—to be followed by Joel Grey, Joyce Bryant, Myron Cohen, Larry Storch and others the same budget bracket.

Downtown Nautilus Hotel management has decided to concentrate on comedians for its Driftwood Room. Larry Storch opens the December holiday time, with Joey Bishop and Phil Foster following. Expected to be added are Jack Carter and for change of pace Lillian Roth, with return then to comics under the weekly change policy.

The Di Lido Hotel, last year's "new" hotel, will relight its big Moulin Rouge Club with a Wally Wanger line of dancers and showgirls installed, plus a talent lineup still to be booked. Bea Kalmus, vet Manhattan disk jockey and entertainer, is in charge of the room and will double on her own midnight airer as well as helping the shows.

Up North Beach way in the swank Bal Harbour sector the new Balmoral Hotel is setting up the type of entertainment featured in Gotham's St. Regis, Plaza, et al. Owners Charles Martell and Harry Toffel (former Sans Souci coowner) have Monte Proser acting as entertainment consultant, he in turn contacting such acts as Hildegarde and Jack Whiting, Patti Page, Genevieve and Fernanda Montel. Their heaviest artillery, however, is aimed at Eddie Fisher. They would like to book him in for their official opening around Dec. 21, or else for a February date, their barrage of inducement including transportation and maintenance of his entire Coca-Cola tv company and payment of cable charges for telecasts in addition to his fee for a one week deal. The fact that every other operator in town able to afford the skyhigh figures—and there are several—has bid for the Fisher talents hasn't deterred Martell and Toffel from entering into negotiations.

Hildegarde & Jack Whiting will premiere the show season at the new Balmoral Hotel here Christmas Eve. The inn opens formally on Dec. 18 with the Emil Coleman orchestra and the La Playa Sextet. Shows will be inaugurated the following week. The inn has also signed Peggy Lee to follow Hildegarde & Whiting, with Genevieve to come in on Feb. 18 for two weeks.

Additional competitive headaches for nitery operators are the large group of oceanfront hotels which play one-nighters through the week, utilizing acts in the territory or passing through. There is a considerable group of talent now living in south Florida who make a route of these situations, with the run enabling them to repeat dates every two weeks or so.

A late addition may be the Casablanca. The Club Morocco in this hotel seats well over 500 and reports have the management turning to the two-week booking policy of former seasons, with first show to include Myron Cohen and Betty and Jane Kean. Booking of Cohen into this location before hi appearance at the Sans Souci is indicative of the owner's thinking—they want acts that are faves here come winter season, and from experience they are taking no chances on some of the newer faces. All of which leaves a booking problem for the big talent agencies in New York—the introduction of musical units will cut into usage of many of the comics and singers who played here regularly in the past decade. It's obvious that the big three, the Copa City, Beachcomber and Latin Quarter, will offer a limited field for the supporting and middle-bracket performer, concentrating as they must on top names to meet the challenge of the hotels for the patronage.

Suburbia

Continued from page 1

stigma, which in that era was associated with the cafes that dotted the countryside.

According to cafemen, the prospect of suburban niteries will be bigger in years to come. Most of the families that moved in following the war are those who had small children, for whom the wide open spaces were desirable. These kids are now growing up, many of them now buy records, and in a few years their allowances plus afterschool jobs will enable them to take a date to these night clubs.

This cafe development is in keeping with the other facets of the drift to the suburban areas, such as department stores.

Boon to Agencies

This drift to the wide, open spaces is also proving a boon to the talent agencies. In N. Y. there aren't enough spaces that will buy record names. Many tunesters are forced to spend a lot of time on the road for the simple reason that they can't showcase in the metropolis. The suburban night club corrects this condition for them.

The city-slicker bonifaces are conscious of this development, but can do little about it. In New York the parking problem is so acute that even the highpriced parking lots re frequently filled up. With the cops getting tough on overtime, a $15 ticket may be clamped on the heap when suburbanites are on an evening out.

Fortunately there seems to be a fair division of talent between the urban and suburban clubs. The outskirts go for the disk names, but the urban cafes seem to design shows for the more mature cliff-dwellers. They find that comics or the established singers suit their purposes better.

The suburban entertainment developments seem to be a better break for th operators. For example, on the matter of rent or purchase of land, they get better lower prices. They can control parking and they can build capacity so that they can hit a profit with good weekend business.

In recent months there have been a lot of new operations in the Long Island area of New York. The Regency House is an addition to Manhasset; The Golden Slipper has been added to the scenery at Glen Cove, and the Paraglide is new to Hempstead, L. I. In addition, there are more established spots, such as La Vie en Rose, Amityville; Casa Seville, Franklin Square, and a lot of others. Spots are also springing up in Westchester County, and northern New Jersey is loaded with these developments.

Nitery owners, like operators of other businesses; can no longer wait for business to come to them. They've got to follow the centres of population and set up shop there.

Chi Cafe Ops Pooling For 50% Interest in Plush $2,000,000 Reno Casino

Chicago, Nov. 16.

A group of Chicago cafe owner are pooling resources to construct a plush hotel with night club and gambling casino in Reno. Site selected is that of the Prima Donna apartment building, directly opposite Harold's Club.

The Chicagoans are putting up about $1,000,000 of the $2,000,000 costs for an aggregate 50% ownership. Hotel is to be an eight-story structure with 108 rooms. In the venture are Singapore Restaurant co-partners Tommy O'Donnell, Frank Howard and T o m m y Downes; Silver Palm cafe owner Ross Miller; Chicago businessma Charles Ross, and others whose names have not yet been made public.

SPIKE DRAWS 55,000 TO CANTON SHOW; 15G FEE

Pittsburgh, Nov. 16.

Spike Jones drew 55,000 into the Canton (O.) Food Show in a five-day period last week. Jones played two shows daily for a $15,000 fee. Attendance marked a new high in the history of this show, an annual at the Canton Muni Aud.

Jones opened last night (Tues.) at the Syria Mosque, here, for $2,500 guarantee against a 60-40 split in his favor for each show. He winds up here tomorrow (Thurs). He'll play a series of one-nighters in the midwest before preeming at the Lake Club, Springfield, Ill., next week.

Vegas Dunes

the hotel and night club business in the east during the last several years. The Dunes, located on the western edge of Las Vegas' "Strip" area of resort hotels, is his first operation here.

Costly Acts Unjustified?

Backing his belief that the high cost of many acts is unjustified, Gottesman has hired London's Robert Nesbitt as producer of the shows. Nesbitt has done most of the big revues and girl shows in London for the last several years. He plans productions with casts of around 50, including 28 chorus girls. They'll work on the biggest stage in Las Vegas—a setup 65'x35' which is being constructed by Joseph Vasconcellos Inc., of Burbank, which built and installed the stage setups for Radio City Music Hall and the NBC-TV Studios in Burbank.

"I think that people who come to Las Vegas want to see good entertainment," Gottesman emphasizes. "This doesn't necessarily mean big film or stage names who are getting fabulous salaries. We think we can provide excellent entertainment through our productions, which will be the last word in color, grandeur and spectacle.

Production to Be Stressed

"We'll buy name talent on occasion—if they fit into the production that Nesbitt is working on. But names for the sake of names are out. We want to build shows and we'll run each one eight weeks."

Gottesman also expects to operate the hotel itself on a different basis, catering to the general public "rather than letting the casino dictate" on room reservations.

"People come to Las Vegas for a vacation," Gottesman says. "As far as they are concerned, it's another resort which has—in addition to the usual features—legalized gambling. If we run the Dunes like a regular resort hotel without making any special concessions to the bigtime players, I think we'll get more than enough business. Just as I think we'll do fine with an entertai ment policy that features entertainment rather than names who collect more than they offer."

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TODAY'S BRAVOS: "Comic Morty Gunty at the Copa."

BOB FRANCIS
Billboard

"Young Gunty, ex-school teacher turned comic, has an amusing delivery. Material is for the most part fresh, the lad tricks it up for good laughs on personality basis. Gunty defi itely has talent and showmanship."

GENE KNIGHT
New York Journal-American

"A new young comic, Morty Gunty at the Copa. With merry routines that are not routi , he's coming up fast."

DOROTHY KILGALLEN
New York Journal-American

"On October 19th this column wrote, Tips to the Scouts: with Morty Gunty the comedian opening at the Copa on the 28th. They watched. Now Judy Garland wants Gunty for her first TV show. Hal Wallis is eyeing him for pictures. Major night clubs all over the country are offering him fat salaries and Jules Podell has signed him for engagements at the Copacabana in 1955 and 1956."

NICK KENNY
New York Daily Mirror

"Comic Morty Gunty Sensation at the Copa."

MARTIN BURDEN
New York Post

"It's a safe bet that you'll be hearing a lot more about this ingratiating young comic."

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Waldorf-Astoria, N. Y.

Maureen Cannon, Gloria & Jaro York, Mischa Borr and Nat Brandwynne Orchs; $2 couvert.

The Empire Room of the Hotel Waldorf-Astoria put in an interim entertainment to fill in eight days because of inability of Patachou to meet the Veterans Day deadline for her arrival here from France. The last-minute booking resulted in the installation of Maureen Cannon and the dance team of Gloria & Jaro York. Latter are further described under New Acts. Booker Merriel Abbott is to be commended for helping new faces get a Waldorf credit.

Under the circumstances, the Empire's temporary bill fills its requirements, inasmuch as it entertains. It's placid and pleasant. Nothing explodes during the 40 minutes or so of the program.

Miss Cannon has been absent from N. Y. cafes for some time. However, she kept in trim by doing the Goodyear commercials every other Sunday. She gave these session a note of cuteness and pertness, which is also the feeling she purveys at this Hilton hospice.

Miss Cannon, a wide-eyed looker, essays a series of tunes that have been fairly well worked over. The evergreens fall easily on the ear, and she has sufficient novelty in her approach to cause a higher level of interest. For example, she does one of the surefire bits in the better rooms, that of addressing her tunes to individuals. Everybody seems to go for that individual attention. Another novelty is her donning of some Scotch accourtrements, and doing a tune attributed to the late Sir Harry Lauder. Her repertoire includes tunes such as "Shimmy Like Sister Kate," "Look to the Rainbow," "If I Could Be With You" and a few others that have made the grade for many years. Her opening show called for a begoff.

The Empire Room is apparently making a bid for the early pre-theatre dinner trade. Earlycomers can take advantage of ordering the viands on the wagon, which is located on the center of the dance-floor. This discourages terping, even though Mischa Borr's ensemble plays some music not designed to bring on the dancers. With no dancing, there's no need to apply the 20% cabaret tax to the checks of those making a quick getaway. Nat Brandwynne plays a lot of pi- for the musical accompaniment, and does it well despite the fact that the bass hand is swathed in bandages. *Jose.*

Sands, Las Vegas

Las Vegas, Nov. 10.

Frank Sinatra; Borrah Minevitch Harmonica Rascals, starring Johnny Puleo (6); Nanci Crompton, Copa Girls (12), Antonio Morelli Orch (18); no cover, or minimum.

Frank Sinatra, here recently enough to make it seem like a long intermission, is back to plug the gap for roducer Jack Entratter for one week until bookings get back on an even keel again. Postponement of Vic Damone due to a film is the reason for Sinatra's quickie. This prompts Sinatra to remark from the rostrum that he's Damone's Coast rep. "Whenever Vic can't make it, they call on me." The Sinatra magnet forms lines all the way out to the swimming pool and the week is an assured sell-ut.

Working with the augmented Antonio Morelli orch of 18 sidemen, Sinatra, in good form and facetious humor, adds to his familiar repertoire to make up a total of 13 selections, all of them evoking heavy palm-stinging. The crooner is a master of timing and beat and is unmatchable in interpreti g the feel of any given set of lyrics.

The Borrah Minevitch Harmonica Rascals with tiny Johnny Puleo are a comedy and musical riot as Puleo, a pantomime master, is up to his old tricks of belting the bigger fellows in his six-piece mouthorgan crew, when they keep picking on him. Sporting a sorrowful demeanor, the beleagured Puleo is a slow-burn gem as his crew wallops such numbers as "Sweet Sue" and "Peg O' My Heart" for handsome applause profits.

Nanci Crompton pleases in a brief ballet routine in which her famed spins get full play. The Copa Girls bring back the exciting fan number presented last year. The pulchritude of the fresh young line enhanced by beautiful costumes and lighting, and the girls work from a ramp as well as the stage for full, billowing effects as choreo'd by Bob Gilbert and Rene Stuart. The plumage is used to effect flower petals with the beauteous faces as the buds, and the entire routine inspires applause sustained through the many illusions. Chuck Nelson is okay on the production vocals and Morelli leads the large orch in a capable manner. *Bob.*

Hotel Bradford, Boston

Boston, Nov. 8.

Harry Richman, Phyllis Ponn, Eddie Tierney, Moe Solomon Orch (6); $2 minimum.

Making his first Hub nitery appearance in nine years, his previous time around also at the Hotel Bradford, Harry Richman proved to opening nighters at the attractive roof that he can still belt a song across with the best of 'em. Looking fit and well-tanned, he struts onstage wearing his familiar strawhat and twirling a cane to tee off with "I'm Glad I'm an Actor," an apparently honest sentiment.

Purveying nostalgia hypoed by showmanship, he ties together a nifty package that includes his w.k. "Puttin on the Ritz," a nod to his "old gang," Ted Lewis, Eddie Cantor, Al Jolson and Sophie Tucker, via vocalizing a few measures of the songs closely identified with each, reminisces about his 1926 introing of "Birth of the Blues" at the adjacent Shubert Theatre, kids about his age, his ranch and freely admits he "can't hit the high ones anymore." As an added fillip he accompanies himself at the '88 while vocalizing "It Had to Be You," "Red, Red Robin," etc., creating quite a furore among the customers who are unaware he's quite a pianist. However, the customers are with him throughout and his entire 30-minute plus stint is clicko, resulting in a begoff.

Harry Drake, the room's booker, has surrounded Richman with a strong bill, juggler Eddie Tierney and ballerina Phyllis Ponn. Tierney is one of the better Indian club and ball tossers who intros a new note in assistants, a large French poodle. Phyllis Ponn, a long-stemmed brunette, scores nicely with an assortment of whirls and ballet steps, winding with a ballerina's impresh of a mambo.

Moe Solomon and his crew show-back nicely. *Elie.*

Black Orchid, Chi

Chicago, Nov. 9.

Henny Youngman, Terry Haven (with Ernie Held), Ruby Hill, Rudy Kerpays Duo; $4 minimum.

Black Orchid is venturing out of the soft-pedal sophisticated comedy groove this fortnighter with Henny Youngman at the reins. And he's the kind of comic whose straight punchline gags you either get the point of and laugh or get the point of and don't laugh. Youngman is likely bait for the conventioneers who packed this room on opening night (9) and received him with giggles or guffaws most of the way.

Standup comedian, who hasn't been seen in Chi for over two years, warms up slowly with some misfire Liberace gags and builds with a disjointed skein of one-liners, some of which are shaggy-doggish, some topical, some broadsides at contemporary frailties and some just plain stale. Eventually he plays a squeaking fiddle, inserting quickie jokes between musical phrases. Best bits are the organized routines that follow in a routine, like the pseudo-dramatic telling of the story of his life. This is his getaway material, and it brings down a good hand.

More comedy, but of more exuberant character, is turned out in winning amounts by Terry Haven. She's reviewed under New Acts, and so is shapely thrush Rudy Kerpays on keys and Dave Poskonka on bass back the show deftly. *Les.*

Hotel Radisson, Mpls.

Minneapolis, Nov. 13.

Russell Nype, Don McGrane Orch (8); $2.50 minimum.

Russell Nype is still singing his "Call Me Madam" and other songs that have helped to popularize him, and doing it with no less exuberance and enthusiasm, for complete audience enjoyment in this two-weeker.

Nype has been an annual visitor to the Flame Room here for the past three years and in returning with practically the same material, he doesn't seem out of line. Songs are so boff and he warbles them so well that repetition apparently doesn't diminish their acceptability.

Familiar numbers elicited no less mitt-pounding than before and his brief excursion into serious dramatics with his "Mr. Chips" bit again wins rapt attention.

Don McGrane and his orchestra back up Nype superbly and their customer dance music contributions also score. *Rees.*

Statler Hotel, Wash.

Washington, Nov. 10.

Joanne Wheatley, with Hal Kanner; Jimmy Edmondson, Abbey Albert Orch (9); cover $1.50 weeknights, $2 Friday, Saturday.

This is one of the most attractive bills to be offered in sometime by the Statler's Embassy Room. Joanne Wheatley's versatile pipes and showmanlike arrangements and Jimmy Edmondson's comedy as Professor Backwards both ring the bell.

Miss Wheatley cannot be typed for any one kind of song. She mixes them up, displaying an ability to project well, whether it be low comedy, community singing with the audience, torchy numbers, or the loud ones that you belt home in a gust of volume. What sets the act apart, aside from the gal's warm quality, is the amount of showmanship involved. She gives more than music; everything is a little production number.

Occasionally a man's singing voice echoes here and sometimes sings a duet with her without appearing. The mystery singer and dancer is her husband, Hal Kanner, who is also her arranger, conductor and pianist. Kanner should know his way around the Embassy Room. He led a band there for several months, back in 1946.

The couple work nicely together in "No Two People Ever So Much in Love" and with the audience participation number, cornball about a girl tied by the villain in a sawmill, while the big saw comes closer and closer.

Edmondson, whose last Washington appearance was at the Capitol Theatre, roughs them up more in his nitery stint. Material is bluer than his vaude routine and his insults fly fast and thick. But he has a feel for audiences. He knows how to do it without anybody taking offense. Act's windup, as usual, has him writing long, hard words backwards on a blackboard.

Abbey Albert's orch and gal singer Betty Bean deliver nicely for the dansapation. *Lowe.*

Bon Soir, N. Y.

Marion Colby, Mae Barnes, Tony & Eddie, Jimmy Daniels, Three Flames; $4.50 minimum.

Featured performers in three Broadway musicals are currently doubling in New York bistros. Trio comprises Marion Colby ("Pajama Game"), Mae Barnes ("By the Beautiful Sea") and Nejla Ates ("Fanny"). Lastnamed, a belly-dancer, is appearing at the La Martinique, while the other two, both singers, are at the Bon Soir. Besides the Misses Colby and Barnes, lineup at the Greenwich Village cellar club includes Tony & Eddie, Jimmy Daniels and the Three Flames. Last two are regulars at the spot, as was Miss Barnes prior to going into "Sea."

Per usual, show is a neat entertainment package. Miss Colby, formerly with the Blackburn Twins, has a buoyant quality that adds to her effective piping. Singer, besides having a featured role in "Pajama Game," also understudies Janis Paige and has already filled in for the star. Therefore, a natural for inclusion in her act is musical's hit tune, "Hey There," which she works over neatly. Stint includes some okay special material numbers, with "I'm Gonna Be a Bad Girl" an amusing item the innuendo vein.

Rotund Miss Barnes once again "rockin' the joint" with her deadpan and vibrant song styling. Her energetic handling of such numbers as "Do I Love You," "Summertime," "Old Man Mose" and "What Will the Neighbors Say?" is of sock calibre. Tony & Eddie, holdover act, have a number of yock bits in their mouthing of records by a variety of singers. Male duo exaggerates wherever possible in both costuming and actions, with turn becoming slightly repetitious after a while.

Jimmy Daniels continues to demonstrate his songselling ability, with offerings mostly of musicomedy derivation. Backing by the Three Flames remains a plus factor. *Jess.*

Charley Foy's, L. A.

Los Angeles, Nov. 11.

Dave Apollon & Co. (5), with Frank Sanchez, Ann McCormack, Charley & Mary Foy, Lee Simms, Abby Brown Orch (3).

An opening night at Foy's is a gala in the valley among the pros and those others lucky enough to know what's on tap. It becomes even more so when the main attraction embraces such a figure as Dave Apollon. If there's a more skilled mandolin plucker around than the rollicking Russ, he hasn't shown his face or virtuosity in these parts. Apollon stimulates the whole show and clients won't get more mileage for their money at any of the gay places this current fortnight.

It's not all Apollon and his trained instrument that delight the wayfarer, but it would be sufficient unto an evening of pleasurable abandon just to see him close his eyes and wham away at the Second Hungarian Rhapsody. It's sheer magic and from his four instrumental helpers (guitar, bass and accordion) he gets resounding accompaniment. From out of the group steps Frank Sanchez, a fine singer with an Eddie Fisher smile and the kind of humility Arthur Godfrey would like. He can belt, purr and sway and is worth a note on any talent scout's cuff.

If the evening up to this point isn't rowdy and raucous enough there's Ann McCormack to see that it is. She agitates herself into a lather of musical belts and undulations of a well-turned torso that electrifies the room's atmosphere. As a gesture to an old friend opening night, Nick Lucas strummed and sang a brace of faves that gave both him and Apollon the stature of indestructibles. Charley and Mary Foy make the place gayer with hoof and mouth and Lee Simms fills the breaks at the keyboard. Abby Brown's trio brings out the leather pushers. Jerry Franks staged. *Helm.*

Chaudiere, Ottawa

Ottawa, Nov. 10.

Earl Hines Orch (8), with Debbie Morris, Brown & Brown, Eric Badicton, Lavinia; $1 admission.

Holding over Earl (Fatha) Hines and band and apache male-femme duo Brown & Brown, Chaudiere Club's Rose Room adds Eric Badicton, balance-juggling single, in a surprise midweek booking. Lavinia, femme half of Brown & Brown, also adds a separate exotic terps stanza.

Between playing for customers to dance, working the show and backing other acts, the Hines crew is a busy group. At least twice each night, they don't stop working for a solid hour and a half. Debbie Morris, band canary, is on during the show as well as during dance times.

Badicton has a colorful thrill session, using hoops, balls and piled-up tables atop a platform sliding over a loose roller set on another table. He was handicapped at opener (2) by understand table sliding on the slippery floor and by a low ceiling, but he managed to keep the tablesitters mitting. Lavinia's exotic item is new to this room and while she wears as much as most chorus femmes, it's what she does with what she wears that brings steady palmslaps.

Hines' piano standouts currently include a solid arrangement of "Honeysuckle Rose" with a nostalgiac explanation of how Fats Waller came to write it, and a boogie handling of "St. Louis Blues." Hines also emcees. *Gorm.*

Latin Quarter, Boston

Boston, Nov. 16.

Kean Sisters (2), Charley Applewhite, Paul Rogers, Guy Guarino, Bob Conrad Dancers (8), Harry DeAngelis Orch (8), Zarde Bros. Trio; $3 minimum.

Although biz was offish at the opener, the Kean Sisters, Betty and Jane, refused to let it dampen their spirits and pulled out all the stops to turn in a socko stint. The gals were last here about three years ago and during the interim have expanded and developed the act into a fast, zany sesh. Energetic comediennes clown through a 40-minute stretch that includes carbons of Judy Holliday, Eartha Kitt, Sophie Tucker, Reggie Van Gleason, a capsule edition of "Pajama Game," with gimmicked lyrics, sing, dance, and in general raise laugh-provoking havoc. It's unfortunate that the uninhibited gals are apparently not too well known by Hub nitery addicts for the stint is tops in tomfoolery and the ringsiders love it.

Making his initial nitery appearance here, Charley Applewhite, the youthful vocalist who made his debut on the Berle tver, fares okay with a stint that includes "Hey There," "I Love Paris," "Stars Never Cry," his latest Decca etching and the oldie, "You'll Never Know." At this point he's just another singer with a pleasing voice, not too strong on the showmanship angle, but he's a newcomer and a few nitery appearances should help him and the necessary polish.

Bill tees off with Paul Rogers, a standard juggler. The Bob Conrad Dancers (8) are on hand for a couple of production numbers with Guy Guarino handling the emcee chores. Harry DeAngelis' crew backstops adeptly with "Rocky" Cole taking over the '88 during the Kean gals' stint. *Elie.*

Pigalle, London

London, Nov. 11.

"Gaiety a la Carte," with Yana, Bryan Johnson, Rose Hardaway, Pat Newson, Peter Glover, Bobby Limb, Three Black Jets, Dancers (12), Showgirls (6), Woolf Phillips Orch, Staged by W. Lyon-Shaw; choreography, Peter Glover; $3.25 minimum.

Judged solely as a production spectacle, the current Pigalle revue gives the best value in town and remains a top lure for the out-of-town and tourist trade. Th talent may not always measure up to the quality of the staging, but the overall effect of color, gaiety and opulence is a potent selling factor.

The new revue, "Gaiety la Carte," has been directed by Bill Lyon-Shaw, who's best known for his television productions. He has fashioned a virile, lively entertainment in which any lack of sparkle by the stars is compensated by the color of the costumes and the freshness of the dancing line and showgirls.

Star of the revue is a svelte, blonde looker, billed as Yana, who has only just come to the forefront. As an ex-model she has the requisite poise, chassis and looks. Her vocal prowess is restricted to a limited range and, in her main solo spot, she mainly plays safe with a quartet of numbers that make little demand on her pipes. She unquestionably looks good in a fur-trimmed, tight-fitting gown and in one novelty number, "Climb Up the Wall," reveals a warm, pleasing style.

Bryan Johnson, who has been in successive Pigalle productions, almost part of the furniture at this pop Piccadilly nitery. He is a reliable performer and his genial personality helps to sell his production numbers. A weak spot in the setup is the comedy contributions by Bobby Limb, who has double billing in the program. Hi patter misfires completely. But he shows a streak of genuine talent in his history of the dance in which he explains the origin of the ballet, tango, rumba, Charleston and the jitterbug.

Rose Hardaway, colored terper who has been around in London niteries for some months, has an exaggerated sensuous dancing style which may please many customers but may possibly offend a few. Her costuming heightens the physical aspect of her routines.

Pat Newson and Peter Glover show up nicely in a number of dance sessions, particularly in the "Can-Can" number and a specialty routine titled "Is This Choreography?" The Three Black Jets, with only one short spot in the 14-item bill, are a lively colored dancing trio and fit in admirably in the "Mambo" production number with Miss Hardaway and Johnson.

Entire production is immaculately showcased by the Woolf Phillips orch and the maestro was responsible for the musical numbers. *Myro.*

Gatineau, Ottawa

Ottawa, Nov. 12.

Three Suns, Calvert Sisters (2), Bert Stone, Harry Pozy Orch (8); $1 admission.

The Three Suns fill the last half of the Gatineau Club's bill this week with a nicely-balanced, smooth stanza of characteristic music, light comedy, novelties and chanting. Session is always on a class level and showmanship is socko. Besides straight-handled arrangements of items like "Caravan," "Young At Heart" and "This Can't Be Love," plus a 20-minute period of music for dancing after the regular show shutters, trio gets mitting for offerings such guitarist Johnny Buck's uniqu backing in "Moonlight and Roses," novelties on a smooching pair in a filmer, and video commercials. Discliks and Suns' theme, "Twilight Time," are naturals for customer impact. But, inexplicably, the Suns aren't drawing more tha so-so business.

Others on the bill are equally capable. Calvert Sisters, a pair of effervescent blonde canaries, both lookers, work to begoffs. Betty Calvert is a natural comic, Vicki a pert straight, and both have top pipes. Chic-gowned femmes are w.k. in this room but the act gets slicker every time they turn up.

Bert Stone, comic and emcee, is also a solid favorite here. Using gags, chant and apings, Stone keeps the mob always with him, and with an almost inexhaustible supply of expertly-handled material, meet any situation and keep his sessions, both solo and emcee, moving fast.

Jo Ann Stevens is new in the lounge's 88 and warble department this week. Cute blonde gets a good reception from the bar and table lineups. *Gorm.*

Flamingo, Las Vegas

Las Vegas, Nov. 11.

Ritz Bros., Micki Marlo, DeWaynes (6), Borden Twins, Ron Fletcher Dancers (14), Teddy Phillips Orch (15); cover or minimum.

Th madcap Ritz Bros. sport a new look this time around and on them it looks good. The sparkling antics of the trois freres should reverberate in the plush arena and the offkey season won't dampen the boxoffice returns when the word gets around. For the next three stanzas one gets Harry, Al and Jimmy in a zany, raucous, flamboyant show during which they're on for most of the 75 minutes. Most of their stuff is new—and given a hearty welcome. Some of the old, like rare wine, is palatable, too.

The opus gets off to a fast start with the brothers warbling "Matchabelli, Schiaparelli And Dior," as the Ron Fletcher chorines are featured in a sexy fashion parade. The skit segues to the song, "Long Underwear," as the Ritzes are discovered in same with top hats, wing collars and spats for a clever comedy turn, inspired no doubt by the picture, "Rear Window." They execute a nimble soft shoe which is not impaired by the grotesque mugging of the trio. "Pedro, Pancho And Pepito," marks the return of their hilarious Mexican disk jockey bit and they follow with clever Sid Kuller lyrics in "Our Apartment," parodied to "My Man."

The big football finale is one of the best things the brothers have done. A college medley featuring the chorus attired as cheerleaders waving banners carrying the names of all the Strip hotels, is a zestfully colorful background for the entrance of the Ritzes in football togs and helmets for the smashing "We're All Americans" number.

The trio winds in and out of all the acts on the bill. Getting most of the attention is sultry chirper Micki Marlo, a youngster with nice poise and a good set of pipes who's a cinch to be heard from. Brunet looker is confident and has charm as she sings "What Is This Thing Called Love," "Bowl Of Cherries" and "Darktown Strutters Ball" in French.

The DeWaynes, five men and a girl, are acrobats who build threeman pyramids via midair somersaults with the greatest of ease. Their tumbling and risley routines are tailored for thrills. Boffo point in the act comes with participation in the acrobatics by the Ritz Bros.

The Borden Twins, hefty young women, are okay in a brief song and dance turn. They were originally slated to take part in a Mae West satire, but when the sketch was seen to slow down the pacing of the otherwise tight revue, it was dispensed with immediately after the opening-night tryout.

Teddy Phillips and his new house band make a nice break-in, the 15 members of the crew working the difficult score of the show in a creditable manner under the baton of Phillips. *Bob.*

Blue Angel, N. Y.

(FOLLOWUP)

The Blue Angel has been on a heavy business kick. With the legit season in high gear, this spot is doing a lot of after-theatre trade. One of the lures is Dwight Fiske, augmented by the George LaFaye turn. Addition of Susan Johnson and Jimmy Komack to the roster freshens up interest in the show.

Introduction of the newcomers was secondary to the fete planned for the 30th anni of Fiske's entry to show biz last Thursday (11). Tallulah Bankhead, reportedly instrumental in getting Fiske his first nitery date in London, was on hand for the festivities. Unfortunately, the effect of the party was dissipated by one of those freak accidents. Instead of providing the capper to the show, Fiske had to go on next to closing because of failure of lights to function for the LaFaye's illusions.

Fiske's risque recitatives have been faves with the eastsiders for more than a generation. Although hum has progressed considerably since Fiske startled the right side of Park Ave. with his lascivious lilts, he still carries weight with the natives of these parts. His technique of shocking the customers into laughter is extremely effective at this spot or any other in this neighborhood.

Jimmy Komack is getting along handsomely. He has an excellent line of comedy material and he's reaching the point where he's catching up to the quality of his lyrics. He whammed over quite a bit of special material at his time up, and made a deep indent on the crowd.

Susan Johnson, another familiar item in the eastside spots, seems to be taking elaborate pains to be a simple baladeer. Perched on a barstool, Miss Johnson essays a series of tunes, some of which seem overarranged. Although well-liked in this room, Miss Johnson just misses her aim of attempting to make her tunes speak more authoritatively than herself. She doesn't completely subordinate herself to her numbers.

The George LaFaye act is one of the most effective nitery illusions around. This French import has figures and objects flying into space. The group of four performers who work in blackout atmosphere project a story with humor and even a degree of social consciousness. The romance of a tophat and boa done to the recorded version of "John & Marsha" is one of the nitery classics of this year. *Jose.*

Chez Vito, N. Y.

Helene Darcel, Lorenzo Herrera, Vito Orch; weekend minimum $3.50.

Chez Vito, an eastside institution, has virtually become the New York counterpart of the Monsieg-neur of Paris. With a backdrop of violins, this spot provides a lush atmosphere that makes a fitting setting for a couple of acts thrushing in the Continental vein.

However, unlike Parisian joints, the six violins, plus bass and piano, during the early hours do not stress the romantic side of the matter. They break up into groups and play French and Italian folk tunes which seem to invite group singing. Although romance is sacrificed, cameraderie is established. Everybody seems to be having a good time. The reverse can be worked for the late shows.

This theme similarly affects the show. Helene Darcel, who made her debut in New York under the name of Helene Francoise sometime ago at the Sherry Netherland, does a batch of Parisian familiars that are easy to absorb. Miss Darcel, a sister of Denise, has a well-constructed voice. Pipes are deep set and hit their mark easily. A group which includes "Mlle. de Paris," "Say Si Bon" and "I Love Paris" requires no great vocal extension, but it seems to be what the customers want. She's well appreciated here.

Other act in the spot is Lorenzo Herrera, a Venezuelan bary, for whom a brief is filed under New Acts. The Vito orchestra showbacks well. *Jose.*

El Rancho, Las Vegas

Las Vegas, Nov. 1.

Billy Daniels (with Benny Payne), Patricia Bright, Stan Nelson Trio, Louis Dance Trio, El Rancho Girls (10), Bob Ellis Orch (12); no cover or mi

Billy Daniels is continued biz insurance in his three-framer, following the nice stand made by Lillian Roth. The acts, generally speaking, that precede Daniels are not up to Vegas par, so it takes the singer couple of numbers to "get" his audience. But the lethargic start only keeps the belter on longer than usual (50 mins.), for when his message does get across to what starts out as a glum audience, they simply won't let him go. The song-stylist fights a handicap of weak-calibre acts before him to carry the show-load all by himself.

The "Old Black Magic" man and his ably perennial sidekick, Benny Payne, are solid clicks as they team in a sizzling program of about 10 songs. Payne at the piano and in vocal assists is solid in support of Daniels.

Hampered by weak sound at the opener, comedienne Patricia Bright, although showing possibilities in her situation-comedics punctuated by special song material, found the going rough, vying with the streaks. She is very good as Katheri Hepburn, resembling the actress no little. With perking of material, lyrics and the sound system, Miss Bright, getting past the opening night frights, could emerge as an interesting cafe figure.

The Stan Nelson Trio, two men and a girl, play an assortment of pop tunes on a vast number of instruments. The outfit would be a snug entertainment fit in a lounge but, unfortunately, the challenge of a smart supper room is hard for the group to cope with.

Only other bright spot in the layout is the Louis Dance Trio, who shine in ballet and mambo numbers, as two tall girls work in turns with their male partner for vivid terps contrasts. Backing the trio in the mambo is the line of El Rancho girls, nicely costumed and well-choreo'd for a fast turn that rates a nice hand. The Bob Ellis orch is okay in its handling of the musical chore except perhaps for the ballet sequence of the Louis Dance Trio. *Bob.*

New Golden, Reno

Reno, Nov. 10.

Sherman (Scatman) Crothers, Yvonne Moray, Rich & Gibson, Will Osborne Orch; no cover or minimum.

Certainly not star-studded, this show nevertheless catches most of the crowds in town, bouncing off the earlier skeds of the other two big niteries, and working the only really late show in town at 3 a.m. Its staggered show times, 10, 1 and 3, seem to be the trick in getting a turnout, even when the marquee can't be counted upon.

Unfortunately, Sherman Crothers isn't known her The Donald O'Connor tv show doesn't get into Reno. However, he's recognized from some picture work. The Scatman attains his cool effect without going too wild. As a matter of fact, he's rather reserved. He manages to get across his loose-jointed humor quite smoothly.

The Scatman scats best with "Ghost Riders in the Sky," which he rides through with fine rhythm.

Yvonne Moray, a doll-size red-hot mama, still gets her share of laughs by singling out a hefty male for her songs and banter. It's all too cute, with lines like "there's enough for all of you."

Rich & Gibson cross hands on the marimba, and break into a prance duri of their numbers. *Mark.*

Hotel Monteleone, N. O.

New Orleans, Nov. 10.

"Deacon" Andy Griffith, Danny Deane Orch (5); $2 minimum.

"Deacon" Andy Griffith, hillbilly monologist, is the new two-week show in the Swan Room. Steps out into the spotlight with only a microphone to keep him company and proceeds to unlimber some droll material that generates a lot of laughs. His rural twang and slyly innocent interpretations of such stories as "Hamlet," "Swan Lake Ballet" and "What It Wuz—Wuz Football," are hilarious, although yarns need shortening.

Best material is his "Good Man Is Hard To Find" preaching bit with its "Amen" assists from the tableholders, plus his rhythmic revival hymn-singing done with tongue-in-cheek of "In The Pines."

Lanky comic from Mt. Airey, N. C., is a likable chap and has poise. Reception received at opening indicates that he's in friendly territory. *Liuz.*

Eddys', K. C.

Kansas City, Nov. 12.

Dick Kerr, Stan Fisher, Tony DiPardo Orch (8); $1 cover.

There's a well-knit 40-minute show at the Eddy Bros. room this fortnight, with singing mimic Dick Kerr and harmonica virtuoso Stan Fisher.

Opening spot is assigned to Fisher, who plunges in deeply with "Hungarian Rhapsody," and follows with "Clair de Lune," abetted by Herb Six of the orch at the piano. Then he switches into a hot rhythm medley, and closes with a concert calibre "Rumanian Rhapsody," drawing a hearty hand.

Kerr makes a forte of mimicking top vocalists of the day, hanging a dozen impressions on a gimmick about his "natural" high, plaintive voice, and varies his repertory of about 25 voices for each show. He's okay here. *Quin.*

House Reviews

Palace, N. Y.

Ferdinand & Gerri, Little Buck, Jimmy Casanova, Bob Lenn & Tattlers (5), Joe Jackson Jr., Renards (2), Slate Bros. (3), Joe Howard, Jo Lombardi House Orch; "Bengal Brigade" (U-I), reviewed in VARIETY *Oct. 20, '54.*

Fact that the Palace is one of the few vaude outposts in the country today is in itself enough to stir up "good old days" sentiments. And when the house gets an old-timer like Joe Howard to wrap things up in the closing niche, it's sentiment with a capital "S."

In his 79th year, Howard is a vet of long standing with appeal for the oldsters and juves in the audience, as evidenced at the show caught Saturday matinee (13). The spry, silver-haired songsmith has a lot of songs in the ASCAP logs so it's natural that his current turn be of the "and then I wrote" genre. He's a belter and knows how to do justice to his "babies." Bedecked in a flashy brown full-dress, with topper, cane and white gloves, he strikes an imposing figure as he moves through his repertoire. The fave songs, "Hello My Baby," "Goodby My Lady Love" and "I Wonder Who's Kissing Her Now" win aud accompaniment and the others like "Be Sweet To Me Kid," "I Don't Like Your Family" and "On Saturday Night" get appreciative reaction. His "Auld Lang Syne" walkoff is the only sombre note in a joyous quarter-hour set.

Accompanying layout is standard for the house. To Jo Lombardi's expert backing the seven other turns make up a pleasant vaude divertissement. In the kickoff spot, Ferdinand & Gerri warm up the house with their slick acro-balancing feats. It's a neatly conceived turn that progresses nicely to a sock closer. In the deuce, terpster Little Buck, shows off some of his nifty cleatwork. He's a graceful performer with enough imagination in his routi ing to sustain interest.

Comedian Jimmy Casanova is in the trey with a slow-moving brand of humor that could use some material embellishment. He's got an okay approach to his satiric bits and goes allout in his closing impression of an old man musing on a front porch. It's a neat creation but runs overlong. Bob Lenn & The Tattlers follow for a swift pace-change. They are appraised in New Acts.

Another vet, Joe Jackson Jr., is a solid bet for the matinee family trade. His classic tramp with bicycle routine has the juves howling. It's a polished panto job that emerges as a comic gem. The Renards come to bat next in a classy ballroomology set. It's smooth and slick with enough terp excitement to win steady plaudits.

The veteran Slate Bros. are in the next-to-closing niche. They ride rampant through a gabfest that includes a mixture of sharp as well as dull barbs. Their vet savvy makes the rough spots easy-going. Midway in the turn, they receive an eye-appealing assist from Sandy Scott, who warbles "Hey There." The Slates wind with some pleasant old-fashioned hoofing. *Gros.*

Concert Paera, Paris

Paris, Nov. 15.

Renee Lebas, Michel Lucky, Tweeds (2), Francois Martel & Gilberte Bonhomme, Keols (2), Trio Rebecchi, Roger Pregor, Lucyle Claude, Maurice Planch Orch (8); $1 top.

Oldest house of them all dates from the turn-of-the-century and only plays each weekend. It is strictly nabe in spirit, but is utilized by breakin acts, or bigger names trying a new rep or a new turn. Songstress Renee Lebas uses it this time to ride her new songalong and she is pegged under New Acts.

First up is Michel, who rates as a second classer in the romantic tenor corps. He voices the usual sentimental and carioca ballads for okay acceptance here, but doesn't look ripe for the bigtime halls. Francois Martel & Gilberte Bonhomme are operetta staples who have teamed for a song-sketch stint, and it emerges too quaint, soubrettish and precious for anything but this type of house. Both have pleasing pipes but not enough material and projection to get this into top ranks. Roger Pregor is a patter man and an old timer who knows how to handle the crowd and blue it up ithout offense. They like him.

Trio of acro acts are acceptable without emerging as any unusual finds. However they all score as proper fillers for acro spots in any vaude show and one act. The Keols (2), has enough class to rate it a New Acts tab. The Ascaras (2) are a balancing act who lack enough polish or rhythm to make anything but secondary spotters. Th Tweeds (2) has a man balancing in a bottle on one finger and then throwing in a fair juggling turn to end on a one-hand stand above a lighted frosted bulb case and then rotating as feet and other hand swing hoops. Girl in act only supplies the props. Another tri composed of accordeon players, The Trio Rebecchi, makes this pop instrument a pleasing musical addition to the show as two girls and a boy unite in a medley of oldies and longhair excerpts for a telling interlude. Lucyle Claude animates the show with proper vivaciousness. *Mosk.*

Apollo, N. Y.

Louis Jordan Band (7), with Rosetta Perry; Hal Singer Band (12), Beulah Swan; Jackson, James & Cornell; Freddie & Flo, Arnold Dover; "Siren of Bagdad" (Col).

Relatively few months have elapsed since Louis Jordan's last appearance at the Harlem key, but he returns this week with enough new embellishments in his basic formula of laughs and music to assure solid b.o. returns. He's supported by other strong turns, with the only really bad mark against the session being that it's on the long side.

Jordan and his six sidemen run through his offbeat tunalog in rewarding fashion tying in the usual antics by the leader. "Messy Bessy" is the mildly received opener, with a more pleasing bit of clowning in the deuce. The latter isn't music at all, but eight or nine minutes of hokum with a fictitious character in the pews. Some of the evening's best work is done with group vocalist Rosetta Perry. Armed with warm personality, decided good looks and a fair set of pipes, she does "Old Black Magic" and a medley with Jordan that elicit heavy aud support.

Snaring appeal with Jordan is mimic Arnold Dover, scarecrow Negro who broke into pro ranks about four years ago via an Apollo stand. He does socko impressions, which include both standards and some more unusual takeoffs. Dover's forte is not in voice duplication so much, but rather in body movements through which he tips the character mimicked. Ranking alongside him is thrush Beulah Swan, who is paragraphed in New Acts.

Other turns are Freddie & Flo, comedy duo with overlong but usually appreciated vaude routine, and Jackson, James & Cornell, a trio of terpers who lack original choreography in most parts but break away in one bit for some sharp precision footwork. All three do funny solos and wind with hefty acro. The Hal Singer band is okay in its own rhythm and blues appearances, but serves best as backing for other turns, including Jordan's. *Art.*

Unit Review

Star Time

(EMPIRE, GLASGOW)

Glasgow, Nov. 11.

Allied Television Film Ltd. production of twice-nightly revue starring Jewel & Warriss, Sally Barnes. Devised and staged by Robert Nesbitt; choreography, Hazel Gee; costumes, Anthony Holland; settings, Edward Delany; orchestrations, Ronald Hanmer; musical director, Maurice Bromley.

This is lavishly-costumed revue and a good vehicle for the crisp comedy talents of Jimmy Jewel & Ben Warriss, English duo now celebrating 20 years' partnership. Customers are sent out in satisfied mood.

Vocal group, the Six in Harmony, open up in song, and first skit has a hotel-arrival setting, complete with chorines as porters, visitors and receptionists, and soubrette Audrey Mann, a lively gal, as "Miss Star Time." Comics make entry to warm mitting and proceed to argue with latecomer arriving in audience, a stooge who can't find his seat and deposits his coat onstage. More plants are stooge attendants and an usherette who march down auditorium to deal with the offending "customier" and indulge in general melee, ending in their clothes being pulled off and leaving 'em in underpants.

Jewel & Warriss have a quick-fire line in crosstalk. Jewel is the goofy one with pliable face, Warriss the dapper, brisk type who makes strong stooge contrast.

Sally Barnes, blonde comedy actress, takes part in sketches, and joins with her husband, Bobbie Beaumont, in item titled "It's The Hat That Makes The Lady," a colorful song episode, with "Hat" tune written and composed by Phil Park. In second half of revue, Miss Barnes does her comedy offering (See New Acts).

Show is generally tuneful and bright, and aims throughout at originality. Musical director Maurice Bromley leaves his pit orchtasia" scene, with Joyce Rey and Paul Bacchus as the visions and Mary Levack as ballerina. Gaby Grossetto & Gaston provide a stand juggling speciality. *Gord.*

New Acts

GLORIA & JARO YORK
Dance
15 Mins.
Hotel Waldorf-Astoria, N.Y.

Gloria & Jaro York are recent imports. They are well-groomed, make an excellent appearance and have a good line of dances. Their routines are well-built and designed for smoothness. At times their work shows an occasional ethereal touch, especially in the slower movements.

However, for the demands of niteries they need an occasional bit of fireworks. The even temper of their ways and the general air of ease make for relaxation. The routines are in an accepted groove albeit of international character. They start with waltz, thence into multi-tempoed "Merry Widow," and a languid item to Tchaikowsky's "Romance" and a Hungarian czardas. Latter item is somewhat faster than the routines that preceded it, but not rapid enough to step up the pace. *Jose.*

BOB LENN & THE TATTLERS (4)
Songs
12 Mins.
Palace, N.Y.

Bob Lenn & The Tattlers (4) have all the ingredients for important in-person slottings. Youth, good grooming, imaginative production and arrangements as well as strong vocalistics make 'em the kind of outfit that would be at home at a plush eastsidery as well as in a vaude showcasing.

Current group, which was formed early this year, is not to be confused with The Tattlers who were warbling about five years ago. Lenn organized the first Tattlers team but didn't work with them. He disbanded the original group and shelved The Tattlers tag until the formation of the current mixed vocal combo.

Lenn leads the quartet through a 12-minute song spree that abounds with energy. In this Palace display, though, it's practically all on the same plain and they should try to insert a change-of-pace arranging mood to make the set more cohesive. (Their nitery act runs about 10 minutes longer and it's probably the almost 50% pruning job that cut away some of the pace-changers).

However, the two boys and two femmes provide solid support for Lenn as he belts out the rousing opener, "New York's My Home," the sentimental "With These Hands," and the rhythmic "Jezebel."

Staging, which goes overboard in spots, gives the group an important sight value. *Gros.*

BEULAH SWAN
Songs
16 Mins.
Apollo, N.Y.

Thrush Beulah Swan shapes as lively entertainment, although the least of her values is in the vocal line. A handsome colored girl, with an extravagantly appointed anatomy, an obviously minimized amount of undergarments and a hobbling gown that accentuated the other things noted, she wiggles voluptuously through 16 minutes of song.

Songalog is all rhythm and blues. Miss Swan's pipes are of ordinary calibre, but femme knows how to take the mind off the vocalizing. Her "Hip Shaking Mama" works the Apollo house into mild frenzy. Body movement is reminiscent of an exotic who starts with all her clothes and her hands tied. Coppery femme moves along thereafter to a punchy "Jockey Blues." Matters droop considerably from disappointment of a slow-tempoed "Oh What a Dream" where, for extra-plow tempo, she can't make use of physical attributes to fullest.

If she supplements her r&b with other musical forms occasionally, Miss Swan will do well along the intimate bistro circuit. *Art.*

RENEE LEBAS
Songs
35 Mins.
Concert Pacra, Paris

Renee Lebas is a competent singer and delivers a well rounded act in slick, professional fashion. She has a voice of fine range and timbre and can easily segue from the Paris street ballads to the more poetic and elaborate. She wears a simple brown corduroy dress without any accessories, and all gestures and movements are wisely economized.

From the lilt of "Paris Canaille" to the sentiment of "Yiddische Mama," she has everything under control and emerges a fresh Gallic songstress who could well qualify for U.S. stinting in boites for that Gallic appeal. *Mosk.*

RUBY HILL
Songs
15 Mins.
Black Orchid, Chicago

Ruby Hill, a sepia siren who has to her legit credits major roles in "St. Louis Woman" and "Anna Lucasta," has been off the boards for several years. Now she's on the intime circuit playing sex appeal to the hilt.

Striking chirp has a figger that's a wow in a skin-tight-and-slit strapless, and she does it no harm with her suggestive hip gyrations. This in great measure compensates for an erratic voice that inclines toward quavering and flatness on tender ballads like "Can't Keep You Out of My Dreams" and "If I Give My Heart to You." It maintains itself effectively, however, on quicker tunes like "Live Till I Die" and "Who'll Buy My Oranges," and clicks for best returns on the undisguised s.a. stuff like "Gonna Be a Bad Girl." *Les.*

TERRY HAVEN
Comedy
30 Mins.
Black Orchid, Chicago

Terry Haven a hoydenish young cutup who's got the spice and vinegar of a Betty Hutton and a crackpot charm that's entirely her own. The signs are that she can go a long way along the tv and nitery routes, given sharper material than she now has.

Gal assumes the crazy-mixed-up kid role, wearing a high-schoolish sweater and skirt, sporting a crude Italian boy coif, babbling endlessly in enjoyable Brooklynese, mugging bouncing, and trying (sometimes too hard) in various devilish ways for the extra yocks. Her rejoinders with the hecklers often are funnier than the rehearsed stuff, but even her most lighthearted throwaways garner a tittering—if only for the sheer vivacity of her delivery.

She fares strongest on song specialties which depart into energetic impressions and caricatures in dialect. She's laughable taking off on Hepburn and Bette Davis but hilarious in the more offbeat mimicry of Fanny Brice, Martha Raye and Tucker. These and a rousing spoof of the Miss Universe contest add up to showmanship and comprise the real meat of her act, which could stand some cropping in the pun and oneliner departments for more solid impact.

Accomp-arranger Ernie Held works smartly behind her at the keys. *Les.*

LORENZO HERRERA
Songs
6 Mins
Chez Vito, N.Y.

Lorenzo Herrera is a goodlooking Latin from Venezuela who exhibits an ingratiating manner in emceeing and in singing. Although on for only two numbers, Herrera manages to impress handily. He essays "Granadas" and a Venezuelan folkdance tune, both of which get marked response from the crowd.

Herrera has a nice roll in his voice and it's strong enough to carry in this room without mikes and still retain an essentially sweet quality. He could have made a longer stand, but the policy of a short formal show in order to give the customers a chance to provide their own entertainment, via atmosphere and the conversation route, seems to be an effective gambit in this room. *Jose.*

Show Biz Ties

Continued from page 2

House bill on the subject, Rep. Jacob Javits (R., N. Y.) was elected Attorney General of New York State.

Four Senators, who cosponsored a bill last year for a National War Memorial Arts Commission, were reelected. The bill provided for a National War Memorial Theatre and Opera House in Washington. The reelected Senators:—Matthew Neely (D., W. Va.), Hubert Humphrey (D., Minn.), Estes Kefauver (D., Tenn.) and James E. Murray (D., Mont.).

Former Democratic Senator Glen Taylor, trying for a comeback, was shellacked by the voters in Idaho. Taylor is best remembered for two things. He had been a tent show singer and guitar player and he was Henry A. Wallace's running mate for Vice President on the Progressive Party ticket in 1948.

Among those reelected were Rep. Roy W. Wier, of Minnesota, former stage electrician who still carries an IATSE card. Also reelected to the House was Rep. Barratt O'Hara (D., Ill.) who in 1917 headed Arizona Film Co., of Hollywood, the firm previously under David Wark Griffith.

Senator Ed Johnson (D., Colo.) did not chose to run again and got himself elected Governor of Colorado instead. Johnson will be long remembered by show biz. He blew his top over the Ingrid Bergman divorce and remarriage. Also, as chairman of the Senate Interstate Commerce Committee, he applied the pressure for speedy color TV.

Reelection of Senator Paul H. Douglas (D., Ill.) means he will be back in Washington with his wife, the former Emily Taft who was once a Congressman-at-large from Illinois and, before that, a prominent legit actress.

Lionel Barrymore

Continued from page 2

head" and "The Splendid Road." His first Metro film was "The Barrier."

When sound came to the screen Barrymore briefly turned his talents to directing. He is credited with being the first director to move a microphone on a sound stage. He also megged "The Rogue Song" with Lawrence Tibbett and "Ten Cents a Dance" with Barbara Stanwyck before returning to acting, co-starring with Ruth Chatterton in "Madame X."

Barrymore reached the pinnacle of his screen career in 1931 when his performance in "A Free Soul" with Norma Shearer won him the Academy Award for the best performance of the year. Since then he has given the screen some memorable performances, in such films as "Dinner at Eight," "Grand Hotel," "Rasputin and the Empress," "Ah Wilderness," "Return of Peter Grimm," "Captains Courageous," "Christopher Bean," "Treasure Island," "You Can't Take It With You," "On Borrowed Time" and the "Kildare" and "Gillespie" series. "Rasputin" marked the only film in which he appeared with his sister Ethel and his brother John, who died in 1942.

In addition to his screen performances, Barrymore was known for his occasional radio appearances, particularly his perennial portrayal of Scrooge in "A Christmas Carol," which featured Yuletide air programming.

A six-footer, Barrymore was a commanding figure until some 15 years ago, when he suffered an arthritic attack. The malady worsened and during the latter years of his life he was almost constantly in a wheelchair. Film roles were written with the infirmity in mind and "Dr. Gillespie" purposely was made a cripple so that Barrymore could play the role from his wheelchair.

Recipient of many honors during his lengthy career, he was perhaps proudest of the Speech Arts Medal awarded him in 1938, and of his membership in the Society of American Etchers.

Barrymore Memorial

Hallmark "Hall of Fame" has cancelled its regularly scheduled show on CBS Radio next Sunday (21) to memorialize Lionel Barrymore, its long-time narrator-host, the 6:30 to 7 p.m. time.

Barrymore's last radio narrating appearance was previous Sunday (14) in "Life of Rebecca Dorsey" starring Helen Hayes."

Library of Congress

Continued from page 2

also are scores for "Victory at Sea" and "Ghost Town."

"The titles above," announced the Library of Congress, "afford only a glimpse into the rich and comprehensive collection that Rodgers has deposited in the Library, but they indicate the variety of his work that is represented. The collection constitutes an essential part of the history of American musical comedy for, in the last three decades, Rodgers' sense of melodic beauty and dramatic fitness has resulted in a superb interpretation of the American scene and in extraordinary musical triumphs."

VARIETY BILLS

WEEK OF NOVEMBER 17

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ( ) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 18
Jacqueline Langee
Edward Ruhl
Lee Martella
Gloria Ware
Chet Clark
Rockettes
Corps de Ballet
Symn Orc
Palace ( ) 19
J & J Williams
Betty Brett
Milt Ross
3 Galenas

AUSTRALIA

MELBOURNE
Tivoli (T) 15
Roy Barbour
T Fontane K
Vaughn
Margaret Brown
Julian Somers
Nina Cooke
Eddie Edwards
David Eadie
John Bluthal
Lloyd Martin
Vocal Octette
Male Dancers
Ballet Girls

PERTH
His Majestys (T) 15
Michael Bentine
W Latona & Sparks
Buck & Chic
Dagenham G Pipers
O'Hagan & H Stead
2 Myrons
Francis Van Dyk
Seyler Heylen
Max Blake
Irene Bevans
Ballet Girls

SYDNEY
Tivoli (T) 15
Jerry Lester
Howell & Radcliffe
Harry Jacobson
2 Chadells
Atele & Latu
G Dawn & F Cleary
Singers
Dancing Boys
Ballet Girls

BRITAIN

BIRMINGHAM
Hippodrome (M) 15
Lane Sheldon
Bonar Colleano
N & N Grant
Gordon & Colville
D & D Remy
Larry Macari 4
Benson Dulay Co
BRIGHTON
Hippodrome (M) 15
Ray Ellington 4
Ric Boswell
Rey & Ronjy
Marvels
Morecambe & Wise
Norman Vaughan
Manning & Lea
Les Marthys
BRIXTON
Empress (I) 15
Issy Bonn
Jimmy Wheeler
Eddie Vitch
Stan Stennett
Copa Cousins
Noberti
Lorraine
Nicolettes
CHELSEA
Palace (I) 15
Max Wall
M & H Nesbitt
Joan Mann
Peter Dulay
Kelroys
Bunty St Clair
Oxfords
Joan & Ernest
COVENTRY
Hippodrome (I) 15
Billy Cotton Bd
Kerry Mack
Helene Cordet
C Cairoli & Paul
Clarisse & Marvin
La Bola Misteriosa
Ben Alis Arabs
Farlow 3
Rona Ricardo
S Fisher Girls
Paul Waring
William Shearer
DERBY
Hippodrome (15
Guy Mitchell
V Cody & Goldie
Eddie Reindeer
B & B Adams
Rio Ron & Rita
Morgan & Manning
Harry & Betty
EAST HAM
Metropolitan (I) 15
Carroll Levis Co
Velvet Pretty
Teen Agers
Palace (I) 15
Billy Dainty
Peter Ross
Pat Ward
Syd Raymond
Roy Earl
Kee Sis
EDINBURGH
Empire (M) 15
Frankie Vaughn
J Laycock & M
Bill Wareham & B
Peter Cavanagh
Joe Church
B & A Pearson
Hylda Baker
Jackson Bow & D
FINSBURY PARK
Empire (M) 15
Dickie Valentine
Walthon & Dorraine
Maurice & May
Lowe & Ladd
6 De Pauls
Morgan & Gray
Jack Kodell
Allen Bros & J
GLASGOW
Empire (M) 15
David Whitfield
Kay & Katrina
Rolf Gibson
Jack Jackson
Lorrae Desmond
2 Maxwells
Leslie Randall
Fred Lowelle
LEICESTER
Palace (S) 15
Max Miller
Roy Stevens
Nordees
Dashs Chimps
Hazel Wilson
Burt Twins
Lotus & Josié
Oakley & Oran
LIVERPOOL
Empire (M) 15
Jewel & Warriss
Sally Barnes
Audrey Mann
Yolandas
Harmony 8
MANCHESTER
Hippodrome (S) 15
D Morris & Cedric
Salici Puppets
Frank Cook
2 Arvings
Downey & Dsye
Riki Lingana
Clifford Henry
Conway & Day
NEWCASTLE
Empire (M) 15
Vic Oliver
Clayton & War
2 Marurs
Gaston Palmer
Sylvia Campbell
Baker & Douglas
Don Arden
NOTTINGHAM
Empire (M) 15
Joan Regan
Tommy Cooper
K & A Alexis
Lee Peters
Fayne & Evans
Dei Cortina
E Arnley & Gloria
Tommy Lovky
PORTSMOUTH
Royal (M) 15
Kenny Baker
Gold & Cordell
Kordas
Kordites
P & S Sherry
Harry Worth
Lionel King
Jeffrey Lenner
SWANSEA
Empire (M) 15
Josef Locke
Marettas
Alexanders Dog R
Joe King
Granger Bros
Nixon & Dixon
George Meaton
Yale & Diane

La Martinique
Harvey Stone
Mary Burton
Nejla Ates
Kirby Stone 4
A Roberts Orc
Pupi Campo Orc
Latin Quarter
Mae West
Louise Beavers
Ashtons
Debonairs
Anthony Dexter
Ralph Young
Piroska
Art Waner Orc
B Harlowe Orc
Le Ruban Bleu
Julius Monk
Norman Paris 3
Irwin Corey
Dorothy Louden
Melita
Marshall Izen
Two Guitars
Kostya Poliansky
Misha Usdanoff
Marusia Sava
Versailles
"Bon Voyage"
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gloe Orc
Panchito Orc
Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bizony
Ernest Schoen
Paul Mann
Charles Albert
Village Barn
Hal Graham
Senna & Gyle
Jack Wallace
Givens & Ferris
Mary Ellen Trio
Larry McMahan
Pluto Pete
Waldorf-Astoria
Maureen Cannon
C & J York
Nat Brandwynne
Mischa Borr
Village Vanguard
Ruth Price
Robert Clary
C Williams Trio

CHICAGO

Black Orchid
Henny Youngman
Terry Haven
Ruby Hill
Rudy Kerpays Duo
Blue Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Victor Manuel
D'Lacy Orc
Angela San Juan
Blue Note
Dizzy Gillespie
Terry Gibbs
Chez Paree
Sam Levenson
Peggy Taylor
Ryan & MacDonald
Brian Farnon Orc
Cloister Inn
Chris Connor
Kay Penton
Ralph Sharon
Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Orc
Edgewater Beach
Ted Lewis & Orc
Bert Gordon
Manor & Mignon
Sue Evans
Dewey Sisters
M & B Haggett
Elroy Peace
Palmer House
Hildegarde & Jack Whiting
Howard Senton
Gene Bone
Robert Norris
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Estelita
Buddy Lester
Los Barrancos (2)
Rex Koury Orc
Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio
Bar of Music
Wesson Bros (2)
Kitt Carson
C Calinicos
Eddie Oliver Orc
Tony Martinez Orc
Biltmore Hotel
Romo Vincent
Tippy & Cobina
Norton & Patricia
Hal Derwin Orc
Ciro's
Sportsmen (4)
Clark Bros (2)
Carlsons (2)
Tina Louise
Dick Stabile Orc
Bobby Ramos Orc
Chez Paree Fey's
Dave Apollon
Ann McCormack
Abbey Browne
Crescendo
Perez Prado Orc
Mocambo
Lillian Roth
Paul Herbert Orc
Moulin Rouge
Frank Libuse
Margot Brander
Szonys (2)
Charlivels (3)
Miss Gilda & Co
Doubledaters (4)
Mme Ardelly
Jery LaZarre
Elollet Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc
Statler Hotel
Dorothy Shay
Ralph & Lorraine
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Kalantan
Luis Torrens
Tony Lopez Orc
Selma Mayflower Line
Woody Woodbury
Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters
Nautilus Hotel
George DeWitt
Antone & Ina
Sid Stanley Orc
Black Orchid
Jo Thompson
Richard Cannon
Count Smith
Sans Souci Hotel
Charlie Farrell
Sacasas Orc
Ann Herman Dcrs
Anne Barnett
Saxony Hotel
Don Tannen
The Haydocks (2)
Tano & Dee
Nirva
Freddy Calo Orc
Johnny Silvers Orc
Bombay Hotel
Phil Brito
Nelida
Peter Mack
Jennifer Marshall
Johnnie Hotel
B S Pully
Sam Barr
Harry Rogers Orc
Gloria Hart
DiLido Hotel
Bea Kalmus
Martin & Malo
Fausto Curbelo Orc
Vanity Fair
Chico Chico
Havana Cuban Boys
Sue Como
3 Tones
Judy Foster
Club 22
Joe Mooney
Three Peppers

LAS VEGAS, NEVADA

Flamingo
3 Ritz Bros
Silver Slipper
Sally Rand
Buddy Baer
Kaintan
Hank Henry
Desert Inn
L Walters' L Q Rev
Sahara
Marlene Dietrich
Last Frontier
Ed Wynn
Step Bros
Dagenham Pipers
El Cortez
Rowan & Martin
Vicki Young
Golden Nugget
Gas Lights & Pink Tights
Sands
Frank Sinatra
Harmonica Rascals
Clarke Bros
El Rancho Vegas
Billy Daniels
Showboat
Minsky's Follies of 1955
Thunderbird
Ella Logan
Don Tannen
Catron Bros

RENO

Mapes Skyroom
Rolly Rolls
Manolo Mera
Nita & Peppi
D Arden Dancers
E Fitzpatrick Orc
New Golden
Shecky Greene
B Yost Royal G
Al & Connie Fanton
Will Osborne Orc
Riverside
Mills Bros
Trio Fayes
Starlets
B Clifford Orc

HAVANA

Montmartre
Gloria & Jaro York
Hungarian Troupe
Esther Borja
Nancy & Rolando
Miguel Angel Ortiz
Casino Playa Orq
Fajardo Orq
Tropicana
Tex Mex
D'Ruff Quartet
Tropicana Ballet
S de Espana Orq
A Romeu Orq
S Suarez Orq

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Marion Colby
Jimmy Daniels
Three Flames
Blue Angel
Dwight Fiske
Jimmy Komack
Susan Johnson
Geo Lafaye
Bart Howard
Jimmy Lyons Trio
Chateau Madrid
Ernest Bonino
Sherri Shear
Elba Ocampo
Alonso Dancers
Ralph Font Orc
Maya Orc
Copacabana
Keaan Sis
Myron Cohen
Bob Sweeney
Peter Conlow
Jean Stevens
M Duroo Orc
Frank Marti Orc
Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc
No. 1 Fifth Ave
Helena Bliss
Bob Downey
Harold Fonville
Hazel Webster
Belmont Plaza
Joan Bishop
Al Castellano
John Barney
Hotel Ambassador
Quinter Orc
Sarfozi Orc
Hotel Pierre
Manuel Capetillo
Rapael Ruiz
Conchita
Carlos Montoya
Stanley Melba Orc
Hotel Plaza
Kay Thompson
Paul Methuen
Ted Straeter Orc
Mark Monte Orc
Hotel Pk Sheraton
Irving Fields
Eddie Layton
Hotel Roosevelt
Guy Lombardo Orc
Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari
Hotel Statler
S Finegan Orc
Hotel Taft
Vincent Lopez Orc

Gropper Loses Suit Vs. Hammerstein; Can't Peddle O.H. Name on Scripts

Milton H. Gropper, who sued Oscar Hammerstein 2d about two years ago for a share of royalties on the claim of co-authoring "King and I," has just lost a court move to be able to use Hammerstein's name as co-author of other scripts h wants to sell. N. Y. Supreme Court Judge Aron Steuer last week dismissed a Gropper motion to cancel an agreement that Hammerstein's name could not be used in peddling the scripts.

Case was an outgrowth of Gropper's suit for a slice of the "King and I" royalties. Hammerstein denied the co-authorship allegation in the previous suit, asserting that Gropper had not collaborated with Richard Rogers and him in the authorship of th click musical adaption of Margaret Landon's novel, "Anna and the King of Siam."

Hammerstein was said to have known Gropper for some years and to have befriended him at various times, but declared that Gropper was not involved in the adaptation or preparation of "King and I." Nevertheless, he settled the suit for $35,000, with an agreement that Gropper was to have full title to two other scripts, but with the added stipulation that Hammerstein's name could not be used as co-author or in any other manner publicly.

Gropper sought court action to rescind the agreement, claiming that he had signed it under a misunderstanding. In tossing out the suit, the court declared in part, "In making the settlement (of the previous suit) the plaintiff was represented by very able counsel of wide experience.

"The settlement agreement was in writing. It includes an affidavit by plaintiff that no representations

(Continued on page 76)

Equity Again Cancels Stanley Woolf Waiver; He's Going Non-Union

Actors Equity has again withdrawn concessions granted touring companies sent out by Stanley Woolf. Action followed Equity council study of operational figures submitted by the producer.

Woolf, whose troupes travel throughout the country under the banner of the Civic Drama Guild, had been permitted to pay a $90 minimum to actors instead of the regular $120 road scale. Stage managers, employed by him at the regular $175 minimum, were allowed to double as performers and no understudies were required.

Equity members, employed by Woolf, had registered several complaints against the producer last year, especially concerning a layoff during the Christmas period, during which salaries weren't paid. Woolf, however, claims that several Equity performers have protested the union's move, since he plans to go non-Equity if he's unable to get back the concessions.

CDG is currently touring "Four-poster," with "Stalag 17" skedded for rehearsal soon and "Vagabond King" slated for January. Besides his cross-country tours, Woolf also plays summer resorts with a number of units.

LAWRENCE & LEE COOK WITH 3 LEGIT SHOWS

Jerome Lawrence and Robert E. Lee, best known radio-tv as writer-producers, may have three concurrent legits this season, two on Broadway and one with Margo Jones' Theatre '54 in Dallas. Two re musicals, both adapted from published works, and the straight play (for Miss Jones) is based on the Scopes "monkey" trial.

The musicals are "Shangri-La," with James Hilton, the original novelist of "Lost Horizon," debuting as a librettist and lyricist with Lawrence & Lee (music by Harry Warren). Courtney Burr and John Bryam will produce.

Th other, "Miss Dilly," is adapted from Theodore Pratt's novel of the same name, and Vernon Duke is the composer here.

3 Co-Producers Supplied 21½G of 'Stone' Backing

Henrietta Jacobson-Juli Adler production of "A Stone for Danny Fisher," unlike most off-Broadway shows, was financed under a regular limited partnership agreement. Leonard Kantor play was capitalized at $35,000, of which $21,500 was supplied by three of the four general partners.

Other backers and their respective investments include Arthur D. Gordon, $5,500; Joseph J. Liebman, representing a syndicate, $7,500; and Dr. Stanley Fisher, $500. Besides Miss Jacobson and Adler, other general partners include attorney Max Spivak and film exec Julius J. Block.

Spivak has a $6,000 stake in the production, while Block's investment is included in the Liebman backing. Show is currently in its fifth week at the downtown National Theatre, N. Y.

'Itch' Still Up To Scratch in 3d Yr.

"Seven Year Itch," which reaches its second anniversary on Broadway Saturday night (20), is still earning hefty profits. Meanwhile, Charles K. Feldman has put out a couple of feelers about the possibility of moving up the release date of his film version of the comedy before the contractual deadline of the spring of 1956.

As of Oct. 30, the Courtney Burr-Elliott Nugent production had earned $613,527 net profit on its $60,000 investment. Another $24,000 dividend has just been paid, bringing the total distributed profit to date to $557,006. Remaining assets included $25,476 in bonds and deposits, $10,000 cash reserve and $11,045 available for distribution.

For the four weeks ended Oct. 30, the Broadway production grossed $88,031 and earned $14,137 profit, while the touring company grossed $81,746 and earned $7,407 profit. The $613,527 total net profit to date includes the income from the film deal, plus foreign royalty, share of souvenir program sales, etc.

Boxoffice strength of the George Axelrod comedy has been demonstrated anew recently, not only by the attendance resurge since the gross ebbed to a low of about $13,000 last summer, but by its ability to survive numerous cast replacements, including Nugent and Sally Forrest as leads of the Broadway company, succeeding Tom Ewell and Vanessa Brown, and also involving several principals in the touring edition, of which Eddie Bracken is star.

Feldman's screen version of the comedy, costarring Ewell and Marilyn Monroe, is currently in production on the Coast. With Miss Monroe figured an especially hot boxoffice name just now, Feldman and 20th-Fox, which will release the film, have mentioned the possibility to Burr of advancing the release date.

Burr's and Nugent's reaction has been simple: They're willing to discuss such a proposition, on the basis of additional payments from the picture company. That answer has been conversation-killer, however, and there the matter rests.

Strawbridge Will Play Clare Tree Major Dates

Edwin Strawbridge Productions will play most of the dates lined up this season for the Clare Tree Major children's theatre. Miss Major died last Oct. 9, but arrangements for the switch were made during the early stage of her illness.

Strawbridge organization, now in its 14th year, is the only Equity touring children's theatre. Staff includes Larry Parke, director; Louis Kennel, designer, and Jan Hall, costumer.

Raze Garrick, St. Louis; Old Legit-Opera House

St. Louis, Nov. 16.

The old Garrick, former home of legit and grand opera, is being razed to make way for a parking lot. The 50-year-old downtown structure was built in the St. Louis world's fair year at a cost of $350,000, and leased to the Shubert organization. For the first 15 years it was used for legit and grand opera, since which it has played burlesque, films and, more recently, been dark.

Regular legitery here is the American, with the Empress playing stock.

Gide's 'Lafcadio' Aimed for B'way

"Lafcadio's Adventures," adapted by Arthur Wilmurt from the French of Andre Gide, is slated for Broadway production next fall by Jerome Mayer and Irl Mowery. Play is described as an ironical comedy, and calls for four male stars, plus various lesser male and femme players.

Wilmurt adapted Andre Obey's "Noah," produced by Mayer in 1934-35. He also authored "Guest Room" and "Young Couple Wanted." Mayer and Mowery were partnered in last season's production of "Lullaby" and have an option on Arnold Sundgaard's "Kilgo Run," which they tried out in stock early this fall and hope to do on Broadway this season if script revisions are satisfactory and femme star can be signed.

O.K. Export of Profits To American Backers Of London 'Trojan War'

Robert L. Joseph, who plans a London production of "The Trojan War Will Not Be Fought," has arranged with the Bank of England to export profits from the show. It's explained that the arrangement does not constitute a precedent, as it has occasionally been granted before, each case being decided on its merits.

The Christopher Fry adaptation of Jean Giraudoux' French comedy, "La Guerre de Troie N'Aura Pas Lieu," is being financed in the U. S., and under the coin-export permit the backers will be able to collect any returns earned. Joseph is co-producing the play with West End manager Stephen Mitchell.

Project is being financed at $25,000. Michael Redgrave will star, with Broadway stager Harold Clurman slated to direct. Play's present English title will be changed.

DALLAS FINALLY ACTS

Ends Quarter-Century Talk to Build Downton Aud

Dallas, Nov. 16.

This city, after more than a quarter of a century of talking about it, will at last get a new downtown auditorium. City Council is asking contractors and suppliers to submit construction and equipment bid by Dec. 17. Issue of $7,000,000 in bonds will pay for it.

Dallas Memorial Auditorium will seat 10,000, 7,600 in permanent seats and 2,400 in portable. Three stories high and under a domed roof 300 feet across, there will be no supporting columns to obstruct view within the arena.

There will be convention building south of the arena which will be 320 feet long and 128 feet wide and the equivalent of three stories in height. It will house a lyceum or little theatre seating 1,750 persons. There will be a large foyer for convention registrations and 10 meeting rooms seating from 40 to 300 persons. The three largest can be thrown together to seat 900.

Judge's Joke

London, Nov. 16.

In an action in Westminster County Court last week a legit touring manager alleged that costumes ordered for a production were so bad that part of the bill had to be cancelled.

The judge commented, "I see that the show was 'Paris by Night.' Couldn't that be put on without costumes?"

Tipster's Teacup Tempest Fizzles, But Flusters Chi in 'Joan' Closing

Chicago, Nov. 16.

Closing of "Saint Joan" in Chicago over the weekend short-circuited a possible showdown in an unpublicized cold war waged here the last two seasons by self-styled patriotic elements against touring legit shows. It's expected that an attempt will now be made to obscure the fact that the Producers Theatre production folded solely because of the illness of Jean Arthur, its star.

Show's original scheduled opening Nov. 8 w postponed shortly before curtain time, when Miss Arthur was unable to go on because of a virus infection. She was under medical care during the week, and rehearsed with the company last Saturday (13) in preparation for a postponed opening last night (Mon.) at the Great Northern.

Complications arose in the actress' condition, however, and her physician reported that she'd had an outbreak of hives, in addition to a partial setback in her virus infection. Upon his orders that she could not continue the "Joan" assignment, the local engagement and subsequent bookings were cancelled. It's emphasized by the show's representatives that agitation and a picketing threat had nothing to do with the folding.

Due largely to the heretofore undisclosed activities of a single individual, specializing in unofficial loyalty screening of theatre personalities, the Windy City the past 12 months gained the reputation along the legit grapevine as a "hot" town.

Check of weekly grosses of the several productions that have been under unpublicized attack here has shown no tangible ill-effect. But with hints of American Legion picketing, poison pen letters, threatening telephone calls and even false fire alarms, Chicago visits have been anything but pleasant for cast members, man-

(Continued on page 74)

2 Chi Stock Cos. Shutter As Fall Season Try Flops

Chicago, Nov. 16.

Tw Chi-area legit operations have just folded because of poor biz.

Producer Hope Summers shuttered the Showcase Theatre, Evanston, last Sunday (14) with the production of "Jane." Sluggish boxoffice and the failure of a community drive to garner reserve funds forced the closing. Final blow was a $3,000 backstage fire. The theatre has been operating with a professional company the past two years. There is a possibility it may be revived under a non-profit corporate setup.

Meanwhile, Marshall Migatz broke off Nov. 6, midpoint in his projected six-week fall schedule at the Fox Valley Playhouse in St. Charles. Final bill was Marian Hopkins "Time of the Cuckoo," third in a series of one-weekers.

With the seasonal revival of legit activity in the Loop the suburban theatre failed to catch on. Migatz also encountered considerable difficulty in lining up stars because of competition from television assignments.

Clurman Stages Barbara's 'Room'

Harold Clurman has restaged "The Living Roo " opening tonight (Wed.) at the Henry Miller Theatre, N.Y. He reportedly took over from Hugh Hunt during the out-of-town tryout for a flat $2,000 fee. It's understood Hunt will retain program credit and will receive regular royalties.

Clurman was originally asked to o.o. the Graham Greene importation during its Boston run by the star, Barbara Bel Geddes. She agreed to pay him $500 for suggestions about her performance. However, Gilbert Miller, who's co-producing the drama with Donald Albery, followed up with a request for Clurman to restage the entire presentation for the $2,000 fee.

Audrey Hepburn had originally been sought for the starring role, with Peter Glenville, who staged the London production, set to repeat the stint here. Miss Hepburn bowed out, though, because she felt Glenville might expect her to duplicate the characterization of Dorothy Tutin, star of the West End original. Miss Hepburn felt she would have to play the role in her way.

Subsequently, Glenville also withdrew, and Miller engaged Hunt and Miss Bel Geddes as respective stager and star.

SLATE PLAYS, COMPANY, MARGO'S THEATRE '54

Dallas, Nov. 16.

Margo Jones, currently preeming Albert Dickason's "Marry-Go-Round" for three weeks, will produce seven more tryouts and a Shakespearean revival in her new 10th season at Theatre '54 here.

Sked includes "As You Like It," Nov. 29-Dec. 18; Andrew Rosenthal's "Red Letter Day," Dec. 20-Jan. 8; the Jerome Lawrence-Robert E. Lee "Inherit the Wind," Jan. 10-29; Edward Hunt's "The Hemlock Cup," Jan. 31-Feb. 19, and Bernard C. Schoenfeld's "The Summer of Fancy Dress," Feb. 21-March 12.

The March 14-April 23 spot is still open, but "La Belle Lulu," musical by Frederick Jackson and Charles Phillips is due April 25-May 14. Three weeks of repertory, May 16-June 4, end the season.

Company includes Juleen Compton, John Bradford, Harry Bergman, Kathleen Phelan, Edward Cullen, James Field and Edwin Whitner with Doris Dudley, Louise Latham, Martha Bumpas and Evelyn Bettis, resident distaffers, supplementing casts during the new season.

Mpls. Getting Twofers Instead of Promised 7 Subscription Shows

Minneapolis, Nov. 16.

Two-for-one shows are apparently going to be the legit staple here this season, despite the Theatre Guild's original promise of seven subscription offerings. Latest bargain opus, set for Jan. 10 at the Lyceum, is something titled "Models in Season," being sent on tour by Morris Efron. It's been scheduled by the United Booking Office in New York.

With "Picnic" as the only subscription show so far, the Theatre Guild has slated a tryout, "Sailor's Delight," with Eva Gabor, as a second item. It wanted to list "Moon Is Blue" as another, but Lyceum manager Lowell Kaplan refused to accept it as such, because the comedy had played here previously.

Except for "Picnic," the only other production to play here this season has been "Naughty Natalie," a twofer farce that local critics roasted to a frazzle. Now "Sailor's Delight" and the repeat "Moon Is Blue" are listed, and several more two-for-one operations are more or less visible on the horizon. "King and I" is promised for after its Chicago run, whenever that will be.

But all in all, that seven-show subscription target looks farther and farther away as the season nears the mid-point. Meanwhile, murmurs are already being heard from the 2,000-odd subscribers, at least some of whom signed in expectation of getting "King and I" this season.

British Equity Gnaws Over Actor Employment

London, Nov. 16.

British Actors' Equity has called a special membership meeting next Sunday (21) at the St. Martins Theatre to discuss the actor employment situation.

According to a leaflet advertising the meeting, the union will consider "the first scientific survey of employment and unemployment for a full year."

Shows Out of Town

The Bad Seed

Washington, Nov. 15.

Playwrights Co. production of drama in two acts (seven scenes), adapted by Maxwell Anderson from the William March novel. Stars Nancy Kelly; features Luella Gear, Henry Jones, Eileen Heckart, Thomas Chalmers, Kendall Clark, Patty McCormack. Staged by Reginald Denham; scenery and lighting, George Jenkins. At National, Washington, Nov. 15, '54; $3.85 top.

Rhoda Penmark	Patty McCormack
Col. Kenneth Penmar	Kendall Clark
Christine Penmark	Nancy Kelly
Monica Breedlove	Luella Gear
Emory Wages	Joseph Holland
Leroy	Henry Jones
Miss Fern	Joan Croydon
Reginald Tasker	John O'Hare
Mrs. Daigle	Eileen Heckart
Mr. Daigle	Wells Richardson
Messenger	George Gino
Richard Bravo	Thomas Chalmers

Playwrights Co. is bringing another hit into New York in "The Bad Seed," and with it a new child star, nine-year-old Patty McCormack.

The play is in the tradition of dramatic plays about wicked, amoral children, such as "Children's Hour," "The Innocents" and others. The new Maxwell Anderson work, from the novel by William March, is solid, hard-hitting drama whose every crawling suspense reflects fine direction and highly polished performances.

The theme is that criminal tendency may be passed on by bad blood which can prove stronger than good environment. Miss McCormack, a blue-eyed blonde with pigtails and the face of a peaches and cream cherub, does an amazing job as a cold-blooded killer who has three murders dangling from her belt before her 8th birthday.

The bad seed in her is inherited from her grandmother, a beautiful slayer of a generation before. The stain has escaped her mother, but been passed on to the child. When the mother, played by Nancy Kelly, learns about her little girl she finds herself a terrified and tormented accessory after the fact and cornered into action which lead the play to its punchy climax.

Miss Kelly's part builds steadily from happy wife and parent to that of a tortured mother who learns that her beloved child is a conscienceless killer by her inherited qualities. The performance is finely timed throughout and moves u waveringly up the ladder of drama.

It is her show and little Patty McCormack's, but the play's fineness must be credited also to some unusually able supporting performances. Tops among these is turned in by Eileen Heckart as the drunken floosey mother of a little boy killed at a school picnic because he won the medal coveted by the girl. Miss Heckart has two short scenes, both effectively played.

The veteran Luella Gear does a smooth job as the operator of the smalltown southern apartment house where the homicidal girl and her parents live. She is devoted to the bland little killer, as is the youngster's father, played by Kendall Clark, an Air Force Colonel who divides his time between his home and the Pentagon. Another standout performance is given by Henry Jones as the crafty but childish porter in the building, the only one who recognizes the evil in the child.

Reginald Denham's direction draws the performances together to turn the Anderson-March vehicle into a fine whole. *Lowe.*

Portrait of a Lady

Boston, Nov. 11.

Lyn Austin & Thomas Noyes, and Producers Theatre production dramatization in three acts (seven scenes), by William Archibald, from the novel by Henry James. Stars Jennifer Jones; features Robert Flemyng, Cathleen Nesbitt, Douglas Watson. Directed by Jose Quintero; scenery, William and Jean Eckart; costumes, Cecil Beaton. At Colonial, Boston, Nov. 11, '54; $4.20 top.

Ralph Touchett	Douglas Watson
Mr. Touchett	Halliwell Hobbes
Lord Warburton	Peter Pagan
Isabel Archer	Jennifer Jones
Henrietta Stackpole	Jan Farrand
Mrs. Touchett	Eva Leonard-Boyne
Serena Merle	Barbara O'Neil
Caspar Goodwood	Grant Sullivan
Gilbert Osmond	Robert Flemyng
Pansy	Marcia Morris
Countess Gemini	Cathleen Nesbitt

The flaw—and it appears to be a fatal one—in the dramatization of "Portrait of a Lady" is the very quality that is essentially the power of the novel. It is all a long preparation for moment of dramatic revelati .

That moment arrives eventually in the third act, but by this time it is more than apparent that William Archibald's dramatization, for all its high literate quality, is primarily a series of dialogs from the pages of the novel. If they are often telling, occasionally amusing in an epigrammatic way, and frequently filled with the upper harmonics of James' own sensibility, they do not make the characters spring to life.

All, including the lady herself, remain largely enigmatic, a la Chekov, moving through the action as mysterious, destinationless figures in a remote though beautiful landscape. The play's appeal consequently seems mostly directed to the devotees of the inscrutable, who relish a work of art in direct ratio to its incomprehensibility.

The plot is simple enough, however, for the dramatist has remained close to the novel. He presents the title character as a cultivated American girl seeking a more vital sort of life in Europe. She marries an arrogant snob living as an expatriate in Florence. The marriage is a disaster, and she learns it was engineered by her husband's former mistress in order to provide security for their daughter.

James, in telling this story, moves on to the moment of dramatic revelation through a steadily unfolding series of characterizations and motivations, and so leaves the reader in possession of an endless array of insights into the people and the background of the story. Archibald, on the contrary, leaves the audience uncertain throughout as to the reasons why the people behave as they do. The play, in short, aside from its almost total lack of movement and vitality, remains ambiguous and baffling.

Film star Jennifer Jones, in her first major legit appearance, demonstrates a considerable flair for the theatre. Stunning to look at in a procession of Cecil Beaton dresses of the period, she reveals her lack of stage experience chiefly by failing to project her voice and personality, as if expecting a camera and mike boom to accentuate them for her.

As the play rises to its one dramatic moment in the last act, she demonstrates reserve of emotional power, suggesting that with more experience she might prove to be a real addition to the theatre. Her name, in any case, will be largely responsible for whatever success this play may have.

Of the others players, the standouts are Cathleen Nesbitt, in the one really vital role of the venomous Countess of Gemini, and Robert Flemyng as the unbearable husband, though there are fine portraits by Halliwell Hobbes, Eva Leonard-Boyne, Barbara O'Neil and Jan Farrand. Douglas Watson as the cousin was barely audible beyond the footlights at the opener, though all except Miss Nesbit were hard to hear.

The staging by Jose Quintero appears to be deliberately static as part of the special atmosphere the play tries to achieve, but it seems to suit the low-key mood, while production details, costumes and all, including the off-stage music of Schumann are as elegant as the two scenes themselves.

A good deal of work might give the piece more vitality and clarity, but the stage seems hardly suited to the highly inflected overtones of James' reflections on the path to spiritual maturity. *Elie.*

The Flowering Peach

Wilmington, Nov. 11.

Producers Theatre production drama in two acts (10 scenes) by Clifford Odets. Stars Menasha Skulnik. Directed by the author; scenery and lighting, Mordecai Gorelik; costumes, Ballou; music, Alan Hovhaness. Presented at Playhouse, Wilmington, Del., Nov. 11, '54; $4.20 top.

Noah	Menasha Skulnik
Esther	Berta Gersten
Japheth	illiam Smithers
Shem	Martin Ritt
Ham	Leon Janney
Leah	Osna Palmer
Rachel	Janice Rule
Goldie	Barbara axley
Tax Collector	
Lion	idney Armus
Fawns	Patricia Fay
Goat	Barbara Kay
Burro	Sidney Kay

Although "The Flowering Peach" is brilliantly written, handsomely staged and beautifully acted, its boxoffice chances don't look too encouraging. Clifford Odets has written the kind of play that will arouse either high enthusiasm or sharp disapproval. There doesn't seem to be any middle ground for a playgoer's reaction to the author's treatment of the Noah's Ark story.

The treatment is modern as regards dialog and costuming. The characters speak in contemporary idiom and wear modern dress. The playwright has tried to blend the Old Testament story with character studies of one man's family (in this case Noah's). Most of the time he is successful.

The first act covers the building of the ark, with Noah gradually winning over his doubting family to the reality of the impending flood. The second act takes place aboard the ark and is concerned mainly with the family squabbles and crises arising as Noah and his flock impatiently await deliverance.

"Peach" necessarily is episodic, with 10 scenes covering the action. But it is in the writing and acting that the show gets in its real kicks. Odet's lines at times approach the poetic and he demonstrates throughout that he is still a master of trenchant dialog.

Menasha Skulnik has a field day in the fat Noah role. He is the average man, puzzled that he should be chosen to be the only surviving patriarch. His comedy moments are priceless, adding up to a superb performance. Berta Gersten, as Esther, plays her role of loyal wife and peacemaker with dignity and commanding presence.

Martin Ritt shows an excellent understanding of the elder son, the eternal businessman and a natural born leader. Japheth represents the nonconformist, the eternal rebel. William Smithers brings to life the character of the non-conformist Japheth, underplaying at just the right moments.

Of the sons' wives, Barbara Baxley is standout as a flashy blonde who finally wins the love of Japheth. Janice Rule, as the gentle Rachel, is decorative, but otherwise doesn't register. Osna Palmer has several good scenes as the strong-willed mate of Shem.

Sidney Armus has a brief scene as a modern-minded tax collector, and later doubles as a bored lion waiting for the waters to recede. Two fawns, a goat, and burro are impersonated in one scene, but add little to the play.

The author's direction is generally effective, although he still needs to accelerate the pace. The settings and lighting by Mordecai Gorelik help to establish the play's mood and background music by Alan Hovhaness is expressive. *Klep.*

Black-Eyed Susan

Hartford, Nov. 11.

Gordon W. Pollock (in association with James Gondman and Everett Hartt) production of comedy in three acts (five scenes), by A. B. Shiffrin. Stars Vincent Price; features Kay Medford, Everett Sloane, Dana Wynter, Charles Boaz. Directed by Gregory Ratoff; scenery and costumes, William Molyneux. At Parsons Theatre, Hartford, Nov. 11, '54; $3.80 top.

Dr. Nicholas Marsh	Vincent Price
Zelda Barry	Kay Medford
Dr. Louis Bean	Everett Sloane
Susan Gillespi	Dana Wynter
Peter Gillespi	Charles Boaz
Nicky	Ira Roberts

A fellow named Kinsey discovered several years ago that sex is spelled $ex, and the same may be demonstrated again by "Black-Eyed Susan." The comedy will never set the world on fire for its writing, acting or direction. But, its content might keep it on Broadway for some time.

S-E-X is spelled out all over the three acts. There is no subtlety, no imagination—just single entendre. Story involves a lecherous bachelor doctor, his amorous femme associate, and a young woman who wants a baby her husband can't give her.

As the doctor, film-legit star Vincent Price exhibits a good sense of timing, Kay Medford, as the associate of the medic, gives an outstanding comedy performance with her attempts to lasso the doc.

Charles Boaz is convincing as the on-the-make gal's sterile husband. British actress Dana Wynter, making her U. S. legit debut, is attractive as the doctor-chasing wench in search of a child.

Everett Sloane is also good as the bachelor-hero's medic friend and adviser. And as a product of applied eugenics, moppet Ira Roberts is also okay.

William Molyneux' doctor's office setting is authentic, warm and liveable, and Gregory Ratoff's staging is as broad and propulsive as the lightweight material allows. *Eck.*

One Eye Closed

Boston, Nov. 13.

alla Stoddard production of comedy in three acts (five scenes), by Justin Sturm. Stars Tom Helmore; features Constance Ford, John Baragrey. Directed by Romney Brent; scenery, Eldon Elder; costumes, Virginia Volland. At the Wilbur, Boston, Nov. '54; $3.60 top.

Gordon Cameron	Tom Helmore
Denia Cameron	Constance Ford
Mary Benson	Marjorie Eaton
Frenchy Mulligan	Harry Ellerbe
Trixie Tyson	Moulfrie Patten
Cy Milton	John Fiedler
Sheriff Meyers	Iesie Wolfington
Elsa Kinney	Parker McCormick
Lowell Markey	John Baragrey
Cokey Mulligan	George Mathews
State Police Sgt.	Charles Beilin
State Policeman	lehard Everhart
American Indian	Hal Thompson

While it is possible and, indeed, desirable to close both eyes on the antics of this survival of some doubtless hilarious summer night on the strawhat circuit, it is unfortunately impossible to close both ears to its antic lines. The "new comedy," as it's billed, hasn't a chance, except perhaps as an idea for a film programmer.

A farce typical of Baker's catalog for amateurs, "One Eye Closed" opens on a scene in a Connecticut Barn, complete with a real horse in the stall. Unfortunately there are people there, too, a young writer and his wife, down to their last $6. Presently a trio of Yale men appear and persuade him to go back to a class reunion clad in convict's stripes. It goes on and on from there.

The cast struggles furiously to give the opus some appeal. Tom Helmore, a very competent performer, gives some semblance of credibility to the writer, and there are bright moments contributed by Iggie Wolfington as a sheriff, Moultrie Patton as the girl friend, John Baragrey as an escaped convice and George Mathews as his friend.

The two sets are admirable, and so are the costumes. The horse is good, too. *Elie.*

Millicent's Castle

New Hope, Pa., Nov. 10.

Michael Ellis production of comedy in three acts, by Frederic Morton. Stars Julie Wilson, James Daly; features Karl Redcoff, Rudolf Weiss. Staged by Alfred Drake; scenery, W. Broderick Hackett. At Bucks County Playhouse, New Hope, Pa., Nov. 8-13, '54; $3.75 top.

Maximillian	Rudolf Weiss
Maid	Lynn Strelzin
Dr. Bernard Bein	James Daly
Millicent Grady	Julie Wilson
Ad Maid	Anne Benson
Dr. Anne Bolton	illie Lou Wan
Prince von Osterloh	Karl Redcoff
Flint Grady	Donald Burr

Despite some obvious weak spots in the New Hope stock production, "Millicent's Castle" looks like a good bet for Broadway. At least it is composed of the stuff hits are made of and is certainly the most promising in Mike Ellis' "Fall Festival of New Plays" at the Bucks County Playhouse.

"Millicent's Castle" is a delightful blend of highbrow and lowbrow comedy, with just enough sex added to make things jell. Despite this, the first act lags slightly, the second act curtain doesn't quite click and the third act is confusing.

Millicent is a dumb-like-a-fox, thrice-wed showgirl about to take on an Austrian prince as her fourth. All is rosy until Millie's "one-room" castle in the Tyrolean Alps is invaded by a group of visiting archeologists. After considerable lusty bedroom roulette, Millicent and her scientist see eye-to-eye, so to speak, while the prince ends up a business partner of husband number three.

The strongest assets of the play are author Frederic Morton's original and spicy views on American versus European sex lores and his deft hand with a sight gag.

Julie Wilson, primarily a singer, seems inadequate in the name part, which would require a Judy Holliday to put across. As the scientist, James Daly tends to recite the lines, without apparent conviction. Rest of the cast, sparked by Rudolf Weiss as Millie's charming butler, is adequate for stock, but a New York production may require more.

Production right to the play are held by Ellis and Alfred Drake, who directed. Present plans call for bringing it into New York if and when casting difficulties are ironed out. *Heny.*

Mother Was a Bachelor

Pasadena, Nov. 11.

Pasadena Playhouse Assn. production of comedy in three acts (four scenes), by Irving W. Phillips; based on a story by Mary Brockwood. Stars Billie Burke. Directed by Beatrice Hassel; scenery, Rita Glover. At Pasadena Playhouse, Pasadena, Nov. 11, '54; $2.40 top.

Tommy Pierce	Gerry Nibley
Virginia Pierce	Reba Waters
Emma Pierce	Florence Thompson
Jennifer Pierce	Dona Lowe
Ellen Smith	Billie Burke
Mr. Frazier	Andrew Winberg
Harlan Bushfield	Alan Smith
Charleen Joyce	Susan Seaforth
Voice of Jim	Barney Richards
George Pierce	Frank Cady
Ronnie Pierce	Don Sullivan
Wm. R. Bushfield	Alex Petrie
Jimmy Gibson	Johnny Frank
Mrs. Tutbury	Em Matthews
Christopher Joyce	Dave Showalter

There's nothing more than a one-act play in this new Irving Phillips script, despite labored attempts to string it out to full-length. As a result, "Mother" is likely to attract only some homey attention as an offering of small-town drama groups and little theatres. Its commercial possibilities are virtually nil.

Plot involves a woman who pitches in to raise her sister's three kids when the sister dies. She becomes a virtual slave to her brother-in-law and his family, but finally asserts her independence after becoming friendly with a visiting youngster, and there's a curtain hint of romance with the moppet's father.

Billie Burke is charming, though unsure of herself in the central role, and there are good performances from Susan Seaforth as the visiting youngster and Frank Cady as the brother-in-law. Beatrice Hassell's direction is on the erratic side. Production's best asset is a stunning fin-de-siecle Iowa farmhouse set, complete with practical pump, by Rita Glover. *Kap.*

Marry-Go-Round

Dallas, Nov. 8.

Margo Jones production of comedy in three acts (four scenes), by Albert Dickason. Features Edwin Whitner, Kathleen Phelan. Directed by Ramsey Burch; technical direction, James Pringle. At Theatre '54, Dallas, Nov. 5, '54; $3 top.

Herman Liggins	Charles Braswell
Eloise Ettinger	Juleen Compton
Minerva Liggins	Kathleen Phelan
Maurice Ettinger	James Field
Randolph Fairchild III	John Bradford
Edwin Liggins	Edwin Whitner
Gertrude Ettinger	Louise Latham
Tod Chambers	Michael Dolan
Melvin Liggins	Harry Bergman
Elfreda Stowe	Sadie French
Charles Egbert Wicks	Edward Cullen
Mrs. Fairchild	Lillian Schepps

"Marry Go Round," new farce by Albert Dickason, is the tryout opener of Margo Jones' 10th local arena season—which includes two summer sessions since her June 1947, local start. Lightweight three-actor would have fitted better in the producer's recent 15-week hot season run, which called for five new comedy scripts.

Ignoring Dickason's pun title, his effort turns out to be a satisfactory "audience" show, but nothing more. Laughs build slowly, with bellies at closing.

Frothy fare is based on the stalemated marriage of a young couple when it's learned that the girl's unconventional grandparents were never married. There's a triple wedding at curtain, with the erring elders included to dispel the many references to illegitimate offspring.

Kathleen Phelan, newcomer at Theatre '54, walks off with acting honors in the fat part of the giddy grandma. Edwi Whitner, returnee after a year's absence, is likable granddad, and Charles Braswell, returning for only the opener, properly prim as the "illegitimate" minister. Ingenue Juleen Compton, looker, supplies s.a.

Comedy, expertly directed by Ramsey Burch, gets a three-week run of 24 performances here. James Pringle's technical directi , props and lighting are commendable assists. *Bark.*

Fly Away Peter

Ottawa, Nov. 10.

Canadian Repertory Theatre production of comedy in three acts (five scenes), by A. P. Dearsley. Directed by Harry Geldard; scenery, Wilf Pegg. At LaSalle Academy, Ottawa, Nov. 9, '54.

"Fly Away Peter" a clever domestic comedy-drama which scored a success a few years ago in London. Its author treats a number of fairly stock situations and characters with surprising freshness in plot twists, characterization and dialog.

With some Americanization of the lines, as Canadian Repertory Theatre seems to have done in part, it might go in stock locations where "the family next door" type of play is popular. And it has enough flip lines to stand a chance with more sophisticated audiences as well, if directed as well as Harry Geldard has done it here.

A possessive mother and her unassertive spouse find themselves losing their four children to marriage and/or foreign parts in fairly short order. Mom is desolated, but gradually matures into acceptance, and finally—skillfully needled by pop—chases the hesitant youngest out of the nest into wedlock.

Some of the scenes are funny and some are touching. There's a running gag about a clock which the father ineffectually putters with, and all the curtains are good except for a third-act "going to have a baby" line, which might be more effective earlier.

Standout performance, in the best role, is by pretty brunette Jan Campbell as an impish teenager who bounces in with a shiner which she has treated with th steak her family is about to hav for supper.

Margaret Braidwood is admirable as her mother, Ian Fellows does nicely as the father, and so do Ronald Bailey as the boy next door, John Clark and Douglas Maguire as the brothers, Katharine Hawtrey and Charles Jarrott as the sister and the handsome Norwegian she marries.

June Lehmann, as a pregnant bride-to-be, is directed to overplay her brief, embarrassing appearance, which the author would better have omitted. Before that, she's thumbnailed as "amenable—she does what she's told," which gets the idea over much better.

Aside from that flaw, Harry Geldard's direction is deft and inventive, and the production nicely polished for weekly stock. Wilf Pegg's single set is unobtrusively apt. *Gard.*

McCleery's 'Meeting'

Peterborough, N. H., Nov. 16.

Premiere of "Family Meeting," by William McCleery, former Broadway playwright now residing here, was staged Nov. 5-6 by the local Monadnock Theatre Guild.

Production was directed by Allan Carman, also of Peterborough.

Inside Stuff—Legit

Backers of the Richard Halliday presentation of "Peter Pan," at the Winter Garden Theatre, N.Y., include playwright-radio scripter Elaine Carrington, $1,250; A. Gerald Renthal, son of theatrical accountant Charles H. Renthal, $1,250; legit director Marshall Jamison, $1,250; lyricist-producer Oscar Hammerstein 2d, $5,000; his son, producer William Hammerstein, $2,500; CBS-TV exec Oscar Katz, $800; CBS exec D. T. O'Shea, $1,700; theatrical attorney Henry Jaffe, $2,500; the show's company manager Abe Cohen, $1,250; Jerome Robbins, choreographer and show's director, $2,500; Louis Lotito, president of City Playhouses and general manager of the Martin Beck Theatre, N.Y., $2,500; Morris M. Schrier, attorney repping Music Corp. of America, $2,500; San Francisco financier Louis Lurie, $8,750; Warren O'Hara, house manager of the Alvin Theatre, N.Y., $1,250; producer-director-author Joshua Logan, $2,500; his wife Nedda H. Logan, $2,500; legit investor Howard S. Cullman, $12,500; William F. Wolff Jr., representing playwright-producer Russell Crouse, $1,250; composer-producer Richard Rodgers, $5,000; Margalo Gilmore, a member of the cast, $2,500; Mary Hunter, the show's assistant director, $1,250; the show's pressagent Michael Mok, $1,250; playwright Paul Osborn, $1,250; Mrs. Leland Hayward, the producer's wife, $2,500; RCA-Victor veepee Emanuel Sacks, $2,000 personally and $20,000 for Victor; the show's general manager Herman Bernstein, $1,750. Financing of the production, capitalized at $125,000, with provision for 10% overcall, was originally raised by Hayward, who planned to sponsor the musical on Broadway, but had to bow out because of illness.

Backers of the John C. Wilson-H. M. Tennent Ltd., production of "Quadrille," at the Coronet Theatre, N.Y., include Warren Caro, executive secretary of the Theatre Guild, $750; legit investor Howard S. Cullman, $7,500; bandleader and musical contractor, Meyer Davis, $7,500; producer Sherman Ewing and his producer-wife Marjorie, $750 each; producer James W. Gardiner, $750; Leonard H. Goldenson, ABC-Paramount Theatres prexy, $3,000; producer Max Gordon, $1,500; Theresa Helburn, associate director of the Theatre Guild, $1,500; CBS-TV exec Oscar Katz, $750; C. Edwin Knill, show's company manager, $750; TV producer Max Liebman, $1,500; Louis A. Lotito, president of City Playhouses and general manager of the Martin Beck Theatre, N.Y., $1,500; Armina Marshall, Mrs. Lawrence Langner, associate director of the Theatre Guild, $1,500; Jesse Moss, attorney for the Broadway ticket brokers' association, $7,500; Selma Tamber, production assistant to producer Arnold Saint Subber, $750; co-producer Wilson, $3,000; actress Peggy Wood, $750; producer John Byram, $750; William H. Chambers, the show's stage manager, $750; Ruth Green, secretary for the League of N.Y. Theatres, $1,500; Clarence W. Hobbs, the show's accountant, $9,000; John A. Morris, of the Shubert office, $750; legit critic Lee Posner, $1,500; A. Gerald Renthal, son of theatrical accountant Charles H. Renthal, $1,500. Production is capitalized at $75,000, with provision for 50% overcall.

Announcement of plans for a musical adaptation of James M. Cain's "Serenade" has stirred unusual interest in film and literary circles. There's considerable speculation about how Arthur Laurents, who's slated to adapt the story, will be able to make the sordid characters palatable to legit audiences, and how the seamy situations can be exploited in agreeable songs. It's noted that although Warner Bros. has owned the film rights to the 1937 novel since shortly after publication, and has had treatments on and off the production schedule several times, the Production Code has apparently kept the yarn off the screen because of the skid row characters and immorality angles involved. Legit production has been announced by the new Broadway managerial combination of Martin Gabel, Robert L. Joseph and Henry M. Margolis.

Question of "suitability" of "Serenade" for musical adaptation recalls the case of "Pal Joey," the John O'Hara mag sketches which were musicalized by the author and Rodgers & Hart. The show, which had unattractive characters and an unappetizing situation, was a failure when first produced, and although Metro bought the screen rights, it could never get satisfactory treatment and never made the picture. The legit musical was a substantial hit when revived on Broadway in 1951-52 (11 years later), but recently closed an unsuccessful engagement in London.

Managements of two Broadway shows are being pretty foxy in dropping the "The" before the titles in order to obtain a place further up in the alphabetical ad listings. Shows involved are the Feuer & Martin production of "Boy Friend" and Paul Gregory's presentation of "Caine Mutiny Court Martial," both of which officially have "The" before the titles, but drop them and thereby move up considerably nearer the top of the ABC list. Other "The" shows retaining the formal title (none would stand to place much further ahead to the list anyway) include "The Living Room," "The Pajama Game," "The Rainmaker," "The Seven Year Itch," "The Solid Gold Cadillas," "The Teahouse of the August Moon," "The Tender Trap" and "The Traveling Lady." Kermit Bloomgarden's production, "Wedding Breakfast," opening next Saturday night (20) is a cinch for last-listing.

Huntington Hartford and Richard Skinner have donated the production of "What Every Woman Knows," which recently played at the Hartford Theatre, Hollywood, to the N.Y. City Center, where the revival opens Dec. 22. In return, the Center has promised the Coast outfit a production setup sometime. Helen Hayes, who's starring in the Center presentation of the Barrie comedy, also did it to debut the Hartford house.

Gross of "The Fifth Season" was underquoted in last week's issue. Correct gross topped $19,600 for the comedy's single-week at the Shubert, Philly. It was a repeat visit, as the show originally tried out Philly. Reviews were favorable on both occasions.

OFF-B'WAY O.O. SERVICE TO RATE NEW SCRIPTS

Off-Broadway Theatre League is inaugurating a reading service to find suitable new scripts for member groups. Reps of various off-the-Stem outfits and paid outside readers will o.o. and evaluate material submitted. Groups would have to bid for plays that get the nod.

So far this season, two new groups have joined the League. They are the Showcase Theatre, without a show at the moment, and the Shakespearwrights, currently presenting "Twelfth Night" at the Jan Hus Auditorium. N.Y. League, which recently opened a midtown ticket office, has expanded its activity to cover all off-Broadway productions as well as those put on by member groups.

Stravinsky 'Soldier' In Test for Off-B'way Try

Stravinsky's little opera, "The Soldier's Tale," will be presented by Muriel Sharon and Emanuel Vardi for two performances, Dec. 18-19, at the Kaufmann Auditorium, N. Y. Production will be staged by Miss Sharon while Vardi will conduct the musical ensemble.

Role of the Devil will be taken by Frederic Warriner, recently seen in "The Clandestine Marriage." Fritz Weaver, currently in "The Way of the World," will appear as the Reader in Rosa Newmarch's English version of the original French text by C. F. Ramuz.

Miss Sharon and Vardi hope to book the Stravinsky piece into an off-Broadway theatre after its two test performances.

Anna Russell's N. Y. Symph Bow; 60 Down Under Dates

Anna Russell, concert-legit comedienne on tour with the N.Y. City Opera Co., will make her debut with the N.Y. Philharmonic when she appears as soloist Nov. 27 at Carnegie Hall. She'll sing some of her own songs and narrate George Kleinsinger's "Once Upon An Orchestra."

Singer, who opened Broadway's legit season last year with her "Little Show" and is the witch in the current Broadway film, "Hansel and Gretel," will also appear with the Indianapolis, Rochester and Washington symphs this season.

After 40-odd U.S. recital and concert dates, Miss Russell will fly late March to Honolulu, Australia and New Zealand for 60 solo appearances with her one-woman show of concert song satires.

London 'Duchess' Tryout for B'way

London, Nov. 16.

Upcoming production of "The Duchess and the Smugs," to be presented in London by Walter Starcke in association with Donald Albery, is in the nature of a pre-Broadway tryout. Aim, of course, is to take advantage of the lower cost setup in Britain, roughly about a third of that in the U.S.

"Duchess" is skedded to open Jan. 5 at the New Theatre, following "I Am A Camera," which closes New Year's Day. Starcke, and Broadway producer Gertrude Macy, who are partnered in "Camera" are using income from that play to finance the new venture. They originally did "Camera" in the U.S. with Julie Harris.

It is their intention, if "Duchess" clicks, to arrange a Broadway production, possibly next fall. If her commitments permit, Martita Hunt, who has the leading role of the "Duchess," might also star in the Broadway version.

The play, adapted by Pamela Frankau and Ethel Borden from the former's story, "A Wreath for the Enemy," will be staged by John Van Druten and opens a five-weeks tour at Brighton, Nov. 29. In addition to Miss Hunt, principal parts will be played by Hugh Wakefield, Michael Gwynne, Gordon Bell and Isabel Dean.

"Camera" is closing prematurely because Dorothy Tutin, who plays the lead, is committed to star in Christopher Fry's adaptation of Anouilh's Parisian hit, "The Lark," based on the life of Joan of Arc. During the motor show week last month, "Camera" grossed around $8,400, and has dropped only slightly since. On the basis of its present returns, it could have continued for several more months.

ROSA PONSELLE, BALTO VOICE COACH & SCOUT

Baltimore, Nov. 16.

Rosa Ponselle, former opera star living near Baltimore, is making a new career as vocal coach and musical talent scout. She's already landed at least two discoveries in New York big time.

When the Baltimore Civic Opera Co. was founded several seasons ago, the former Met soprano became its artistic director. From the young singers who formed the company, she selected a group to study specific roles with her. Some of them auditioned for Met general manager, Rudolf Bing, who signed Shakeh Vartenissian, Syrian born soprano.

Gabrielle Ruggiero, another of Miss Ponselle's students, was signed recently for the lead in Chandler Cowles' upcoming Broadway production of Gian-Carlo Menotti's "Saint of Bleeker Street." Both singers have arranged to be free for Civic Opera commitments. The current Civic season opened last week with three performances of "Il Trovatore."

NEW COLLEGE THEATRE

Middlebury, Vt., Nov. 16.

Middlebury College announces a $3,000,000 program to include construction of a new drama center to replace the Playhouse, which was destroyed by fire last year.

Other recreational improvements are also planned for the college's 1,200 students.

Capital-Gain Status for Road Cos. Would Hypo Legit: Marcus Heiman

Marcus Heiman, president of the United Booking Office, decries Governmental refusal to recognize second and third companies of Broadway legit shows under the capital-gain category. The vet showman believes that such recognition would "encourage a wider American theatre." Heiman has had the matter before the Treasury Dept. for some time for a ruling that profits from subsequent productions might be considered capital-gain and not additional straight income.

"As a result, there have been relatively few touring companies in recent years," says Heiman, "I remember that only a few weeks after 'You Can't Take It With You' opened on Broadway in 1936, producer Sam H. Harris had a Chicago company a national company going.

"In the last few seasons the only big touring productions have been 'Kiss Me, Kate,' 'South Pacific' and 'Guys and Dolls.' You'll note that Rodgers & Hammerstein didn't even form a second company of 'King and I,' although the current success of the original proves that it's a great road draw."

The UBO head subscribes to a French premier's axiom, "What's the good of income for the employees if the employer can't also make a profit, in relation to his capital investment?" He believes that's a sound observation on all economy.

"As a result of the tax situation," Heiman continues, "there are fewer and fewer shows. We have fewer touring legits, in particular. It reminds me of the late Frank Gillmore's advice to actors, when he was the president of Actors' Equity, 'Take $500 a week and work 50 weeks rather than lay off at fancier salaries.'

"It's the same with Uncle Sam. A ruling that touring company revenue could be classified as 'capital gain' would bring 'found money' all around. There would be more tax income from employed actors, from theatres now dark and from every byproduct that comes with a hit show and multiple employment.

"Now we have a constricted season even on Broadway, where it's necessary to operate a cooling plant from June practically into November. All this is part of the pyramiding cost pattern hurting legit."

Marchand, Szilard Ballet Takeoff for Japan Trek

The newly-organized Paul Szilard Ballet of New York takes off for Japan by Japan Airlines today (Wed.). It will give its debut performance at the Ernie Pyle Theatre in Tokyo Nov. 25. Headed by French ballerina Colette Marchand, the company will tour Japan following the four-week season in Tokyo. Other engagements will take the group to Hong Kong, Singapore, Manila and Honolulu.

On its return to America the company, under direction of Paul Szilard, will prepare for its first U. S. tour in the fall of 1955, culminating with a spring season in New York. Accompanying Miss Marchand and Szilard will be Maria Angelica, Milorad Miskovitch, Michael Lland, five solo dancers and Jacques Bazire, the company's musical director and Miss Marchand's husband. A corps de ballet will be added in Japan.

Another Angel Rebuts; Year's 40% 'Town' Profit Is 'Fair Return,' He Sez

Utica, N. Y.

Editor, VARIETY:

A recent issue of VARIETY recounted the sad state of financial returns of one Broadway angel. As one of the backers of Elizabeth Miele's new production of "On With the Show," I had more than a cursory interest in the tale of woe, but did not feel kinship. These days, it seems, everyone is rapping the theatre.

The angel cries of diminishing returns, because $1,000 invested in "Wonderful Town" produced only $400 profit at the end of a year. He points to the big slices an angel garnered from the pie in the good old days. Another 1929 could enlarge his share of the pie, providing the dollar were worth 100c instead of 49c.

A profit of $400 a year on a $1,000 investment is a fair return. A lot of people dabbling in the stock market these days wish they could do as well, in spite of the Dow Jones averages busting out all over. A look at the dividend records of some of the big film companies for the last 15 years points up vividly that all is not gold that shines.

The angel complains of the big pieces of the pie that the stars, authors and theatre owners take. Granted that the play is the thing, it is the star that gives it life. The star or stars are worth 10%.

And the author. Without him, the angel would be superfluous. No author: no book, no play. Therefore, the author, too, earns and is worth his 10% off the top. As for the theatre owner, if the 30% he gets is too high, I would suggest that the disgruntled angel try to buy or build a theatre at today's prices.

Who, then, are the villains in the case? They are not the producers, the authors, the stars or the theatre owners. Pointing the finger at the star, the author, or the theatre owner is misinformed thinking. It is a sad commentary on the current scene to observe the growing and insatiable desire to get more and more return on the dollar.

Francis Staskiewicz.

Extend 'Crucible,' Philly

Philadelphia, Nov. 16.

Run of Hedgerow Theatre production of "The Crucible," at the Academy of Music Foyer here, has been extended through the end of November, with additional performances skedded for Dec. 8-11. Move was prompted by the hefty biz being done by the Arthur Miller play, which opened Nov. 3.

Extension has temporarily cancelled out scheduled productions of "Unfinished Portrait" and either "The Physician in Spite of Himself" or "The Emperor Jones," originally set to run the last week in November and the second week in December.

Supreme Court Weighs Gov't Plea Vs. Shuberts

Washington, Nov. 16.

U. S. Supreme Court has under consideration a plea by the Justice Dept. to send the Shubert anti-trust case back to the N. Y. Federal District Court for a trial on the merits.

Plea was part of a brief rebuttal argument last Wednesday (10) by Philip Elman, arguing for the Anti-Trust Division, in the windup of the two-day court hearing. Government is objecting to the action of the New York court, which dismissed the suit without hearing it, on the ground that the Supreme Court's 1953 ruling in the baseball case excluded the legit theatre from the Sherman Act.

The Government argument is that the Shubert interests have, since 1932, operated a monopoly in booking legit shows and controlling legit theatres both in New York on the road.

Alfred McCormack, attorney for the Shubert interests, contended that legit and baseball are identical in not being subject to the anti-trust laws, adding that "the giving of performances by live actors is not subject to the anti-trust laws." He said this position had been upheld in the courts many times during the past half-century, with decisions covering legit, traveling stock, vaude, opera, and even Chautauqua circuits. He added that U. S. Attorney Generals had asserted the exclusion of live performances from the anti-trust laws on three different occasions.

Elman said of McCormack: "His argument seems to boil down to a point of law that show business is no business." Elman asserted that the anti-trust laws apply to all types of business, except where Congress provides specific exemptions. He said none such had been given to legit.

Shows Abroad

The Matchmaker

London, Nov. 4.

Tennent Productions Ltd. production of farce in two acts by Thornton Wilder. Stars Ruth Gordon, Sam Levene, Eileen Herlie. Directed by Tyrone Guthrie; decor, Tanya Maiselwitsch. At Theatre Royal, Haymarket, London, Nov. 4, '54; $2.35 top.

Horace Vandergelder ..... Sam Levene
Ambrose Kemper ..... Lee Montague
Joe Scanlon ..... Peter Sills
Gertrude ..... Henzie Raeburn
Cornelius Hackl ..... Arthur Hill
Ermengarde ..... Prunella Scales
Malachi Stack ..... Patrick McAlinney
Mrs. Levi ..... Ruth Gordon
Barnaby Tucker ..... Alec McCowen
Mrs. Molloy ..... Eileen Herlie
Minnie Fay ..... Edmund Greenwood
Cabman ..... Peter Buyliss
Rudolph ..... Timothy Findley
August ..... John Milligan
Musician ..... Peter Sallis
Miss Flora van Huysen ..... Esme Church
Her Cook ..... Daphne Newton

To suggest that "The Matchmaker" is a sophisticated farce might be a contradiction of terms, but it is the most apt way of summing up this Thornton Wilder piece, first done in New York in 1938 under the title, "Merchant of Yonkers." With the full treatment and backing of the Tennent organization ensuring first-class cast, elegant staging and polished production, there is little doubt about its outcome.

According to a program note, the play is based on a comedy done in Vienna in 1842. That, in turn, was based on an English original, "A Day Well Spent," authored by John Oxenford and first presented in London in 1835. That it has taken more than a century to come into its own is of little importance. It is a diverting entertainment, expertly directed by Tyrone Guthrie and a tonic for most audiences.

In essence this is just conventional farce, with all the old gimmicks of mistaken identities, men in men's clothing, characters hiding under tables and in cupboards, etc. But it has a special veneer and gloss and even the bits of philosophizing by members of the cast to the audience are always in character. At times, the play shows signs of falling apart, but the spirited cast never allows the action to drag.

The plot, to use the phrase loosely, is about a femme matchmaker who is more determined to get a wealthy merchant for herself rather than allow him to fall in the clutches of an eligible widow. As a side issue, there is a considerable humorous nonsense about two of the merchant's clerks who steal a day from work and have their first adventure in New York, getting involved with their boss and the women in his life.

Ruth Gordon's interpretation of the matchmaker is delightful. Energetic, vivacious and tender to fit the demands of the script, she plays the part broadly, with obvious enjoyment and a good sense of the ridiculous.

Sam Levene, who made a name locally as Nathan Detroit in the West End production of "Guys and Dolls," must necessarily be more dignified, but his playing of the wealthy merchant has the right warm and robust quality. One of the surprises of the production is the light comedy work of Eileen Herlie, is normally associated with heavy and sombre drama.

In a fine cast, Arthur Hill, Alec McCowen, and Patrick McAlinney give an excellent showing. The romantic leads are adequately filled by Lee Montague and Prunella Scales. *Myro.*

Meuterei auf der Caine

(THE CAINE MUTINY)

Frankfurt, Oct. 23.

Fritz Remond production of drama in three acts, based on book by Herman Wouk; German adaptation by Franz Hollering. Stars Wolfried Lier, Walter Andreas Schwarz; features Thomas Fabian, Rickel Muller, Otto Stern, Johannes Grossman, Uwe Dallmeier. Directed by Fritz Remond; costumes, Johann Jansen. At Kleines Theatre in Zoo, Frankfurt, Oct. 23, '54; $1.75 top.

Capt. Blakely ..... Bogislav von Heyden
Lt. Com John Callee ..... Thomas Fabian
Lt. Barney Greenwald ..... Walter Andreas Schwarz
Lt. Stephen Maryk ..... Rickel Muller
Lt. Com. Queeg ..... Wolfried Lier
Lt. Thomas Keefer ..... Otto Stern
Lt. Willie Keith ..... Johannes Grossman
Junius Urban ..... Uwe Dallmeier
Capt. Southard ..... Josef Wageck
Dr. Lundeen ..... Carl Eberhardt
Dr. Bird ..... Thomas Vallon
Stenographer ..... Franz Zuckert

The Broadway version of "The Caine Mutiny Court Martial" has been closely adapted into German by Franz Hollering for a tight, tense, exciting three-acter. Play, which opened for a four-week stand in Frankfurt, has been done by other casts in two other German cities with the same marked success it scores here.

Interestingly, it coincides with the opening of "The Caine Mutiny" (Col) at a first-run theatre here, and advance ticket sales for both indicate that the publicity from the book, which was a great hit here, and from both productions are contributing to the success of both play and film.

It's notably difficult to sustain drama for three acts with mostly courtroom scenes, with only a male cast, and with no faster action on stage than the usual courtroom histrionics. But "Caine" succeeds, and the German audience, eager to learn that the U.S. Navy is just as tough and rule-bound as their own military outfits during the war, find themselves at home in the production throughout. Under director Fritz Remond's skillful casting, however, the play becomes more of an interweaving of contrasting personalities than a pro or con-military piece.

Play is the familiar trial of Lt. Stephen Maryk, who took over command of the U.S.S. Caine during a typhoon, believing that the martinet commander was insane and unable to handle the ship. Line by psychiatrist Dr. Bird that "most men who choose a military career are a bit psychotic" brings huge yaks from German audiences.

High spot of the show here, as on Broadway, is in the second act when Lt. Com. Queeg, brilliantly acted by Wolfried Lier, collapses under questioning into a shattered paranoid personality and walks, broken, out of the courtroom. German playgoers, usually not given to audible reaction, stop the show with middle-act applause for Lier's performance.

The audience's excitement hits another pitch in the final act, when Walter Andreas Schwarz, as Lt. Greenwald, makes his dramatic speech on Judaism, and curtain falls on heavy applause echoing sympathy for the words.

Fritz Remond, formerly with the German Theatre in Prague, has done an outstanding job of direction, achieving dramatic effect with every raise of eyebrow and every lifting of arm of the courtroom participants. Rickled Muller, playing Maryk, is sensitive and worried, as the part demands.

Otto Stern competently portrays Keefer, instigator of the mutiny, and Johannes Grossman, as Keith, is excellent in his drunken scene at the post-courtroom celebration. Thomas Fabian as Lt. Com. Callee, the prosecuting attorney, is suave and polished throughout, and Uwe Dallmeier is delightfully comic as gob Seaman Urban.

Principal incongruous note in the play is that the costumes worn by the cast members lack the fine cut and tailoring of the real U.S. Navy uniforms. *Haz*

Pay the Piper

Glasgow, Nov. 6.

Laurier Lister production of revue in two acts. Lyrics and music by Michael Flanders, Donald Swann; sketches, Nancy Hamilton; additional songs, Miss Hamilton, Morgan Lewis. Stars Elsie & Doris Waters, Elizabeth Welch, Desmond Walter-Ellis. Staged by Lister; musical numbers staged by Alfred Rodrigues. Orch under Robert Probst. At Theatre Royal, Glasgow, Nov. 6, '54; $1.20 top.

Latest intimate revue show staged by Laurier Lister is a patchy affair, sprinkled with both good and n.s.g. items, including some from the Broadway series of some years ago, "One for the Money," "Two for the Show" and "Three to Make Ready." Casting of vaude and radio twosome, Elsie & Doris Waters, also proves a mistake, as they are out of their element with this type of sophisticated material.

"Pay the Piper" is inferior to its predecessors, "Penny Plain" and "Tuppence Coloured." Entire show is quieter, has less acidity and wit, and lacks a top femme name on the comedy side.

Costumes and decor are tasteful and sumptuous. But this does not compensate for mainly average material. Production will require much to make it okay for London.

More should be seen of dusky Elisabeth Welch, coffee-colored femme with loads of personality and talent. Desmond Walter-Ellis, lanky male lead, who clicked in "Penny Plain" and on tv, is the other main asset, with sound support from upcoming Fenella Fielding and April Olrich.

As it is, the Waters comedy twosome, getting first billing, is hardly at home in this field of sophisticated intimacy. They have an old-maidish domesticity that doesn't fit. Working together and individually in sketches, they are lost in several numbers.

American writer Nancy Hamilton has contributed several pieces, including "Search Me," a Customs Office scene requiring a stronger finish; "A Lovely Lazy Kind of Day," with music by Morgan Lewis, sung nicely by Ian Wallace; "The Shoe on the Other Foot," "Yoo-Hoo Blues," "Cold Water Flat" and "Little Miss Muffet," satirical version of the nursery

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Legit Bits

Bob Hector is company manager of "The Living Room" . . . **Andrew J. Clarke** has replaced **Al Butler** as pressagent for "South Pacific," with latter taking over from **Al Spink** as drumbeater for "King and I" . . . New ATPAM pressagents include **Betty Lee Hunt** and **Patricia Butler**, while **Harry Lee** and **William Slater Barkentin** have withdrawn from the union . . . **Merle Debrusky** has joined **Bill Doll's** pressagentry office.

Burry Fredrik, recently active as a Broadway stage manager, has joined the off-Broadway Procenium Productions as one of the producers. Group is currently presenting "The Way of the World" at the Cherry Lane Theatre, N. Y. . . . **Joe De Santis** replaces **Bert Freed** next Friday (19) in a "Stone for Danny Fisher" at the off-Broadway National Theatre . . . Yiddish Folksbine group begins a scheduled 20-week season Dec. 11 at the Radin Theatre, N. Y., with "The King and the Cobbler," a new play by **S. Granaman**, with music by **Herman Ludwig**. Direction is by **David Licht**; dance, **Beller Didjah**; sets **Harry Baum**, and lighting, **M. Yachson**.

Emmett R. Callahan has taken over as company manager of "Three for Tonight," replacing **John Montague**, who was fired by producer **Paul Gregory** in a squabble his first day on the job. Montague was flown to the Coast at Gregory's expense to succeed the ailing **Martin Wagner**, and flown back to New York with the producer again paying the tab. **Morella Val-Mery** continues as pressagent for the musical show, costarring **Marge and Gower Champion** and **Harry Belafonte**.

Robert Fryer and **Lawrence Carr** have budgeted their scheduled production of **Jay Presson's** "Stars in a Person's Backyard" at $60,000, with rehearsals targeted to start Dec. 19 . . **Cyril Ritchard**, featured as Mr. Darling and Capt. Hook in "Peter Pan," tells friends he intends returning to London next spring for a legit assignment . . **Michael Abbott** wants **Kaye Ballard** as star of his projected revue, "Kaleidoscope."

Betty and Jane Kean are announced as stars of "Ankles Aweigh," which has been on and off the production schedule of various managements but is now listed for Broadway next spring by **Howard Hoyt** and **John C. Wilson**.

Film producer **William A. Bacher** will partner with **Gant Gaither** in the production of the musicalized "Seventh Heaven" . . . **Eddie Albert** will star in "Reuben, Reuben," the **Marc Blitzstein** musical, and **Margo (Mrs. Albert)** will probably be in the cast.

Joseph F. Moon and **Paul Vroom** will produce, "Top Drawer," a revue with songs by **Murray Grand** and sketches by **Ira Wallach, Alice Ghostley** and **Paul Lynde** . . **Charles Laughton** will produce and direct a revival of "Richard III," starring British actor **Richard Burton** . . . Department store executive **Mary B. Hecht** has been forced by ill health to abandon plans to produce **Jeanette Kamins'** play, "Always Welcome," with **Jennie Goldstein** as star, but she plans to invest $10,000 in the venture if another management undertakes it. **Audrey Wood** is agent for the script.

London Bits

The Palladium revue, starring **Norman Wisdom**, transfers Dec. 18 to the Prince of Wales, replacing the current Follies Bergere revue, "Paris to Piccadilly." A new Folies show is being prepped for presentation in the spring . . . **S. A. Gorlinsky** is presenting **Winifred Atwell** for a one-night stand Nov. 28 at the Albert Hall. She will play the Grieg Pianoforte Concerto and "Rhapsody in Blue."

"An Evening With Bea Lillie" follows the **Noel Coward** musical "After the Ball" into the Globe Theatre at the end of the month . . . First of the Christmas pantos will be the **Claude Langdon's** blade show, "Cinderella on Ice," which preems Dec. 2 at the Empress Hall. **Sonia Kaye** came from New York to play the title role.

Scot Bits

Glasgow, Nov. 9.

Leslie Bricusse, Cambridge U. actor in "An Evening With Beatrice Lillie" on its pre-London tour, is joint-author of new musical, "Lady at the Wheel," which **Tom Arnold** has bought for forthcoming London production . . . Gateway Theatre, Edinburgh, giving first presentation to "The World My Parish," **R. J. B. Sellar's** adaptation for stage of **John Galt's** novel "The Annals of the Parish."

Tipster's Teacup Tempest

Continued from page 71

agers and pressagents of some recent tourers.

Papers Lay Off

It's generally agreed that the chief reason the charges of "Un-Americanism" have not worked a greater hardship on the persons involved or at the boxoffice is because, with a couple of minor exceptions, the four Chicago dailies have not previously publicized the situations.

That is why the "Joan" matter developed into a situation of especial significance. The individual primarily responsible for the agitation apparently overplayed his hand in this instance, alienating most of his actual and potential allies in the process.

The Chicago American was stuck with a Page One story that was immediately denied by the source quoted. Tom Duggan, free-wheeling television commentator with a big following hereabouts, spent a major portion of his Friday night (12) show on WBKB show straightening out the errors in the charges he had earlier leveled against "Joan" cast members.

He told dialers that the accusations were based on information supplied him by a person he described as a "hate specialist." Duggan revealed that when he checked this source's dope against the House Un-American Committee files he found several errors. He wound up by stating he was sorry if he had caused the show "any trouble."

The chronology of events is this: Nov. 4, five days before "Joan" was to have opened at the Great Northern, Duggan cited on his program what he said was the "front record" of six persons connected with the play. Mary Ward, the show's pressagent, heard about Duggan's remarks the next day and went to the tv station to discuss the matter with him.

Kibbitzer Present

While she was there, a person she did not know joined the conversation, saying he represented the American Legion. He said the show was "filled with Communists and we are going to close it," according to Miss Ward. She said he warned that a picket line and a color guard was to be posted at the theatre.

Duggan subsequently confirmed that the unidentified party who made the threats to Miss Ward in his presence was Phil Tyrrell. Duggan also stated Tyrrell had furnished him with the "background" of the cast members.

Tyrrell, a show biz veteran, has been associated with Chi-area strawhatters the past several years. The last two seasons he was the producer at the Drury Lane Summer Theatre. (Tyrrell has told friends recently that he has been lecturing in the midwest on "Communism In the Theatre," and that his agent has lined up five dates for him.)

On Nov. 8, the night of the scheduled opening, a "No Performance" notice was posted at the Great Northern, about a half-hour before curtaintime. The management had been notified that Jean Arthur was ill and under doctor's orders not to leave her hotel room.

The following morning Nov. 9, Tyrrell called VARIETY with a "hot tip," saying that the real reason "Joan" didn't open was that Miss Arthur walked out of the theatre when she found out about the "Commies" and the threatened picketing.

Actress' Denial

Two calls to Miss Arthur's suite at the Ambassador East brought emphatic denials of the tip, with offers of proof that the actress was sick and that she had not been at the theatre at any time since her arrival in town the previous Sunday (7).

Later that same afternoon, Nov. 9, the Chicago American came out with a Page One story with the headline: "Picket Threat Halts 'Joan.'" The story was based on quotes attributed to Robert Goodier, a member of the cast.

Actor was quoted as saying that Miss Arthur had walked out of the theatre when informed of the picketing threat. He also was quoted as declaring that Miss Arthur had said: "If there are any Communists in the cast, get them out of here. I'm sick, and they're not going to embarrass me."

Goodier, a Canadian actor who has been with the show since it was produced as a tourer last August, emphatically denied the statements attributed to him, stating flatly: "I did not talk to the newspaper."

Besides the denied yarn in the American, plus Duggan's public falling out with his tipster, the apparent intention of Edward Clamage, chairman of the Illinois American Legion Anti-Subversive Commission, to keep his group out of the situation considered meaningful. Clamage openly spearheaded the attacks on previous shows, but in this case he took pains to remain in the background.

When he was interviewed last spring in connection with another play his group was challenging, Clamage was asked about his preoccupation with the legit theatr and how he, a non-tradester, was so well informed on various shows' personnel even before they hit town. He replied that he had friends in the business who kept him informed.

Legit Followup

Tea and Sympathy

(Ford's, Balto)

Baltimore, Nov. 8.

"Tea and Sympathy," with original star Deborah Kerr, will undoubtedly get top grosses on the road this season. As seen here, the star is delivering the radiant performance that brought her critical raves on Broadway last season.

With the new company, however, the Robert Anderson drama about the clash between the conformists and the non-conformists in a New England boys' school seems less subtle and profound than it did originally. The new cast, assembled for the tour, plays more broadly and emphasizes the comic elements in the script.

One vital change is in the relationshi between the headmaster and his wife. As played by the original troupe, the differences between the couple developed gradually during the play and were climaxed by Laura's rejection of her husband's cruelty. Alan Baxter's headmaster is so overtly masculine and antagonistic that the couple seem to obviously incompatible from the start. This tends to telegraph the wife's decision to leave her husband in the third act. Baxter pushes too hard and loses any sympathy that the character might have.

Don Dubbins, as the victim of the school's false judgement, delivers a satisfactory performance, but makes Tom seem somewhat callow in the opening scenes. Maurice Manson is vigorous as the boy's father and Louise Kirtland is happily cast in the easy part of a garralous, sex-conscious faculty wife.

Elia Kazan's effective staging suffered at the local preem from slackened pace and some sloppy horseplay in the brief scenes with the students. His hand is felt throughout, however, and the closing scene when Laura visits Tom's room retains its emotional wallop. *Burm.*

Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

Abie's Irish Rose, Holiday (11-18).
Wedding Br'kf'st, 48th St. (11-20).
One Eye Closed, Bijou (11-24).
Mrs. Patterson, National (12-1).
On With Show, Hell'ger (12-2).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics & Lovers, Br'dhurst (12-13).
Hello Paree (12-14).
Black-Eyed Susan, Playhouse (12-16).
Flowering Peach, Belasco (12-21 or 12-28).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
St. Bleecker St., B'way (12-27).
Silk Stockings, Imperial (12-30).
Purple Dust, Bijou (1-4).
Mr. Roberts, City Center (1-5).
Festival (1-12).
Grand Prize (1-13).
Put All Together (wk., 1-17).
Fourposter, City Center (1-19).
Plain & Fancy (1-20).
Running Mate (1-20).
Painted Days, (wk., 1-24).
Desperate Hours (1-26).
Wisteria Trees, City Center (2-2).

OFF-B'WAY

Importance of Being Earnest, Provincetown (11-19).
Sandhog, Phoenix (11-23).
Dr.'s Dilemma, Phoenix (1-11).

Boston a 4-Show Hub; 'Room' $24,700, Jennifer $18,500 (4), 'Show' $20,000

Boston, Nov. 16.

Plenty of legit action here these days. All legiters, with the exception of the Majestic, were lighted last week.

"On With the Show," in for three tryout weeks at the Shubert, received only so-so notices, with biz not too strong. "Portrait of a Lady," which bowed Thursday (11) at the Colonial for a pre-Broadway tuneup, fared well at the b.o. and "Gentlemen Prefer Blondes" in a ingleton at the Opera House, was b.o. surprise on twofers.

Final week of the tryout "Living Room," at the Plymouth, surged ahead of the initialer. "One Eye Closed," another pre-Broadwayer, opened fairly strong Saturday (13) at the Wilbur. Lone newcomer this week is "Black-Eyed Susan," comedy starring Vincent Price, which bowed last night (Mon.) at the Plymouth for a two-week tryout.

Future bookings include Nov. 29, "Hello, Paree," Majestic, two weeks; "Caine Mutiny Court Martial," Colonial, one week, and Jose Greco, Shubert, one week.

Estimates for Last Week

Gentlemen Prefer Blondes, Opera House (one wk) ($3.85; 3,000). Substantial $30,000 on twofers; house is dark.

Living Room, Plymouth (2d wk) ($3.85; 1,200) (Barbara Bel Geddes). Off the subscription list, climbed to over $24,700; moved on to Broadway.

On With the Show, Shubert (1st wk) ($4.40-$5.50; 1,700) (Irra Petina). Fairish $20,000.

Portrait of a Lady, Colonial ($4.95-$4.40; 1,500) Jennifer Jones). First four performances pulled $18,500; final week is current.

Channing $31,700, Eartha 20G, Chi

Chicago, Nov. 16.

Biz at the two Loop legiters improved again last week, aided by an influx of oil industry conventioneers. There are two openings this week.

Future bookings include Nov. 23, "King and I," Shubert, subscription, run; Nov. 29, "Pajama Tops." Blackstone, twofer, run; Dec. 6, "Oh Men, Oh Women," Harris, subscription, run.

Estimates for Last Week

Mrs. Patterson, Harris (5th wk) ($5; 1,000) (Eartha Kitt). Over $20,000 (previous week, $21,900); tryout exits Nov. 27 for Broadway.

Wonderful Town, Shubert (19th wk) ($4.60; 2,100) (Carol Channing). Almost $31,700 (previous week, $29,400); resumes tour Nov. 27.

Opening This Week

Fifth Season, Erlanger, ($3.50; 1,300) (Chester Morris, Joseph Buloff). Opened last night (Mon.) with mild advance; received one mildly favorable review (Murray, American) and three pans (Kogan, Sun-Times; Harris, News; Raven, Tribune).

'Bad Seed' $5,000 in 3 Springfield Breakin'

"Bad Seed," with Nancy Kelly starring, grossed about $5,000 in a three-performance breakin at the Court Square, Springfield, Mass., last Friday-Saturday (12-13).

Playwrights Co. production of the Maxwell Anderson - William March drama, continuing its tryout tour this week at the Shubert, Washington.

'Peach' Mild $5,400 for 4 In Wilmington Tuneup

Wilmington, Nov. 16.

"Flowering Peach," new Clifford Odets play, drew a mild $5,400 in four tryout performances last Thursday-Saturday at the 1,223-seat Playhouse. Show moved from here to Baltimore.

Next Playhouse booking is a tryout of "Hello Paree," opening Nov. 24 for five performances.

'Tops' $16,200 in Roch.

Rochester, Nov. 16.

Initial engagement of the tour-in "Pajama Tops," at the Auditorium here last week, drew nearly $16,200. Show, operating on twofers eliminated matinees in favor of two evening performances both Friday (12) and Saturday (13). Showings were at 7 and 9:30 p.m.

Parce is current at the Cox, Cincinnati.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Anastasia (D) — Elaine Perry, Prod.; Alan Schneider, Dir.; Viveca Lindfors, Eugenie Leontovich, stars.

Dark Is Light Enough (D)—Katharine Cornell, prod.; Guthrie McClintic, dir.; Miss Cornell, Tyrone Power, stars.

Hello, Paree (R)—William L. Taub,, prod.; Mervyn Nelson, Dir.

House of Flowers (M)—Saint Subber, prod.; Peter Brook, dir.; Pearl Bailey, star.

Plain & Fancy (M)—Richard Kollmar — James W. Gardiner — Yvette Schumer, prod.; Morton Da-Costa, dir.

Silk Stockings (M)—Cy Feuer & Ernest H. Martin, prods.; George S. Kaufman, dir.; Hildegarde Neff, Don Ameche, stars.

Witness for the Prosecution (D) —Gilbert Miller, Peter Saunders, prods.; Robert Lewis, dir.

'Pacific' $37,000, 'Gert' 13G, Phila.

Philadelphia, Nov. 16.

"South Pacific" kept rolling last week in the seventh inning of its run at the Forrest. Other current shows were "Getting Gertie's Garter" at the Locust, and "The World of Sholem Aleichem" at the Walnut.

Next week will find all five legit houses lighted here for first time in years. Lineup will include "South Pacific" and "Getting Gertie's Garter," plus Mask and Wig Club's "Tempest in a Teapot" at the Locust, "Lunatics and Lovers," at the Walnut and "House of Flowers," opening Nov. 24 at the Erlanger.

Other scheduled dates include Nov. 26, "Silk Stockings," tryout, Shubert, four weeks; Nov. 29, "Black-Eyed Susan," tryout, Locust, two weeks; Dec. 6, "Anastasia," tryout, Walnut, two weeks; Dec. 25, "Grand Prize," tryout, Locust, two weeks.

Estimates for Last Week

South Pacific, Forrest, (MD) (7th wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Demand has slackened a bit, but still plenty profitable; $37,000.

Getting Gertie's Garter, Locust (C) (2d wk) ($3.60; 1,580). Comedy revival in on twofers perked to $13,000, previous week was underquoted; correct gross topped $10,000; current week is final.

World of Sholom Aleichem, Walnut (D) (2d wk) ($4.20; 1,340) (Jacob Ben-Ami, Morris Carnovsky). Advance sale to parties will keep this one running through skedded three weeks ending next Saturday (20); got nearly $16,000 last week; previous week's take was $12,600.

'Breakfast' Just Warm; 12½G in Wash. Tryout

Washington, Nov. 16.

Second and final week of "Wedding Breakfast" brought a so-so $12,500 at the National Theatre, making a total of $24,700 for the full two-week run of the Broadway-bound play.

This week, the National is doing virtually capacity business with a single week of Deborah Kerr in "Tea and Sympathy," which was equally strong in its pre-Broadway tryout here. Shubert Theatre, dark last week, has a single week of "Bad Seed," on its way to New York.

'Susan' Healthy $8,400 (4) In Hartford Launching

Hartford, Nov. 16.

In a four-performance tryout last Thursday-Saturday (11-13) the new A. B. Shiffrin comedy, "Black-Eyed Susan," garnered an adequate $8,400 gross at the Parsons Theatre here at a $3.80 top. Gordon W. Pollock, James Goodman and Everett Hart production, starring Vincent Price, is continuing its tryout in Boston.

"School For Brides" is current for a full week on twofers.

Deborah's 'Tea' $35,144, New Balto B.O. Record

Baltimore, Nov. 16.

Deborah Kerr in "Tea And Sympathy" last week shattered the Ford's Theatre straight play record formerly held by Henry Fonda in "Point Of No Return." At a $4.40 top, the Robert Anderson drama grossed a giant $35,144 on Guild-ATS subscription.

Menasha Skulnik in "The Flowering Peach" is current as the first Broadway-bound tryout locally since an item called "Doctor Social" in 1947. New Clifford Odets comedy is on Guild-ATS subscription, as is next week's "The Bad Seed."

Cronyns $14,900, 'Life' 9G, Frisco

San Francisco, Nov. 16.

Legit's indian summer in Frisco continued to glow last week with three houses open and plenty of boxoffice action.

"What Every Woman Knows" continued at a steady pace at the Curran, while "Face To Face," the program of readings by Jessica Tandy and Hume Cronyn, built on good w.o.m. publicity. "That's Life," the revue from L.A. with a group of non-names, opened to mixed notices, but appears likely to see some action.

Future bookings include: Nov. 22, Dublin Players, Geary, two weeks, and Dec. 6, "Time Out for Ginger," Curran, four weeks, subscription.

Estimates for Last Week

What Every Woman Knows, Curran (3d wk) ($3.85; 1,758) (Helen Hayes). Good $27,000 after previous week's $29,000.

Face to Face, Geary (2d wk) ($3.85; 1,550) (Jessica Tandy, Hume Cronyn). Almost $14,900 for the closer, after an opening week's $10,500.

That's Life, Alcazar ($4-$3.50; 1,147). This revue with a non-name cast, opened Tuesday (9) to mixed notices and got about $9,000.

'SEASON' NICE 16G, PITT; CLICK NOTICES A HELP

Pittsburgh, Nov. 16.

Relighting the Nixon after a fortnight's shutdown, "Fifth Season" gave the local legit house okay biz last week at $16,000. Broadway comedy hit started off slowly but picked up almost immediately on the set of excellent notices and hit the home stretch close to capacity. Mid-week matinee on the holiday Thursday (11), instead of customary Wednesday, might have helped attendance, as crowds jammed the Golden Triangle and the show could perhaps have practically sold out.

Top for "Fifth Season" was $3.60 ($3 plus 10% Federal and 10% city tax) except Friday and Saturday nights, when it went to $4.20 ($3.50 plus the levies). House is currently dark, but reopens next Monday (22) with "Wonderful Town" for two weeks, then shutters for another stanza before Deborah Kerr in "Tea and Sympathy" comes in Dec. 13.

'Caine' $13,900, Toronto In Tour's Worst Week

Toronto, Nov. 16.

Despite press raves, "Caine Mutiny Court Martial," starring Paul Douglas, Wendell Corey and Steve Brody, dove to a bad $13,900 last week for worst stanza in the company's 18-weeks' tour. Royal Alexandra, 1,525-seater, was scaled at a $4 top, tax included. Apart from big press campaign, dip was blamed on the simultaneous three-weeks' run of "Caine Mutiny" film.

On its 12th local visit, "Oklahoma" opened last night (Mon.) to a $13,000 advance at the Royal Alexandra, at a $3.50 top.

'Moon' Wanes to $12,000 For First Week, Detroit

Detroit, Nov. 16.

"Moon Is Blue" grossed an indigo $12,000 last week in the first semester of a fortnight's stay at the 2,050-seat Shubert. Top was $3.85 Saturday nights, $3.30 weeknights.

"Oh Men, Oh Women" is in its first of two weeks at the 1,482-seat Cass, at a $3.85 top. Other dates are Nov. 29, "Tea and Sympathy," Shubert, two weeks; "Seven Year Itch," Cass, one week; Dec. 6, "Dark Is Light Enough," tryout, Cass, two weeks.

B'way Booms, Bettering 700G Total; 'Fanny' $65,927 for New B.O. Record, Martin $55,300, Lunts SRO $29,700

Broadway zoomed last week. Receipts at only one show fell below the previous session's take, while jumps were as much as $4,500 for a musical and $4,400 for a straight play.

Biz is continuing to streak ahead of previous years. Last week's total take for all shows was $706,700, highest tally of the season thus far. As of last Saturday (13) the total gross for the first 24 weeks of the season was $643,500 ahead of the corresponding period of 1953-54.

For the past four weeks total receipts have topped the $600,000 mark, the only time they have done so for that period in the eight years that VARIETY has been tabulating the totals.

Biggest boxoffice booster last week was "Fanny," which in its first full week pulled in a capacity $65,927, a new high for a regular Broadway show. "Quadrille," also in its first full week, was sellout. Other entries that went clean were "Boy Friend," "Pajama Game" and "Teahouse of the August Moon."

There were no openings last week. Two shows, "All Summer Long" and "Oh Men, Oh Women" closed, with latter currently touring. Preeming this week are "The Living Room" tonight (Wed.), "Abie's Irish Rose" tomorrow night (Thurs.) and "Wedding Breakfast" Saturday night (20). "Traveling Lady" is slated to close next Saturday (20), with "Fragile Fox" tentatively scheduled to wind up on that date also.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All Summer Long, Booth (D) (8th wk; 60; $5.75-$4.60; 766; $22,000). Nearly $8,600 (previous week, $7,000); closed last Saturday (13) at an approximate loss of its full $65,000 investment.

Anniversary Waltz, Broadhurst (C) (32d wk; 251; $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Almost $22,800 (previous week, $18,900); moves Dec. 6 to the Booth.

Boy Friend, Royale (MC) (7th wk; 52; $6.90; 1,172; $38,200). Over capacity again, $38,300.

By the Beautiful Sea, Imperial (MC) (32d wk; 252; $6.90; 1,400; $50,000) (Shirley Booth). Almost $25,000 (previous week, $20,500); closes Dec. 18.

Caine Mutiny Court Martial, Plymouth (D) (43d wk; 340; $5.75-$4.60; $33,331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Over $29,900 (previous week, $28,900).

Can-Can, Shubert (MC) (80th wk; 636; $6.90; 1,361; $50,160). Just $49,000 (previous week, $46,600).

Dear Charles, Morosco (C) (9th wk; 69; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Over $28,600 (previous week, $26,600).

Fanny, Majestic (MD) (2d wk; 12; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Drew the legal limit of 30 standees at all performances and set a new gross record for a regular Broadway show at $65,927; already huge advance sale building (previous week, over capacity $50,300 for the first four performances and two previews).

Fragile Fox, Belasco (D) (5th wk; 39; $5.75;-$4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Nearly $13,500 (previous week, $10,200); tentatively scheduled to close next Saturday (20), with "Flowering Peach" due to come in either Dec. 21 or Dec. 28.

King of Hearts, National (C) (33d wk; 258; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper). Almost $14,000 on twofers (previous week, $13,600). Closes Nov. 27.

Kismet, Ziegfeld (OP) (50th wk; 396; $6.90; 1,528; $57,908) (Alfred Drake). Nearly $56,700 (previous week, $53,200).

Oh Men, Oh Women, Miller (C) (48th wk; 390; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Over $10,900 (previous week, $8,900); closed last Saturday (13) at an approximate profit of $36,000 on a $70,000 investment; began touring Monday (15) with Ralph Bellamy as star.

On Your Toes, 46th St. (MC) (5th wk; 40; $8.05-$6.90; 1,319; $48,547) (Vera Zorina, Bobby Van). Almost $34,300 (previous week, $40,200).

Pajama Game, St. James (MC) (27th wk; 212; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy, Jr. Capacity again, over $52,100.

Peter Pan, Winter Garden (MD) (4th wk; 29; $6.90; 1,510; $57,500) (Mary Martin). Over $55,300 (previous week, $51,000).

Quadrille, Coronet (C) (2d wk; 14; $6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Capacity at over $29,700, with Theatre Guild subscription cutting into take (previous week, $27,700 for first performances and one preview).

Rainmaker, Cort (D) (3rd wk; 20; $5.75-$4.60; 1,056; $29,000) (Geraldine Page). Over $18,200 (previous week, $18,000).

Reclining Figure, Lyceum (C) (6th wk; 44; $5.75-$4.60; 995; $23,389). Almost $17,400 (previous week, $16,100).

Seven Year Itch, Fulton (C) (104th wk; 829; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Nearly $21,600 (previous week, $18,800).

Solid Gold Cadillac, Music Box (C) (54th wk; 429; $5.75-$4.60; 1,077; $27,811). Almost $22,200 (previous week, $17,800).

Tea and Sympathy, Barrymore (D) (59th wk; 469; $5.75-$4.60; 1,214; $28,300) (Joan Fontaine). Nearly $21,200 (previous week, $18,600).

Teahouse of the August Moon, Beck (C) (57th wk; 460; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Capacity again, over $34,000.

Tender Trap, Longacre (C) (5th wk; 37; $5.75-$4.60; 1,048; $26,317) (Robert Preston, Kim Hunter, Ronny Graham). Just $24,900 (previous week, $23,200).

Traveling Lady, Playhouse (D) (3rd wk; 22; $5.75-$4.60; 999; $23,500) (Kim Stanley). Almost $12,600 (previous week, $11,600); closes next Saturday (20).

OPENING THIS WEEK

Living Room, Miller (D) ($5.75-$4.60; 920; $23,248) (Barbara Bel Geddes). Play by Graham Greene, presented by Gilbert Miller & Donald Albery; production financed solely by Miller and cost about $30,000 to bring in, including approximately $4,000 tryout profit (no bonds required for Miller) and can break even at around $14,500 gross; opens tonight (Wed.).

Abie's Irish Rose, Holiday (C) ($5.75-$4.60; 900; $28,000). Play by Anne Nichols, revived by Michael Rose; production financed at around $60,000, cost approximately that amount to produce, including bonds, with no out-of-town tryout, and can break even at about $14,000 gross; opens tomorrow night (Thurs.).

Wedding Breakfast, 48th St. (D) ($5.75-$4.60; 925; $23,720). Play by Theodore Reeves, presented by Kermit Bloomgarden; production financed at $70,000 cost about $50,000 to bring in, including approximately $8,000 tryout loss, but excluding bonds, and can break even at around $13,000 gross; opens Saturday night (20).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Doll's House, Finch Coll. (11-12).

Dybbuk, 4th St. (10-26-54).

I Feel Wonderful, de Lys (10-18-54).

In Splendid Error, Greenwich Mews (10-26-54).

Sands of the Negev, President (10-25-54).

Slight Delinquent, Blackfriars (10-25-54).

Stone For Danny Fisher, Downtown National (10-21-54).

Twelfth Night, Jan Hus (11-9-54).

Way of the World, Cherry Lane (10-2-54).

'Okla' $31,700 in Split

Buffalo, Nov. 16.

"Oklahoma" pulled in over $31,700 at a $3 top in a three-way, eight performance split last week. Musical was at the Grand- London, Ont., Monday-Tuesday (8-9); the Memorial Auditorium, Kitchener, Ont., Wednesday (10) and the Erlanger here Thursday-Saturday (11-13).

Bus-and-truck company is at the Royal Alexandra, Toronto, this week.

Shows Abroad

Continued from page 74

Pay the Piper

rhyme and featuring Miss Welch as Miss Muffet, the part originally done by Betty Hutton on Broadway.

Notable that some of the better parts of the show are by Miss Hamilton, such as her w.k. "Story of the Opera." The shoe-shop comedy scene, "Shoe on the Other Foot," has a suave Walter-Ellis as the salesman and Miss Olrich as the customer passing five minutes without wanting to buy.

There is fun in the pre-interval sketch, "Ring Up the Iron Curtain," by Michael Flanders, about a company of Russian artists as they might look performing in Britain. Miss Welch is standout, especially in her "Chinese Jig" parody of the recent British parliamentary trek to China and its criticism in political spheres. She also sings the pop "Oh, What a Night" and scores further in Nancy Hamilton's "Yoo - Hoo Blues."

Comedy business in "Cold Water Flat," sketch about a bad dream and a toilet water-tank that comes adrift, is top drawer. Ian Wallace, Scot-born operatic singer, turns with extreme versatility to gay chouses and comic tunes, and is best in "The Elephant Song." Show winds with colorful dress scene titled "Midnight in Trafalgar Square," to music by Jack Strachey.

Robert Probst wields a skillful baton, and the settings throughout show imaginative touch. *Gord.*



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'ITCH' 20G FIRST WEEK, 'HUT' $12,000 IN ST. LOO

St. Louis, Nov. 16.

Touring edition of "Seven Year Itch," with Eddie Bracken as star, got away to a $20,000 gross last week in the first stanza of a three-week engagement at the American. Comedy is playing at a $3.92 top. It drew favorable reviews and appears likely to do hold up for the entire run, the longest for any straight play here in some years.

At the Empress, a stock production of "Little Hut," with Marie Wilson as star, drew a $12,000 gross on its second and final week. Donald Woods in "Dial M for Murder" opens a two-week stand tonight, with "My 3 Angels" due Nov. 30.

Rap 'Natalie' in Cleve; Slim $7,000 First Week

Cleveland, Nov. 16.

"Naughty Natalie," blistered by the critics, grossed a so-so $7,000 on the first folio of a two-week stand at Hanna at $3.75 top, but with two-for-ones. Current lap looks slightly better.

"Caine Mutiny Court Martial" landed a strong $24,400 week before last at the Hanna.

Curtain Calls

Continued from page 2

gether last season. The cops had to be called out for one bash.

The order, addressed "To All Principal Artists," reads:

"I have given careful consideration to the problem of curtain calls after scenes, acts and at the end of performances and have come to the conclusion that the Metropolitan Opera should follow the example of La Scala in Milan and the Vienna State Opera—no doubt the two leading opera houses in Europe. As you are of course aware, at neither of these two institutions are solo calls ever permitted.

"I have found the solo calls that have now for some years been the practice at the Metropolitan to be most unsatisfactory and undignified. Arias give ample opportunity for the public to reward artists with individual applause. The practice of solo calls is widely used in European provincial theatres and there are, of course, good reasons why, as I said above, La Scala, Vienna and other leading opera houses will not permit solo calls at the end of acts or performances.

"I feel sure that you will agree and collaborate with me by accepting the abolition of solo calls. We will make careful arrangements for group calls at the end of each act and performance, and I am certain that the individual success of our distinguished artists will by no means suffer through that procedure, while the general level of the house will be raised.

"I want to exclude from this arrangement the opening night. This is a very special occasion in many ways and we will have solo calls for the opening night, but from then on no solo calls will be permitted. Your cooperation is most earnestly requested.

Rudolf Bing.

'Ginger' Thin $14,000 In Full Week, Seattle

Seattle, Nov. 16.

"Time Out for Ginger," starring Melvin Douglas, scratched out a gross of $14,000 last week at the 1,500-seat Metropolitan, at a $4 top. Show drew excellent reviews. House is currently dark.

Current Road Shows

(Nov. 15-27)

Bad Seed (Nancy Kelly) (tryout)—Shubert, Wash. (15-20); Ford's, Balto (22-27) (Reviewed in VARIETY this week).

Black-Eyed Susan (Vincent Price) (tryout)—Plymouth, Boston (15-27) (Reviewed in VARIETY this week).

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie) — Her Majesty's, Montreal (15-20); Aud., Burlington, Vt. (22); Field House, Troy, N. Y. (23); State, Portland, Me. (24-25); Aud., Worcester, Mass. (26); Court Square, Springfield (27).

Dark Is Light Enough (Katherine Cornell, Tyrone Power) (tryout)—Erlanger, Buffalo (24-27).

Face to Face (Jessica Tandy, Hume Cronyn) (tryout)—Florida U., Gainesville (15); Dave County Aud., Miami (17); Municipal Aud., Shreveport (18); Cabell Hall, Charlottesville (19); N. Carolina U. (20).

Fifth Season (Chester Morris, Joseph Buloff)—Erlanger, Chi (15-27).

Flowering Peach (Menasha Skulnik) (tryout)—Ford's, Balto (15-20); Shubert, Wash. (22-27) (Reviewed in VARIETY this week).

Getting Gerties' Garter — Locust, Phila. (15-20); Royal Alexandra, Toronto (22-27).

Hello Paree (Charles Trenet, June Richmond) (tryout) — Playhouse, Wilmington (24-27).

House of Flowers (Pearl Bailey) (tryout)—Erlanger, Phila. (25-27).

King and I (Leonard Graves, Patricia Morison) — Hartman, Columbus (15-20); Shubert, Chi (22-27).

Lunatics and Lovers (Dennis King) (tryout) — Shubert, New Haven (17-20); Walnut, Phila. (22-27).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway) — Shrine Aud., L. A. (15-21); Civic Opera House, Chi (25-27).

Moon Is Blue (Jerome Cowan)—Shubert, Detroit (15-27).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi (15-27) (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie—Hanna, Cleve (15-20).

Oh Men, Oh Women (Ralph Bellamy)—Cass, Detroit (15-27).

Oklahoma — Royal Alexandra, Toronto (15-20); Shea's, Jamestown, N. Y. (22); Aud., Akron (23-24); Hartman, Columbus (25-27).

On with the Show (Irra Petina) tryout) — Plymouth, Boston (15-20); Shubert, Boston (22-27). (Reviewed in VARIETY, Nov. 10, '54).

One Eye Closed (Tom Helmore, Constance Ford, John Baragrey) (tryout) Wilbur, Boston (15-20). (Reviewed in VARIETY this week).

Pajama Tops (Diana Barrymore) —Cox, Cincy (15-20); Pabst, Milwaukee (22-27) (Reviewed in VARIETY this week).

Portrait of a Lady (Jennifer Jones) (tryout)—Colonial, Boston (15-20); National, Wash. (22-27) (Reviewed in VARIETY this week).

Sailor's Delight (Eva Gabor) (tryout) — Huntington Hartford, L.A. (22-27) (Original stock production reviewed in VARIETY, July 1, '53).

School for Brides — Parsons, Hartford (15-20); Her Majesty's, Montreal (22-27).

Seven Year Itch (Eddie Bracken) —American, St. L. (15-27).

Silk Stockings (Hildegarde Neff, Don Ameche)—Shubert, Phila. (22-27).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Phila. (15-27).

Tea and Sympathy (Deborah Kerr)—National, Wash. (15-20); Hanna, Cleve (22-27).

Time Out for Ginger (Melvyn Douglas) — Yakima, Wash. (15); Washington, D. C. (16); Portland, Ore. (17-18); Sacramento (20); Biltmore, L. A. (22-27).

What Every Woman Knows (Helen Hayes)—Curran, S. F. (15-20); Aud., Portland, Ore. (23-25); Metropolitan, Seattle (26-27) (Reviewed in VARIETY, Sept. 29, '54).

Witness for the Prosecution (tryout)—Shubert, New Haven (25-27).

Wonderful Town (Carol Channing)—Shubert, Chi (15-20); Nixon, Pitt (22-27).

World of Sholom Aleichem—Walnut St., Phila. (15-20).

Gropper Loses

Continued from page 71

or promises had been made to induce the settlement and that he was fully advised by his counsel. His counsel put a note on this affidavit that plaintiff had read each of the papers included in the settlement and that counsel had approved them."

In connection with the stipulation that Gropper could not use Hammerstein's name in peddling the two other scripts, the judge continued, "the plaintiff claims he made a mistake. The contention is that when plaintiff sought to exploit the two plays he discovered that no producer would have anything to do with them when this clause became known to them. His mistake, so he alleges, was in the belief that he was receiving a valuable license and instead had a worthless piece of paper.

"What he sets out," Judge Steuer continued, "is not a mistake in legal contemplation. It is conclusively established that he knew what he was getting. What he claims is that he did not appreciate that the effect of the restriction would be to render the license unmarketable. A failure to foresee the reaction of possible entrepreneurs is not a mistake warranting recision.

"Lastly, plaintiff claims that to enforce the agreement would be so harsh as to contravene public policy. As regards a competent adult, assisted by able counsel, and dealing at arms length, there just is not any such public policy."

Current Stock Bills

(Nov. 15-28)

Goodbye, My Fancy (Conrad Nagel, Katherine Meskill) — Paper Mill Playhouse, Millburn, N. J. (16-28).

Open House, by Francis Swann and Victor Clement (tryout) (Reginald Owen) — Hilltop Theatre-Parkway, Baltimore (16-21).

Current London Shows

London, Nov. 16.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (5-19-54).
Dark Light Enough, Aldwych (4-30-54).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Duenna, Westminster (7-28-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Immoralist, Arts (11-3-54).
Intimacy At 8:30, Criterion (4-29-54).
Joan of Arc, Stoll (10-20-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep In Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Manor of Northstead, Duchess (4-28-54).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
Off The Record, Vic. Pal. (11-2-54).
Old Vic Rep, Old Vic (9-9-54).
Party Spirit, Piccadilly (9-23-54).
People Wonderful? Embassy (11-16-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS
Talk of Town, Adelphi (11-17-54).
Beatrice Lillie, Globe (11-24-54).

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'King' $36,900, Dayton

Dayton, Nov. 16.

"King and I," costarring Patricia Morison and Leonard Graves, grossed $36,900 last week in eight performances at the Keith's Auditorium here.

Musical took in $36,000 the previous week at the Memorial Auditorium, Louisville.

'Teahouse' Tour Dates

Touring company of "Teahouse of the August Moon," being produced by Howard Lindsay and Russel Crouse, will open Dec. 16 at the Hartman, Columbus. It plays the American, St. Louis, week of Dec. 20; Orpheum, Kansas City, week of Jan. 3, and starts a run Jan. 11 at the Biltmore, Los Angeles.

Burgess Meredith, currently subbing for David Wayne in the Broadway troupe, will star in the road edition.

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Literati

Gardner's Book Serialized

Some 20 dailies are syndicating a condensation of Hy Gardner's "Champagne Before Breakfast" (Holt), coincidentally with publication of the book. Columnist's parent sheet, the N.Y. Herald Tribune, kicked it off by running the serialization on P. 1.

Pacific S & S Changes

The lure of the Far East, Tokyo in particular, is bringing some top U.S. newspaper talent to the staff of the Army's unofficial publication, the Pacific Stars & Stripes. Latest to join the civilian ranks of top editorial chiefs is Al Kaye, who left the San Francisco Examiner, where he had been assistant managing editor, to become Stripes news editor. Due this month is longtime newspaperman Ernie Richter, who departs from the post of assistant telegraph editor of the Chicago Tribune to become chief of the combined copy desks on the serviceman's house organ.

M.E. of Stripes is Eugene Miller, who left the Auburn (N.Y.) Citizen a year and a half ago to move to Tokyo.

Mark Jews' 300 Years In N. Y.

William H. Fineshriber Jr., veepee of NBC, as chairman of the radio-television committee of the Jewish Tercentenary Celebration, has gotten up a presentation of contemporary entertainment industry manifestations to mirror 1954—300 years after the first Dutch Jews came to Neuw Amsterdam (now New York).

Among the key exhibits are VARIETY and "Show Biz", the Abel Green-Joe Laurie Jr. bestseller. Both have been similarly recorded for posterity in a number of mid-century time capsules to be opened 2050 A. D.

Lasky' Suit Still Alive

Victor Lasky's $500,000 damage suit against the N. Y. Post and columnist Murray Kempton is still in N. Y. Supreme Court after a motion for dismissal by the newspaper was turned down. Justice Matthew M. Levy refused to dismiss the suit on the grounds that Kempton's column on Lasky left an "actionable" implication providing sufficient grounds for trial for general damages. He did strike out one paragraph of th complaint, however.

Defendants in the suit, besides Kempton and the Post, are editor James A. Wechsler and publisher Mrs. Dorothy Schiff.

Slight Understatement

Leonid Leonov, 55-year-old best-selling Russian novelist and First Secretary of the 3,500 strong Union of Soviet Writers, said at a writers' conference in Edinburgh, that it is not easy being an author if one happens to live in Russia.

"All the time," he said," our readers write into us telling us just what they think of our work, and sometimes we get very angry letters, which we must take note of since it is our duty to give the public what they want."

Leonov lives in a cottage in a writers' colony just outside Moscow. Disclosing details of the sales of British books in Russia, he said that three scribes in the top 10 were R. L. Stevenson, Sir Walter Scott and Arthur Conan Doyle who, between them, had a Russian circulation of around 1,000,000.

Suit Over 'Year' Book

Baldwin N. Ward, publisher of "Year," an annual news review, filed a motion in L.A. Superior Court for a new trial of the recent action in which he was ordered to pay $22.000 damages to Robert Blees, screen writer.

Blees had sued for an accounting of profits for volumes "Year 1949" and "Year 1950," on which he served as editor.

Jo Ranson Anthologized

Several upcoming anthologies on American folklore will include portions of "Sodom By The Sea: An Affectionate History of Coney Island" by Jo Ranson, station WMGM, and Oliver Pilat, N.Y. Post political reporter. One of the collections is "Sidewalks of America: Folklore, Legends, Sagas, Traditions, Customs, Songs, Stories and Sayings of Cityfolk" edited by B. A. Botkin and published by Bobbs-Merrill. Botkin is reprinting the section tagged "Try Your Skill, Folks" which dissects the weight-and-age guessers, the high strikers and the shooting galleries.

Ranson's piece on Coney Island which appeared in Park East Magazine will be reprinted in Alexander Klein's "New York City Anthology" under the Rinehart imprint next spring. Other contributors to the N. Y. C. anthology include Meyer Berger, Brooks Atkinson, E. B. White, F. Scott Fitzgerald, John Steinbeck, Carson McCullers and Thomas Wolfe.

Elsa Missed Few

Show biz references in Elsa Maxwell's memory book, "R. S. V. P." (Little, Brown; $5), continue to sizzle conversation wherever showfolk gather.

It would seem that the only individuals not introduced socially or started upon their careers by Elsa were Harrison Fiske (husband of Minnie Maddern—who met Miss Maxwell at a party in her parents' home), and Marie Doro, who hired "ugly duckling" Elsa as an accompanist to set off her own good looks.

In fairness, it should be stated that in addition to party-giving, Miss Maxwell is a pro composer who has provided special material for Ina Claire, Marie Dressler, Grace La Rue and others; she acted with a stock company; she has accepted money for her broadcasting engagements; she has been in the movies.

Admitting she found only two men genuinely attractive (Cole Porter and Aly Khan), and stating that she met these gentlemen when she was too old for romantic notions, Elsa nevertheless observed at 23 that Caruso was a wolf. And in 1906, she watched San Francisco burn, after the quake, the company of Jack Barrymore.

Elsa says she gave Edgar Bergen $150 for appearing at a soiree she threw at the Woldorf, thus starting the merrier of the McCarthys on his way. She accepts responsibility for introducing Clare Boothe and Henry Luce, Rita Hayworth and Aly Khan. She wanted to pull out Dorothy di Frasso's hair for striking Noel Coward's name from a guest-list in Venice. In Hollywood, an "unknown girl" named Mary Martin sang at one of Elsa's shindigs.

Miss Maxwell relishes the macabre, and reports, in some detail, Maxine Elliott stuffing herself with sweets as she was dying of uremia; and she underscores the tragic illness of Constance Collier. Only Elsa was privy to seeing Garbo recoil from her own reflection in a powder-room mirror. Maxwell opines that Garbo will never mature gracefully.

As seer, Elsa predicted no more Garbo films after "The Two-faced Woman." Miss Maxwell also foretold FDR's death by four days to Mrs. Harry Truman. In 1947, she prophesied that Ike would be elected President in '52.

Elsa got Harry Truman to write a letter of apology to Darryl Zanuck for taking the latter over the coals when, as Senator, Truman was investigating "phony" commissions early in the war. She risked Truman's ire later when she said of an early concert appearance of Margaret's: "There was no singing at Miss Truman's recital."

Dozens of theatrical people clutter Miss Maxwell's memoirs, and there are amusing photographs of many of them—the best of which is a picture of Shaw in a monkish robe.

Much food and many drinks are consumed in Miss Maxwell's pages. Indeed, it seems, she departed still hungry only from the table of Fleur Cowles. The Windsors are also given short shrift by the famous party-girl from Keokuk.

Down.

Silurians' Salute Guy Richards

Society of Silurians, the organization of veteran newspapermen, honored the N.Y. Journal-American's Guy Richards with its annual award for his series on the visits of N.Y. State Senator Arthur H. Wicks to convicted union leader Joseph S. Fay in Sing Sing Prison. Award, presented to an editorial staffer who did the most outstanding work on a story or series of stories, was made at the Silurians' semi-annual dinner Monday (8) at the Hotel Statler in N.Y.

Donald Dixon, International News Service's Far Eastern correspondent who was released several weeks ago by the Chinese Communists after 18 months of imprisonment, told his story to the meeting, and the N.Y. Times' Harrison Salisbury described Moscow censorship during his stint as Moscow correspondent for the Times.

Shakespeare Revamped

Dr. Leslie Hotson, Canadian literary sleuth, and a regular Fellow of King's College, Cambridge, has won the 1953 Modern Language Association-MacMillan Award for "The First Night of 'Twelfth Night'" (Macmillan; $4.50), a newly-published book which reconstructs setting and atmosphere of the initial performance of Shakespeare's comedy.

Hotson suggests that the character of Orsino appears in "12th Night" because the play was ordered by Elizabeth I to entertain her guest Duke Orsino, at a Feast of Epiphany, 1600-1. The author also shows that in style of presentation in the great hall of Whitehall Palace, the play pre-dated theatre-i -the-round. An interesting drawing illustrates this claim.

Various passages of the play, heretofore obscure, are "explained." Accounts of the manner in which actors and playwright prepared for a command performance are fascinating and enlightening. The book has several excellent illustrations, but lacks a much-needed index.

Bard.

Book 'Rehearsal'

Funk & Wagnalls sent Miriam Goldina a copy of "Stanislavsky Directs" just as it came off the press and delivered it to her while she was rehearsing for tomorrow's (Thurs.), "My Son the Doctor" on ABC-TV's "Kraft TV Theatre."

Actress translated "Stanislavsky" from the Russian, with book due Nov. 29.

Calendar Literature

Schenley, the whiskey outfit, has put out a 35c "Negro History Calendar" for 1955 under Ebon Enterprises copyright and with text for both illustrations and the month-by-month pages by Charles T. (Chuck) Williams, one of Schenley's salesmen, extolling his company's "brotherhood" employment policy.

Of show biz interest re such dates as: March 1, 1875 — "Congress, in an act later called null and void by the courts, passes Civil Rights Law guaranteeing all persons, regardless of race, the use of inns, public conveyances on land or water, theatres, and other places of amusement'." Nov. 9, 1935—"CIO adopts constitution in which discrimination in union affairs on grounds of race or color is barred." Sole show biz entry on the calendar itself is Nov. 16, 1873, birth of William C. Handy, "Father of the Blues." The 1956 edition will undoubtedly record the fact that contralto Marian Anderson was signed several weeks ago as member of Met Opera, N. Y.

Prof. Baker's Disciples

"George Pierce Baker and the American Theatre," by Wisner Payne Kinne (Harvard; $6), fills an important niche in theatrical literature. Baker was creator of the famous "47 Workshop" at Harvard, and later moved his celebrated course in dramaturgy to Yale. His teachings have affected two generations of the American stage, and likely will have influence for years to come. Eugene O'Neill was one of Baker's pupils; so was Elia Kazan. Donald Oenslager came under G.P.B.'s guidanc , and designed sets for many productions of the professor's students. Philip Barry was in Baker's classes, and so were Rachel Field, Thomas Wolfe, Stewart Chaney, Alastair Cooke, Sidney Howard, S. N. Behrman, Maurice Wertheim, Van Wyck Brooks, Edward Sheldon and many others whose names are theatrical by-words. John Mason Brown, a devoted Baker pupil, writes an introduction for this book, and quotes O'Neill's tribute to G.P.B.: "The most vital thing for us as posible future writers and creators, to learn at that time (Good God! For anyone to learn anywhere at any time!) was to believe in our work and to keep on believing. And to hope. He helped us to hope—and for that we owe him all the finest we have in memory of gratitude and friendship."

Kinne's study is thorough, and admirably-written. It is handsomely produced as a book, containing many valuable illustrations—among them, one of Baker and Lupe Velez during the shooting of "Laughing Boy" in 1933—which might be surprising, were it not for the fact that Baker was keenly alive to the value of all dramatic media. It is interesting to note that he maintained a healthy attitude toward the working press of show biz, and always kept the editors of VARIETY informed of his students' productions. Born in 1866, Baker died in 1935.

Down.

American Heritage's New Setup

American Heritage, a quarterly mag founded in 1949 by the American Assn. for State & Local History, next month will appear in changed format, content and size. Primarily a shoestring operation in the past with a small circulation of about 20,000, the publication was designed as a "popular magazine of American history."

In raising its sights the mag will now be jointly sponsored by the American Assn. for State & Local History and the Society of American Historians Inc. Publishing management will be handled by the firm of Thorndike, Jensen & Parton Inc., which has specialized in prepping documentary books.

Drastic revisions call for no advertising, publication bi-monthly instead of quarterly, more color illustrations, a minimum of 116 pages each issue to be bound in hard covers, and a revitalized editorial staff. Single copies will be $2.95 with annual subscription at $12.

Program of expansion will be carried out by a new outfit, American Heritage Publishing Co. Inc., which will take over the existing mag. Editor of the new setup is Bruce Catton, with Oliver Jensen, associate editor, and Joseph J. Thorndike Jr., editorial director. Publisher is James Parton.

"Mrs. America" As Scribe

Mrs. Wanda Jennings, the 1955 "Mrs. America," will doubly capitalize on her European goodwill and "merchandising tour" by filing pieces from key points, starting in London, exclusively to INS. Her flight entourage kicking off today (Wed.) includes her husband, Madison Jennings, chemist for Shell Oil, and Mr. and Mrs. Bert Nevins (he's longtime head of the corporation fronting the Mrs. America contest).

Encased in the handshaking tour will be visits with Lady Churchill and others in London, where she'll take in the Grosvenor School of Cookery and join in launching the National Spastic Society's fund drive; a Paris looksee as guest of French Tourism, with o.o.'s of the bigleague fashion houses, and a date carded with the French president; similar activities in Copenhagen, Hamburg, Vienna, Frankfurt, Zurich, Berne, Rome and finally Scotland, returning Dec. 15. She'll also plug CARE's "Food Crusade."

Kohout's Comedy Mugging

Jara Kohout, one of Czechoslovakia's foremost comedians pre-World War II, has "mugged" one of those comedy photo books, satirically titled "Attention Comrades!" (Viking; $1) which is quick-read stuff. It's of the same stripe as the Constance Bannister child photo books; the R. Taylor cartoon antics; and the recent Dali book. Morton Sontheimer edited this $1 paperback; photos, which are the backbone, re by Wallace Litwin.

Czech comic Kohout currently works for Radio Free Europe in Munich, but is currently in the U.S. on an exploitation pitch before Czech and general audiences.

Lit.

'Moulin Rouge' Biog

Newspaperwoman Jose Shercliff has written a sentimental and often moving show biz biography entitled "Jane Avril of the Moulin Rouge" (Macrae-Smith; $3.50).

Author, who knew the celebrated dancer in her declining years, writes briskly and affectionately of one of the entertainment world's great talents. Not only is Avril's heyday excellently described, but there are touching passages of her final appearances before Paris benefit audiences as an old and almost-forgotten women; and, as well, an account of her last days, when her beloved France was occupied by the Germans.

Book is well turned-out, with many illustrations from the brush of Toulouse-Lautrec.

U.S. Comics Balk Scots

Government officials are in a quandary as to what action they should take following public outcry against the sale in Scotland of American comics.

Henderson Stewart, leading Scot politician, said he had seen examples of these U.S. comics. "I agree it is dreadful literature, and that it is horrible," he said. "But what to do about it is difficult."

J. Bence, Member of Parliament for Dumbarton, said they were being held up to ridicule because they banned certain books in libraries, and yet there could be nothing more obscene than to portray a human being as a ghoul. That was what many of these comics were doing. He urged that steps be taken to stop the sale "of this filthy literature and keep it from circulating among our children."

Bill Murray's Novel

William Murray's first novel for Vanguard spring publication, "The Fugitive Romans," deals with American expatriates in the Italian capital, and has a film production as background, the title of the fictional film being "Ave Caesar."

Murray is a longtime Rome resident, now doing p.r. in New York, besides translations and working on his second book. His mother is Italian and his father was the late William B. Murray, founder-head of the William Morris agency' radio-tv department. After h divorced Bill Jr.'s mother he married actress-author Ilka Chase.

Simenon's World Sales

Georges Simenon, Belgian-born writer of detective fiction, on visit to Edinburgh, Scotland, prior to publication of his latest novels, "Maigret, Right and Wrong" and "Violent Ends," said that, to date, over 30,000,000 copies of his books have been sold. They have been translated into 18 languages, and 42 pix have been made from them.

Simenon now lives in the U. S.

CHATTER

Stewartry Observer, Dalbeattie, South of Scotland weekly founded i 1889, ceased publication.

Irish Echo Newspaper Corp. chartered to conduct a printing and publishing business in New York.

Alan Scott, show scribe of Scotland Sunday Express, extended weekly column to include radio, tv as well as theatre and pix.

Robert Hatch, editor of the N. Y. Center magazine, has also started doing film reviews for the Nation mag every other week. He's a former editor of the New Republic.

Foreign Press Assn.'s first International Press Ball Dec. 23, preceded by a cocktailers at the Waldorf Nov. 19 in honor of Victor Borge, who's spearheading the entertainment.

The Irish Academy of Letters has elected Abbey playwright Teresa Deevy, P. S. O'Hegarty and poet Louis MacNiece to membership. Academy has also announced naming of Lord Longford as prexy for the coming year.

Broadway columnist Earl Wilson and Hollywood columnist Sheilah Graham have signed with TV Guide to do alternate weekly columns. Miss Graham will do th kickoff column in Nov. 27 issue, with Wilson debut slated for Dec. 4.

Wallace Croatman is the new associate Articles Editor of Redbook, as announced by Wade H. Nichols, associate publisher and editor. For the past four years Croatman was senior editor of Medical Economics mag and also freelanced.

The Carl Brissons are hosting Svend Aage Lund, editor-in-chief of the Berlingske Tidende, Copenhagen, the oldest daily in Denmark. When singer Brisson introduced his Danish newspaperman-friend to Milton Berle, Lund asked the comedian, "Are you an editor, too?" "Yes, of old jokes," said Berle.

Clifton Fadiman, in the December issue of Holiday, uses his "Party of One" column to discuss Fred Allen and analyze latter's lack of success as a tele artist. Allen, according to Fadiman, remains one of television's most unexploited natural resources because he is isolated by his own intelligence.

As a change of pace from her recent output covering show biz subjects, Eleanor Harris is repped in the current Look with "The Case of the Billionaire Bachelor," about Sid Richardson of Fort Worth, in the state where the billionaire tag is supposed to fit practically everyone, to hear the Longhorns tell it, though Richardson is said to come close to the monetary description.

Studios Rally

Continued from page 3

dio was that it would prove "too dull and slow the entertainment pace."

Time for the industry spectacle would have to be preempted from the spectacular sponsors—Hazel Bishop and Sunbeam appliances—and NBC made an offer of $50.000 production costs and $100.000 for time and cable charges, with the studios to supply all talent. Spokesmen for the major producers were opposed to sponsorship of the gigantic by Bishop or Sunbeam and preferred to raise their own coin, up to $300.000 to make it 100% industry show without any outside commercials.

Meeting was the result of a proposal made to Bob O'Donnell, Texas theatre chain head by Fred Wile, NBC-TV program veepee in Hollywood. Wile, John K. West, division veepee, and Thomas Sarnoff, tv exec, represented NBC at the meeting, and Paramount's Y. Frank Freeman chairmaned the studio group.

Committee will be appointed by the participating studios to meet with the NBC group next week to discuss further plans and to resolve union problems involved.

Two years ago ABC offered a similar proposal for a weekly series but it never got off the ground.

Broadway

Metro director George Sidney a N.Y. visitor between picture signments.

Catholic Actors Guild's annual dance and entertainment on Friday night (19) on the Astor Roof.

Margaret Sande, former prima ballerina, upped to ballet director at the Radio City Music Hall.

The National Council To Combat Blindness' "fight for sight" drive being pressagented by Mal Braverman.

Margaret Hayes en route to the Coast following her inking for a part in Metro's "Blackboard Jungle."

Nat Lapkin, Stanley Warner v.p. in charge of Cinerama production, back from Coast talks on possible Cinerama ventures.

Spencer Tracy arriving from Europe tomorrow (Thurs.). He'll remain in Gotham for a week before returning to the Coast.

Attorney Milton Diamond, w.k. in show biz, sailed on the S.S. U.S. for two months' winter holiday in Majorca, off the coast of Spain.

The Joe (Leonore) Hummels back to their Paris hq after an annual N.Y. and Coast o.o. He's Continental manager for Warner Bros.

Sir Arthur Jarratt, managing director of British Lion, and agent Bernard Delfont in from Britain yesterday (Tues.) on the Queen Mary.

Director Robert Wise returned to the Coast following a Gotham stopover after a year in Europe during which he directed Warners' "Helen of Troy" in Rome.

Theatrical attorney Max Chopnick, whose wife, Marjorie, conducts a travel bureau, accompanied her to Tokyo on pleasure-business, following the travel agents' convention in San Francisco last week.

Violinist Isaac Stern arrived in N. Y. Saturday (13) from his second around-the-world concert tour in 16 months. He begins his 13th North American concert tour under direction of S. Hurok tonight (Wed.) in Providence.

Elizabeth Taylor and Van Johnson in for the charity premiere of Metro's "The Last Time I Saw Paris" at the Capitol tomorrow (Thurs.), proceeds to the N.Y. Infirmary for Women and Children and North Shore Hospital, Manhasset, L. I.

Rene Black, longtime maitre d' at the Waldorf-Astoria, roundrobining his friends in announcing his new association: "For the privilege I have had in the past in demonstrating to you and your friends the art of gastronomy at its best, my sincere thanks. I hope you will give me further opportunity of doing so at the Fontainebleau, Miami Beach."

Pierre Galante, roving reporter for Paris-Match—the Life mag of France— now on the Coast to meet his fiancee, Olivia deHavilland. Both return east next month, following her chore in a Stanley Kramer film, and will marry in a small town just outside of Paris, some time in January. Jean Provost, publisher of Paris-Match and other French periodicals, is mayor of that Paris suburb and will officiate as the J.P.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Brigitte Bardot to Hollywood under a seven-year Warner pact.

Betty Riley here from London before heading for a hinterlands tour.

Sidney Bechet into a pic, "Le Tournant Dangeureux," in which he plays himself.

Mony Dalmes bringing cheesecake to the staid Comedie-Francaise in a Georges Feydau comedy.

Paul Derval publishing his memoirs dealing mainly with the Folies-Bergere. It is called "Mes Folles-Bergere".

"Mogambo" (M-G), after a highly successful run in its original version, now at three first-runs in dubbed version.

Larry Adler finishing his autobiography, "From Hand To Mouth," which will be published by Doubleday in U.S.

Monique Van Vooren playing opposite Eddie Constantine in Gallic tough guy pic, "Ca Va Barder" (Things Will Jump).

"Love of Four Colonels," by Peter Ustinov, in an adaptation by Marc-Gilbert Sauvajon finally gets a theatre date here at the Fontaine Dec. 15.

Metro has taken over a building on Avenue D'Iena the Champs-Elysees, and will move its offices there, from the present Pigalle site.

Anatole Litvak preparing a C'Scope version of "Deep Blue Sea" (20th) here with Terrence Rattigan doing the screenplay from his own legiter.

Bernard Blier and Bourvil will be the two soldiers in Alex Joffe pic version of hit legiter, "Les Hussards." This is the play Jose Ferrer is slated to do on Broadway this year.

Alexandre Salkind to U. S. to negotiate for a director and star for his coming film version of Arthur Koestler's novel, "Darkness At Noon." Pic will be made entirely in England as an Alsa Film production.

Andre Malraux's colossal novel, "La Condition Humaine" ("Man's Fate"), will be given a legit mounting here in a 29-scene version by Thierry Maulnier in December at Theatre Hebertot. Directed by Marcel Tassencourt, it will have about 30 actors playing more than 60 roles.

Eitel Monaco and Nicolas De Pirro here for confabs on forthcoming Franco-Italo pic agreement with Jacques Flaud. Only possible difficulty standing in way of new accords is French resentment at Italo censoring of various coproductions, made in Italy, before they are sent here for dubbing.

San Francisco

By Ralph J. Gleason

Oakland Tribune drama ed Wood Soanes home after a siege in the hospital. He's resumed his column but not on a fulltime basis.

Xavier Cugat played a one-nighter at the El Patio on two-day notice. His scheduled date in Salinas was cancelled out.

The 181 Club, owned by singer Ann Dee and impersonator Lynne Carter, folded. Spot had booked April Stevens and Champ Butler on a name policy, but was off limits to troops.

Dick Bock of Pacific Jazz recorded Gerry Mulligan concert at Stockton last week.

The Mary Kaye Trio follows Toni Arden into the Fairmont, opening Nov. 30.

Festivals' Pledge

Continued from page 5

and "regional" awards, such as the Grand Prix for South America.

Apart from listing authorized film competitions for 1955, the council tightened up on the basic conditions under which it okays the fests. It had been suggested prior to the meet that the festivals be split into two groups, one subject to the conditions and the other one not. However, at the Madrid meet, it was decided to make conditions applicable to all.

From the American point of view, these are the three most important basic conditions on which Federation authorization for fests is contingent:

(1.) *All foreign films shown at the festival may be distributed commercially within that country over and above any import quota or similar quantitative limitations.*

(2.) *All funds deriving from such commercial distribution, in so far as due to producers outside the country, will be freely remitted over and above any remittance limitation or agreement relating to remittances.*

(3.) *The Federation will not recognize any festival which by the nature of the prizes to be awarded, the terms of the invitation, or for some other reason, have any kind of political significance.*

Added is the provision that "undertakings with regard to conditions 1 and 2 (extra-quota licenses and remittances) must be accompanied by evidence of the agreement of all government authorities concerned.

This reflects United States concern over the way these rules have been enforced in the past. While extra licenses for pix chosen for the festivals have been granted, remittances have not been forthcoming. The Federation has promised to prod member orgs on that matter.

As for the Cannes-Venice rivalry, organizers of these two festivals were told they'd have to agree by May 31, 1955, on which of them will be competitive in 1956. If they can't agree, the Federation is to make the decision for them. Cannes and Venice were warned that, should they decline to accept the Federation's conditions, they stood the risk of not being recognized at all in 1955.

Administrative council's next meet is skedded for Paris in May, 1955. At that time it'll be decided whether additional fests should go on the 1955 list. Up to May, the list is closed.

London

Charles Chase topping cabaret at the Albany Club.

Tom O'Brien, M.P., hospitalized with a back injury.

Jose Ferrer, in London on a quickie, discussing projected film and legit ventures.

Sir Arthur Jarratt and Bernard Delfont to N.Y. via the Queen Mary. Rudy Horn and Carol Bruce sailed on the Liberte.

The Queen and the Duke of Edinburgh paid a surprise visit to Her Majesty's theatre to see "The Teahouse of August Moon."

Ronald Rogers, featured in the Victoria Palace revue "Off the Record," returning to N.Y. next month after 10 months in Britain.

Henry Hewes, drama critic of the Saturday Review, in from N.Y. for opening of "Accounting for Love" which he adapted from the French.

Vida Bendix back from Italy and opened a cabaret season at the Don Juan last Monday. Trude Adams opened at the Colony on the same night.

Lucille Lortel to Paris for look-see at the new shows after gandering club theatre productions in London. She sails for home at the end of November.

Patricia Cutts ankled the panel of the new BBC-TV parlor game "Find the Link" and planed to N.Y. yesterday (Tues.) to join her husband John Findlay.

Tessie O'Shea due back in London tomorrow (Thurs.) from a tour of British installations in the Canal Zone and Malta where she's been entertaining the troops.

"The Mousetrap" celebrates its second birthday next Thursday (25). Peter Saunders, who presents this Agatha Christie meller at the Ambassador Theatre, is currently in N.Y. for upcoming production of "Witness for the Prosecution."

Portland, Ore.

By Ray Feves

Duke Ellington orch at Jantzen Beach Ballroom Nov. 13 for nighter.

Oregonian Drama Editor Herb Larsen back in the hospital after a relapse.

David Rose here next Friday (19) as guest conductor of Portland Symphony.

Shep Fields orch played one nighter at the Columbia Athletic Club Nov. 12.

Earl Mossman received his AGVA franchise last week and opened offices here.

Burns Twins & Evelyn, Burtons Birds and Royal Guards did a week at Amato's Supper Club.

Wayne Roland, Toni LaRue, Briney & Carter, and Joe Termini & Co. in at Amato's Supper Club for a week. Mills Bros. follow.

Melvyn Douglas in "Time Out For Ginger" in at the Auditorium for one matinee and night performance No. 17. William Duggan inked Helen Hayes in "What Every Woman Knows" for three days next week (23-25).

Melvyn Douglas in "Time Out For Ginger" set for two performances at the Civic Auditorium this week for William Duggan Attractions. Helen Hayes in "What Every Woman Knows" set to follow over Thanksgiving weekend.

Honolulu

By Walt Christie
(*P. O. Box* 3080; 5-7911)

Eaton Magoon Jr. planed to Coast about possible film sale of his musical comedy, "49th Star," which has modern Hawaii setting.

John and Gerald Lipham, once among show biz's top acrobatic teams, bought two Waikiki hotels and will make their permanent home here.

Faith Hardy, former specialty dancer in Fanchon & Marco and Pantages units, opened a sidewalk cafe across from Waikiki beach. She is now Mrs. George Costa.

Eddie Sherman back in town after five years of Mainland night club stints. Ex-comedian has returned to KGU as staff announcer, spot he held before he left in 1949.

Minneapolis

By Les Rees

Herbi Fields orch at St. Paul Flame.

Hotel Radisson Flame Room has Russell Nype.

Sauter-Finegan played Prom Ballroom one- ighter.

"The Hasty Heart" on tap at Star Playhouse for fortnight.

Hollywood Ice Revue rounding out 13-performance run at Arena.

London's Festival Ballet playing Northrop Auditorium for three nights.

Louis Armstrong and his "All Stars" scheduled for Lyceum one-nighter Nov. 26.

Richard Strauss' musical drama, "Elektra," presented by Minneapolis Symphony.

Metropolitan Opera warbler Jan Peerce to give Israel bonds' benefit concert at Lyceum Dec. 12.

Local Tommy McGovern band departing from Starlight club to launch its own hideaway nightspot.

"Sailor's Delight" slated as Theatre Guild's second season subscription offering at Lyceum Jan. 4.

Yma Sumac and her troupe drew capacity audience of 4,800 to Northrop Auditorium for one-nighter.

Kansas City

By John Quinn

Yma Sumac playing the Music Hall Tuesday (16).

Ararat Shrine Circus in Municipal Auditorium Nov. 15-21, playing to 30,000 kids for free, in addition to its regular gate.

Vera-Ellen lending a hand in the United Funds campaign while here ahead of "White Christmas" opening at the Paramount.

Elmer Rhoden huddling at the Fox Midwest headquarters for a couple of days before he goes back to the Coast and his new position as National Theatres prexy.

Reno

Mark Curtis

Lena Horne skedded for the Riverside Nov. 25. It's her first appearance in Reno.

Life's Reno gambling story aroused so much ire here that Time Mag is looking for a favorable piece to do.

Esther Williams' Riverside stanza cancelled when fountain and pool proved to be physical unsuited for the Riverside stage.

Second Police All-Star Benefit Show set for Nov. 21, with all talent appearing here at that time cleared for appearance.

Theatre Audience

Continued from page 4

dustry, and whatever other schemes are come upon to stimulate the public's interest in pix.

The tv show was first proposed by NBC v.p. Fred Wile. He suggested it in a letter to Robert J. O'Donnell, general manager of Interstate Theatres, Dallas, and O'Donnell presented the idea to the Theatre Owners of America convention in Chicago early this month.

There's been a switch, though, for the COMPO-ites decided to make the program open to negotiations with all networks, meaning it could wind up on a non-NBC channel. O'Donnell was present at the COMPO conclave to discuss the details.

COMPO meet, presided over by Snaper, took up a variety of subjects but subscription tv, which had been informally suggested as an agenda item, was barred from the discussions. It's understood that Snaper and other representatives of Allied States had wanted an airing of toll video as means of determining the pro and/or con positions of all distributors concerning the matter.

Monday's conferees accepted a proposal by COMPO special counsel Robert W. Coyne to maintain the org's special tax committee and to keep up the industry's liaison with the nation's law-makers. COMPO finds objectionable the Federal admissions tax, now down to 10%, but is holding off on an "aggressive campaign" against it until the "timing is right," stated Coyne.

Meeting also voted to admit to the COMPO directorate a rep of the Southern California Theatre Owners, namely, Harry Arthur.

Re the audience poll, the COMPO leaders acted the assumption that the film companies wanted no part of a plan whereby they'd sponsor quarterly tv shows. These had been proposed for the purpose of airing details of the balloting and subsequently announcing wi

Metro's Bard

Continued from page 3

accounts won't go for Shakespeare." The film peddlers are urged to make tieup deals with the local high schools even before approaching the local theatreman. Assured of school cooperation, the exhibitor, it's pointed out, can't turn the picture down.

The special sales policy set for "Caesar" has placed the picture among the company's top grossers in the past two or three years.

Hollywood

Bill Millers off to Honolulu.

Alan Ladd hospitalized with virus.

Rosemary Clooney planed in from N.Y.

Robert Wise returned after year in Italy.

Dorothy Blair recovering from minor surgery.

Sarita Montiel left for a tour of South America.

Andrea King Willis became an American citizen.

Mitchell Leisen back after three months in Europe.

Louis Hayward resumed work after a week of flu.

Marilyn Monroe up and around after minor surgery.

Clark Gable leaves for Hong Kong tomorrow (Thurs.).

Barney Elmore to San Jose to stage the annual Elks charity show.

David Rose to Portland, Ore., as guest conductor of Portland Symphony.

Helga Moray in town to view the film version of her novel, "Untamed."

George Murphy planted his footprints in the forecourt of Grauman's Chinese theatre.

Forrest Tucker booked to head a USO unit to entertain troops in Europe during the holidays.

W. K. Craig, head of Metro Studio Club since its formation in 1935, is retiring from studio activities.

Screen Producers Guild postponed its Milestone Dinner because of inability of Nicholas M. Schenck to be present Nov. 21.

Chicago

Frank Taylor, GAC acts booker, operated for appendicitis last week.

Pat Breen, onetime film critic and theatrical publicist here, back from Europe and working for CARE.

Lee Schei man back to Allied Artists agency in Atlanta after advancing on road for Sauter-Finegan.

Mrs. Dane Clark, who paints under the name of Veres, exhibiting 20 clown paintings at Sherman Hotel currently.

Ed Lee, general manager of Fred Waring, in town conferring with booker Art Goldsmith over unit's current protracted tour.

Paul Sills, Playwrights Theatre director, to the Coast for several months to plan children's theatre in Los Angeles with his mother.

Ginger Rogers and husband Jacques Bergerac making personals here last week to plug "Twist of Fate," current at Monroe Theatre.

Count Basie in to play for annual bash of Waiters Union, AFL Local 356, which is being emceed by Black Orchid waiter Eugene Cheatham who has handled the chore for last 16 years.

Pittsburgh

By Hal V. Cohen

Bill Millie, local dancer, on tour this season with Mata and Hari.

Bill Kenny, formerly of the Ink Spots, heading the Copa this week.

Ethel Waters and her one-woman show booked for Nixon week of Jan. 17.

Jerry Mayhall, musical director of "Ice Capades," rejoined show after surgery here.

Paul Slantis, of Post-Gazette, elected prexy of the local Press Photographers for 1955.

Mack Murray will be around town for the next six weeks playing pre-holiday club dates.

Local singer Johnny Kirby quitting "That's Life" at end of San Francisco run Saturday (20).

Bill Roberts, discharged after two years in the Army, back at the Playhouse as house manager.

Lt. Morton Silverman, son of RKO exchange manager Dave Silverman, left for overseas duty in Europe.

Istanbul

Avni Dilligi will star in his own production of Robert Morley's "Edward My Son."

Legit actress Lale Oral formed a film company with first pic to be based on Gide's "Symphony Pastorale." She will star.

Sukriye Atav of the Municipal Theatre pacted by Max Meinecke for his production of "Colombe," in which she will play Mme. Alexandra.

Group of English players headed by Margaret Vaughan signed by Kontiya for six weeks. The group is presenting four plays in November.

Haldun Dormen and Canit Irgat pacted for the two leading roles in Samuel Beckett's hit, "En Attendant Godot." Play will preem Nov. 20.

OBITUARIES

LIONEL BARRYMORE

Lionel Barrymore, 76, veteran star of stage and screen, died Nov. 15 in Hollywood.

A full account of his career appears on page 2.

J. ROSAMOND JOHNSON

J. Rosamond Johnson, 81, composer, author and actor, died Nov. 11 in New York. He wrote a number of songs with his brother, the late James Weldon Johnson, author, poet, composer and diplomat. Among their tunes is the Negro national anthem, "Lift Ev'ry Voice and Sing." As an actor, Rosamond appeared in such Broadway productions as "Porgy and Bess," "Mamba's Daughters" and "Cabin in the Sky."

Rosamond, who began playing the piano at the age of four, studied music both in the U. S. and in London. Prior to the turn of the century, he and his brother formed partnership with the w.k. vaudevillian, Bob Cole. Trio turned out an abundance of tunes, which they sold to name performers. These included "The Maiden with the Dreamy Eyes" for Anna Held, "The Maid of Timbuctoo" for Lillian Russell, "My Castle on the Nile" for Bert Williams, "Oh, Didn't He Ramble" for George Primrose, and "Congo Love Song" for Marie Cahill.

Cole and Rosamond also did a two-man vaude act, with latter at the piano and former dancing. Duo toured the U. S. and Europe and were also costarred i the musicals, "The Shoo-Fly Regiment" and "The Red Moon." Act folded when Cole became ill. Johnson then became music director of Oscar Hammerstein's Grand Opera House in London in 1912.

Johnson returned to the U. S. in 1914 to aid in organizing the Music School Settlement for Colored People in Harlem. He also served as a music editor and arranger for several New York publishing houses.

LEO BRAUN

Leo Braun, 73, composer, conductor and voice teacher for over 50 years, died Nov. 12, of a heart attack in the choir loft of the Free Synagogue of Flushing, N. Y. He had been organist and choir director there for 25 years and was preparing for the services when stricken.

Born in Breslau, Germany, Braun attended the Breslau Conservatory of Music and the Royal Academy of Music in Berlin before coming to the U. S. in 1903. Considered an authority on German lieder, he conducted the Brahms Club of New York from 1918 to 1929, the N. Y. Opera Guild, the Society of American Singers and the Henry W. Savage Opera Co.

Braun maintained a studio in the Met Opera House for 39 years as a teacher of voice and repertoire, coaching such singers as Jan Peerce, Maggie Teyte, Robert Weede, Polyna Stoska and Olga Paul. He composed secular and sacred instrumental and vocal music.

Surviving are his wife and three sons.

EMIL C. JENSEN

Emil C. Jensen, 62, vet film distribution exec and president and general manager of Artcinema Associates, Inc., died Nov. 15 of a heart attack in New York. He entered the film industry as a salesman with Kinemacolor in 1912, remaining with that company for several years.

Joining World Film branch manager, Jensen subsequently became division manager and field manager. A native of Brooklyn, N.Y., he served as a sergeant major in the Army in the first World War until his discharge in 1919 when he became division manager for Goldwyn Pictures.

Before forming Artcinema, Jensen had been vice-president and sales manager of Inspiration Pictures, an executive with Patrician Pictures and served as Eastern rep for both Joseph M. Schenck and Pickford-Lasky Productions.

His wife, a sister and a brother survive.

JAMES F. McCARTHY

James F. McCarthy, 55, Connecticut district manager for Stanley Warner Theatres and a veteran of 42 years in show business, died of cancer Nov. 9 i a Boston hospital. He started his theatrical career at the age of 13 as a balcony ticket taker at the old Plaza in Bridgeport and later became manager of the house.

From 1921 to 1928 McCarthy managed the Loew-Poli in Bridgeport and subsequently held similar posts in Cooperstown, N.Y. and in Hartford, Conn. For more than 20 years he held the managerial reins of the Strand, Hartford, and left that berth in 1953 when he was upped to SW district manager.

Surviving are his mother and tw sisters.

FAY B. KIRK

Fay Baker Kirk, 60, retired stage and screen actress, died Nov. 13. The Majestic is now known as the Civic Theatre. He made a fortune with a road show called "The Two Merry Tramps," which toured the country.

In later years Rice delighted in returning to the cities where he presented "Tramps," and other road shows. For the past 40 years he operated hotels in several Illinois cities.

DONALD CLUNE

Donald Clune, 53, former vaudeville performer and night club operator, died Nov. 10 in West Philadelphia. For time he was part of the dance and comedy team, Al "Porky" Dean & Don Clune. Later he managed the Viking and Bankers Taverns and became owner of the Bowery Cafe, all in Philadelphia.

His wife and two sons survive.

BILLY BEARD

Billy Beard, 74, retired vaude and minstrel performer, died Nov. 14, in Atlanta, Ga. He began his career at the turn of the century.

Beard was principal median with such minstrel shows as Harvey's, Primrose & West, Neil O'Brien and Al G. Fields. He appeared at one time or another with Jimmy Durante, Eddie Cantor and the late Al Jolson.

ADAM J. SCHNEIDER

Adam J. Schneider, 69, projectionist at the Warner Theatre, Milwaukee, since the house opened in 1931, died recently in Aberdeen, S.D. He was a former vice president and business manager of the AFL Projectionists Union, Local 164.

Surviving are two daughters, two sons, two sisters and two brothers.

HARRY A. CUSHMAN

Harry A. Cushman, 52, onetime film representative of Essaness Theatres in Chicago and member of B'nai B'rith Cinema Lodge board of directors, died in Chicago Nov. 9. He was the father of Aaron Cushman, publicist for Chez Paree and Tenthouse Theatre.

Also surviving are his wife, daughter, and three grandchildren.

MRS. GENE KERRY

Mrs. Gene Kerry, 36, former publicist, died Nov. 12 in Hollywood after a long illness. She was the wife of Lee Kerry, recently talent buyer for KTLA and formerly associated with the Bill E. Burton management firm.

She is also survived by three daughters.

MYRTLE BRIGGS

Myrtle Briggs, 78, veteran vaudevillian, died last week in Buffalo. As a dancer and monologist, she toured the two-a-day and appeared frequently at Buffalo's old Court St. Theatre for the late Mike Shea in the 1890s.

Surviving are her husband and brother.

SAM LEWIS

Sam (Horseshoe) Lewis, 68, former comedian, died Nov. 10, in New York, after a long illness. He worked in vaude, burlesque and musicomedy with such stars as Al Jolson and Sophie Tucker. He became an actor's agent after retiring from the stage.

His wife survives.

Richard M. Kilgore, 29, manager of the Brookland Theatre, Richmond, was found dead Nov. 8, in his car parked three blocks away from his Richmond home. Medical examiners attributed death to a heart attack.

Mildred Franklin, 79, former vaudeville actress, died Nov. 5 in Hollywood. For nearly half a century she trouped with her husband, Joe Hayman, as the team of Hayman & Frankli . He is her sole survivor.

Douglas D. Rothacker, 67, nontheatrical and educational film producer-distributor for over 40 years, died Nov. 12, in Great Neck, N. Y., after a long illness. Surviving are his wife, a son and three daughters.

James B. Sharp, 87, known as "Professor Sharp," died Nov. 8 in Dayton, O. He was noted as a musician, ventriloquist and magician. Two daughters and three sons survive.

Mother, 70, of John F. Murphy, a veepee of Loew's Theatres, Inc., died Nov. 13 in New York after a long illness. Also surviving are four other sons and three daughters.

Max Willenz, 66, stage and screen comedian, died Nov. 10 in Hollywood following heart attack.

John M. "Jack" Harvey, 73, pioneer cowboy actor, was found dead Nov. 10 in his Hollywood home. Police said his death was due to natural causes. A son survives.

John Meehan, 64, actor, writer and former stage director, died Nov. 12 at the Motion Picture Country Home in California. His wife, son and two daughters survive.

Carl H. Schroeder, 72, clarinetist and saxaphonist with the Milwaukee Philharmonic orchestra, died recently in Milwaukee. His wife, a son and three daughters survive.

Louis Seymour Tedesco, 47, chief usher at the Alvin Theatre, N. Y., died Nov. 11, in New York, after a long illness. Surviving are three sisters and four brothers.

Alfred Weiner, 78, owner and publisher of Film-Kurier, German tradepaper, died of a heart attack Nov. 11 in Hollywood. Surviving are two stepsons.

Father of Sidney Sayetta, resident St. Louis manager for Mid-West Drive-In Theatres, died Nov. 2 in Kirkwood, Mo., of coronary thrombosis.

Father, 85, of Ira A. Hirschmann, wner and president of inoperative radio staion WABF, N.Y., died Nov. 10 in Baltimore after a long illness.

Mrs. J. P. Winroth, longtime Hastings, Neb., musician, died there recently after a long illness. Survived by husband and son.

Son, 3, of comedian George De-Witt died in Miami Beach, Nov. 8, of wounds resulting from a dog bite.

Mother and **brother** of Bert Milton, songwriter, died in an auto crash near Gibson, Ill., last week.

Mother of Tom Aspell Jr., Metro's Los Angeles manager, died recently in Grand Rapids, Mich.

Lester Elliott, 66, stage and screen actor, died of a heart attack Nov. 9 in Van Nuys, Cal.

Luigi Orsini, 78, dramatist and poet, died Nov. 8 in Imola, Italy.

Marie Saxon

In Loving Memory
LORENZ HART
November 22, 1943
TEDDY HART, DOROTHY HART, LORENZ HART II

In Fond Memory Of
RICHARD HUEY
("I Got ' , Amen")
, 1948
Harold, Yip, Jerry and Bildil

In Beloved Memory Of
JACK McINERNEY
NOV. 14th, 1951
Hortense and Jack Jr.

Test Exhibs

Continued from page 1

making machines, changeovers and cueing devices, chair repair services and fabric patch kits, cleaning mechanisms, crowd control equipment and devices, curtain controls and tracks, interior decorators, dimmers, display frames and posters.

Drive-ins have outdoor equipment roblems of their own. In addition to the many products needed for daily operation by hardtops, the ozoners require items for ground maintenance as well as fencing material. As added comeons, they offer practically full restaurant service and playground games for children.

A detailed itemization of every product needed for a theatre or drive-in operation would be too space-consuming, but industryites agree that exhibitors spend considerable time of their working day seeing salesmen peddling products that, on the surface, have no connection with running a theatre. In the last analysis, however, they are essential to the operation of a modern theatre. While the picture may draw the customers in, many of the concessions items mean the difference between profit and loss. And catering to the comforts of the audiences pays off in building a steady clientele.

The recent Theatre Owners of America convention in Chicago had 208 equipment and concessions firm displaying their wares.

Smorgasbord Next?

St. Louis, Nov. 16.

Packaged foods providing a new variety of snacks, exhibited at the 36th annual convention of the Missouri Illinois Theatre Owners' here last week, indicates that the offering of smorgasbord for film custom , especially those who patronize ozoners, may be i the not too far distance.

Along with popcorn and soft drinks the new edible specialties are a shrimp roll and turkey roll, either of which may be eaten like a candy bar; frozen fish sticks; pizza pie and chile ice cream.

'B' Films

Continued from page 1

is how to tap the new audience potential of 20,000,000 persons that he estimates will come to be withi the next five . This could represent big growth factor for theatres, said Goldenson, if pix appeal to the "most important segment" of the future audience—those between the ages of 15 and 30. So far as this group is concerned, "star value more often than not takes precedence over story content," the exec added.

Goldenson urged new methods of exploitation and sh wmanship to win over the youngsters and recommend an intense study of television to determine how it can be used most effectively for promotional purposes. Today's new generation is growing up on tv, he stated, underlining its importance as an ad medium.

Goldenson, discussing the shortened supply of films and producers' claims of a story and star scarcity, suggested that exhibitors and filmmakers work together to "evaluate stories and stars." Theatremen, he declared, "could be extremely helpful in the selection of what is 'boxoffice' and we could, by proper publicity and exploitation on the local level, help establish new stars."

The prez urged theatremen her to encourage both foreign and domestic independent production so as to step up the film supply.

MARRIAGES

Renee Dumas to Fernando Galeana, Mexico City, Oct. 30. Bride an Argentine actress; he's a Spanish screen writer.

Nancy Closson to Herbert Seltz, Bloomington, Ind., Nov. 3. He's program director for Indiana's U.'s radio-tv dept.

Sara Hadley to Ray C. Wilcox, Santa Barbara, Cal., Nov. 6. He manufacture. motion picture and television equipment.

Helen Stoner to Adolph Deutsch, Las Vegas, Nov. 11. He's a musical director at Metro.

Betsy von Furstenberg to Guy Vincent Chastenet de la Maisoneuve, New York, June 16.

Joanne Johnson to James Nelson, Toluca Lake, Cal., Nov. 13. He's a tv sound editor.

Mary Elizabeth O'Connor to Richard Walsh, New York, Nov. 13. Bride daughter of Thomas O'Connor, vicepresident and treasurer of RKO Theatres.

Mrs. Antoinette Barbara Harrison to William H. Weintraub, Jr., New York, Nov. 14. He's in charge of radio-tv production at the William H. Weintraub ad agency, which his father heads.

BIRTHS

Mr. and Mrs. Herm Schoenfeld, daughter, New York, Nov. 10. Father is a VARIETY staffer.

Mr. and Mrs. Robert S. Eisner, daughter, Red Bank, N. J., Nov. 7. Mother is an actress known professionally as Marylyn Monk.

Mr. and Mrs. Lee DeBlang, daughter, Brooklyn, Nov. 8. Father is assistant ad and promotion manager of WCBS-TV, N.Y.

Mr. and Mrs. Willard Kirkham, daughter, Los Angeles, Nov. 7. Father assistant screen director.

Mr. and Mrs. Martin Janus, daughter, Chicago, Oct. 17. Father is press agent for Black Orchid nitery in that city.

Mr. and Mrs. Marty Faloon, son, Pittsburgh, Nov. 8. Father's a musician; mother is Patti Eberle, a dancer.

Mr. and Mrs. R. Kuhar, son, Pittsburgh, Oct. 29. Mother was formerly with Par exchange.

Mr. and Mrs. Dale Shaffer, son, Rochester, Minn., Oct. 30. Father's the son of Edgar E. Shaffer, veteran Pittsburgh district theatre owner.

Mr. and Mrs. Peter Van Eyck, daughter, Los Angeles, Nov. 10. Father is an actor.

Mr. and Mrs. Art Sarno, daughter, Santa Monica, Cal., Nov. 7. Father is a flack at Par mount.

Mr. and Mrs. Robert Farouk Forood, daughter, Nov. 2, in N. Y. Mother is daughter of society bandleader Meyer Davis.

Mr. and Mrs. George Goldman, daughter, Philadelphia, Nov. 10. Father is director of television promotion for WCAU stations.

Mr. and Mrs. Frank Smith, son, White Plai , N. Y., Nov. 4. Mother formerly was a CBS-TV secretary; father is with th web's sales development dept.

Mr. and Mrs. Richard Clark, daughter, Nov. 11, N. Y. Mother is Judith Abbott, producer George Abbott's daughter and a casting director; father is a former actor.



COPACABANA, New York
VARIETY

"There's no questioning Levenson's appeal." He held the audience constant laughter with his simple story telling technique. Levenson is a master at pointing up humor."



SANDS HOTEL, Las Vegas
Hollywood Reporter

"Sam Levenson star of the show . . . the crowd went for his solid belly laughs in a big way. Levenson's down-to-earth, true-to-life material and pleasing manner endeared him to the crowd."



CHEZ PAREE, Chicago
VARIETY

"His tales hit the bullseye every time, and the hilarity is constant throughout. Timing is masterful and the teller warmly laughs along with the crowd at his own devastating insights."



COPACABANA, New York
Hy Gardner, Herald Tribune

"From the moment he steps into the Copa spotlight until he takes his last bow, there isn't a sour face in the place. Tears of laughter drip into the cocktails or cokes. Television needs Sam Levenson and so does this hard-hearted generation."



CHEZ PAREE, Chicago
Irv Kupcinet, Chicago Sun-Times

"Sam Levenson has his Chez Paree audiences doubled up in laughter, he's even funnier in person than on television."



SANDS HOTEL, Las Vegas
VARIETY

"The universal appeal of Levenson's homespun-humor is such that his 30-minute stand seems hardly enough. Everything he touches hits home. An act that's solid."



THE FROLICS, Salisbury Beach
George Clarke, Boston Daily Record

"Sam is truly a show business phenomenon. He is one of the funniest men in the world."



CHEZ PAREE, Chicago
Charlie Dawn, Chicago American

"A story-teller deluxe is Sam Levenson. It's all hilarious, his brilliant conversation is truly something new to enjoy. tales that pack laugh wallops."



SHERATON-CADILLAC, Detroit
Mark Beltaire, Detroit Free Press

"This Sam Levenson is Real Funny . . . has great personal honesty in his material and security in delivery."



LATIN CASINO, Philadelphia
VARIETY

"The comedian is on 48 minutes and never once loses his hold on the huge crowd, it's solid stuff."



LATIN CASINO, Philadelphia
Frank Brookhouser, Philadelphia Bulletin

"A jolly gentlemen named Sam Levenson is scoring the club triumph of the year in town. He is Santa Claus in a tux, a sidewalk philospher, a witty and understanding sage."



SANDS HOTEL, Las Vegas
Billboard

". . . the fact is that Sam Levenson is a smash here . . . works for about 30 minutes, and if the applause is a barometer, he could stay on for another 30 minutes without tiring listeners."



CHEZ PAREE, Chicago
Billboard

"It is indeed a rarity to see a humorist holding an audience literally in the palm of his hand . . . Levenson is not an ordinary comic. He is a rare technician."

SAM LEVENSON

Currently

CHEZ PAREE

Chicago



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VARIETY

VOL. 196 No. 12 NEW YORK, WEDNESDAY, NOVEMBER 24, 1954 PRICE 25 CENTS

TELEVISION'S 'GET OUT OF TOWN'

H'wood's So Respectable at Moment Some Think It's Just a Sweat Shop

Those Hollywood scandals that used to be the delight of the tabloids seem to be a thing of the past.

With the exception of the Joe DiMaggio-Marilyn Monroe divorce, which can't be properly tagged a "scandal," there hasn't been much for the Hollywood dirt-scoopers to scoop. It's another facet of the film capital's "new look."

New York publicists, who're not at all averse to headline-making behavior on the part of the stars, aren't quite sure they like Hollywood's latter day soap-and-water complexion. Some of them even talk wistfully of those glamorous years-gone-by when you could count on seeing a film name on the front pages every other day.

There are two schools of thought on the matter. One holds that the more Hollywood can curb the old wildparty stuff and convince the rest of the country that it's just another place where people are hard at work, the better for the industry's public relations.

The other bemoans the new order. The argument is that Hollywood glamor and attendant escapades intrigue the public and keep the stars' names before the audience. No one suggests that there be a return to the days when femme headliners took milk baths. At the same time, the pluggers wish stars would exhibit a few more eccentricities to go with the

(Continued on page 77)

Helen Hayes' 50th Anni On Stage in '55; Made 'Debut' in D.C. 'May Ball'

Helen Hayes will celebrate next May her 50th anniversary on the stage.

Actress made her first public appearance in a dancing class program in her native Washington in May, 1905. She's currently starring in a revival of "What Every Woman Knows" on the Coast, and is due in the Barrie comedy at the N. Y. City Center during the Christmas holidays.

At age of five, Miss Hayes was a member of Miss (Minnie) Hawkes' dancing class, which she recalls, was the proper place for all Washington urchins of the period to learn to curtsy and such matters of decorum. As part of the group's annual afternoon May Ball, at the old Belasco Theatre in

(Continued on page 77)

'Bumps' On Wax

Emory Cook's label, which specializes in hi-fi "sounds of our time" disks, is planning to put some bumps and grinds on wax. Cook's January release will include a 12-inch longplay platter recorded with the pit orchestra at the Adams Theatre, Minsky's burlesque spot in Newark, N. J.

Disk was cut during an actual performance before an audience on a Saturday night.

Biggest Nev. Gambling Year: $100,000,000 Biz

Reno, Nov. 23.

Nevada gamblers raked in more coin in 1954 than ever before, according to the Nevada State Tax Commission.

The state will collect $2,293,153 in gambling taxes, license fees and penalties by end of the year. The bulk of this collection comes as usual from the 2% tax on gross gambling receipts. This means that the croupiers pulled in just short of $100,000,000—an all-time record take and $20,000,000 more than last year.

The Las Vegas strip and the city itself account for a good 60% of the biz. Reno takes 30% and the rest of the state splits 10%.

Radio-TV Scored For Inequities In Negro Job Brush

Inequities in employment practices, with emphasis on radio-tv, were scored in the first report on show biz job opportunities by the Coordinating Council for Negro Performers.

While the group examined "all fields of theatrical endeavor," heavy emphasis was placed on the electronic media, where, in addition to a "moral right" to jobs, Negroes feel an "economic right as well, since our purchases help to pay the cost of this type of entertainment."

CCNP declared that although Negroes spend billions on goods pitched via radio and tv, neither medium does much hiring of Ne-

(Continued on page 31)

'Got My Voice, Got My Legs; I'll Get Along,' Sez Davis On Losing Eye in Crash

San Bernardino, Cal., Nov. 23.

Sammy Davis Jr., one of the top new Negro talents of the last decade, clowned with doctors here today (Tues.), insisting that a tragic accident in which he lost his left eye will not sidetrack his career as a nitery entertainer. Davis was critically injured early last Friday (20) in an auto crash near San Bernardino and doctors operated Friday night to remove the eye. He also suffered a broken nose and severe contusions.

However, Davis told doctors, "I still have my voice and my legs. I'll get along."

Presumably, the accident will have some effect on his future

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'N. Y.-L. A.' RUT HURTS MEDIUM

By GEORGE ROSEN

The likelihood of the one-month Monday night "Producers Showcase" on NBC-TV doing a one-shot origination out of Dallas this season, with Margo Jones "guest producing" a brace of tv originals by Tennessee Williams and William Inge in a theatre-in-the-round presentation, has served to point up anew the need for video to "get out of town" and out of its "New York and Hollywood origination rut."

The fact that television has fallen into the same groove as radio before it, by settling for two, and only two, major production centres —New York and Hollywood — is viewed as a narrow concept which can only strip the medium of a freshness and vitality long felt missing. It was this very acceptance of N. Y. and L. A. without any regard for off-the-beaten-track explorations, many feel, that contributed toward radio's johnny-one-note tempo.

A few years back it looked as though the tv networks were giving serious consideration to the development and perpetuation of the "Chicago school of tv." Those were the days when "Garroway At Large" was bringing a new type of Chi production technique into the medium. Then along came "Stud's Place" and a few other items bearing the stamp of originality that

(Continued on page 31)

Talent Buy-In On Vegas Hotels Insures Names

Las Vegas, Nov. 23.

Las Vegas hotels have discovered a surefire method of retaining top talent. They now permit acts to buy in on the hotels so, in effect, they'll be working for themselves every time they play the hotel, and may even consider toning down salary demands for the sake of the corporation. Latter though, is evidently wishful thinking hereabouts.

Tony Martin, one of the regulars at the Flamingo Hotel here, bought in on the venture over the weekend. George Raft, not a regular nitery performer, and Dr. Stanley Immerman, of Beverly Hills, are others who have bought a slice of the Flamingo. Frank Sinatra reportedly owns a hunk of the Sands, where he's a regular performer.

At the Moulin Rouge, here, which will be Las Vegas' first interracial hotel, several entertainers have been offered an opportunity of investing. Reportedly included in the prospectus of owners are Pearl Bailey, Lena Horne, Sammy

(Continued on page 69)

From 15 to 25 Million Turntables In 9 Years the Key to '54 Disk Biz

With a big boost from the mushrooming high fidelity movement, the disk industry is continuing to expand at an extremely fast rate. Current totals point to a 17% hike in platter business this year over 1953, a percentage increase which will bring the overall gross of the industry to top the $225,000,000 marker. On this groundwork, several disk execs see a $300,000,000 take well within the industry's immediate horizons if the general economy maintains its present solidity.

The disk boom that was started six years ago with the introduction of the new 33 rpm and 45 rpm speeds is now riding on the spectacular increase in the number of phonographs in circulation. As against some 15,000,000 machines, many of them obsolete, in the homes at the end of World War II, there are now over 25,000,000 turntables in use. A percentage of these machines, moreover, comprises modern players equipped to play the new as well as the old speeds.

In the past two years, the accent on hi-fi has proved to be one of the most potent selling pegs for the industry. Not only has the hi-

(Continued on page 64)

'I'll Be Glad When You're Dead, You Rascal You!'

Hollywood, Nov. 23.

Forest Lawn, memorial park which is a tourist highspot in addition to providing funeral services for the community, now has its own hymn. Special song, written by Eddie Truman and Wendell Noble, and with lyrics by a member of Forest Lawn's community service department, is called simply "Forest Lawn Hymn."

For the time being, it will be used only as an inspirational song to be sung at each employee meeting—during the community sing period.

Sullivan's Shift To NBC Hinges On CBS' Offer

Ed Sullivan's shift to NBC after September of next year will depend on the decision by CBS on whether it will meet or exceed NBC's offer to the N.Y. Daily News syndicated columnist and conductor of "Toast of the Town." CBS board chairman William Paley has received the terms of NBC's offer to Sullivan. It's a 20-year deal, negotiated by Sonny Werblin, Music Corp of America veepee.

Under the prevailing pact, CBS has first refusal on Sullivan's services at the expiration of his current term. Just how long it has in making up its mind in regard to Sullivan isn't made clear. Some in the network feel that it can give its answer as late as Sept. 1. However, the Lincoln-Mercury Dealers sponsoring the show will not be

(Continued on page 79)

Philly Station Bans Gordon MacRae Disks Because of Radio Slur

Philadelphia, Nov. 23.

Radio station WPEN banned the playing of all Gordon MacRae records on any of its programs, following a derogatory comment about radio made by MacRae on his telecast (14).

William B. Caskey, WPEN general manager and v.p., in ordering the ban said: "If these artists think so little of radio I see no reason why we should lend our facilities to promote and publicize them through their recordings."

Station's ire stemmed from MacRae's "remember radio?" allusion on NBC-TV "Comedy Hour."

a la porte **ST. JEAN**
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'Beau' Panned as Royal Film Choice, May Bring New Selection System

London, Nov. 23.

The critical outburst against the royal film selection of "Beau Brummell" has set the local film industry talking and may result in the introduction of a new selection system. The national press was nearly unanimous in its panning of Metro's British-made opus, one paper heading its reviews, "Beau Bloomer," and another, "Bore Brummell."

The selection panel comprises representatives from all major sections of the industry. This year there were 11 entries which included two other Metro pix. The final selection of "Beau Brummell" was a unanimous decision, after the three finalists had been viewed second time.

The need for the adoption of a new selection system was spotlighted by Sir Alexander Korda in a letter published in the Daily Telegraph last Wednesday (17) in which he advocated the choice be left to a panel of three.

One would be nominated by the

(Continued on page 79)

Joe E. Lewis Now Hears His Midnight Jokes on A.M. TV

Joe E. Lewis, who "did the ulcer operation bit" at New York's Harkness Pavilion, adds, " Everything's such a novelty to me. I'm up watching tv in my room, when I'm not even getting ready to go to bed normally, and above all it's such a switch to hear my midnight jokes in the daytime. True, some of those morning comedians gotta give it the switch a little, but they're the same basic gags."

Comedian may be discharged from the hosp next week, following successful surgery. Ulcers were complicated by a need to arrest a diabetic complication before doctors could operate. He has cancelled out all bookings until after the first of the year and will convalesce at his longtime pal Danny Arnstein's home in Miami Beach.

Pat Harrington To Rejoin Gleason (on TV)

Pat Harrington, veteran nitery emcee-singer-comedian, is joining Jackie Gleason's CBS-TV lineup of which the principal funnyman support is Art Carney. Latter is retained, of course, as the mainstay.

Harrington was a marathon fixture at the old Club 18 in New York where Gleason worked, so the tv'er renews the association.

Leland Hayward Resumes Career

Leland Hayward, back in action after an extended vacation in the Hawaiian Islands, made a quickie visit to New York last week, catching several shows and attending to various business and personal affairs. He planed back to the Coast over the weekend.

Legit-film-tele producer has been supervising cutting on the film edition of "Mister Roberts," to be released by Warners, and has started work with director Billy Wilder and scripter Charles Lederer on "The Spirit of St. Louis,"

(Continued on page 77)

GRACIE FIELDS' TOUR OF U. S. OPENS IN JAN.

Glasgow, Nov. 23.

Gracie Fields, playing a series of one-night concerts in Scotland, said here she will sail to the U. S. in January for a two-month concert and tv stint. Boris Alperovici, her Roumanian-born husband, will accompany her. Comedienne plans to spend Christmas at Ostend, Belgium. She will return to her home in Capri in March.

Star is supported in one-night shows by a youthful Maori Quartet, and a Maltese accordionist, Camilleri.



HORACE HEIDT
Box 472
Van Nuys, California

Friars Lunch To Martha Scores After Bad Start

The Friars' luncheons have become the show business version of the Saints & Sinners affairs, at which top politicos are roasted amusingly. The Friars have their own version of these roastings, gathering a few wits and letting them go in a manner that make their events masterpieces of ribaldry.

At the affair for Martha Raye given last Wednesday (17) at the Hotel Park Sheraton, N. Y., there were several handicaps that were overcome excellently. In the first place, the affair followed the top event ever given by the theatrical organization—the bachelor party for Milton Berle. It was inevitable that comparisons would be made. In the second instance, the guest of honor was a dame, Miss Raye, and they made an agreement to lay off the four-letter words. The speakers almost kept to their compact. In the third place, Berle, who sparks these shindigs, took sick the night before, and so the event was deprived of one of the top characters.

It didn't make for a promising start. Neither did a bit of un-

(Continued on page 77)

Formby Quitting Vaude; Claims Medium Is 'Dead'

Blackpool, Eng., Nov. 16.

George Formby, vet English comedian, has decided to quit vaude because he believes it "is dead." Present-day variety, he says, does not give value for the money as in the days of the old-fashioned comedy.

"The older people who want variety stay at home and watch tv," said Formby, who is now 50. "If it has come to the time when I have to sing for bobby-soxers, I give up."

Comedian, however, has no plans for retiring from show biz, and will look for a musical comedy, film or play. He is still receiving substantial royalties for pix made two decades ago.

McCarthy 'Theme Song' Disk Yanked Off Air

Seems nobody but the newscasters can mention Sen. Joseph McCarthy these days. Frank Farrell, N.Y. World-Telegram & Sun nightlife columnist, tried it on his afternoon ABC show from the Park Sheraton, N.Y., last week by playing a "theme song" of the 10,000,000-signatures-for-McCarthy campaign, and the disk was yanked off the air midway.

Farrell decided to play the record, "Nobody Loves McCarthy But the People," even though it hadn't received ABC clearance. Before the record was half-way through, the switchboard at the Park Sheraton started to light up, and the show's director yanked the disk. Farrell said public reaction was mixed, but that the record is now definitely entered in the "controversial—do not touch" category. Network wouldn't comment.

Non-Stop Bing Crosby

Bing Crosby is not at liberty. He's getting set for "Anything Goes" at Paramount, is doing promotion on "White Christmas" and "Country Girl," is at work on the new cross-the-board show on CBS Radio, will have Ed Murrow call upon him on the latter's Dec. 3 "Person to Person" airer, is to do a guest shot on an upcoming Lux Video Theatre exposure and is supposed to write a byline piece for the N.Y. Sunday Times.

There's an "also." Crosby, between acts, is among those trying to promote a big football game at the L. A. Coliseum for the benefit of the U.S. Olympic Fund. He and Bob Hope did a telethon for the same cause last year.

'Endorsements' by Stars Lose Charm

Public Skeptical — Also Present Freelance Rather Than Staff Status of Stars Hampers Tieups

Exclusive Contract

When Courtney Burr and John Byram consider casting, they're not overawed by big names. While Byram was in London recently to interview actors for roles in the team's upcoming productions of "Shangrila-La" and "The Wayward Saint," he was riffling through British magazine when he came across a color photo of the Duke of Edinburgh.

Queen Elizabeth's Consort would be wonderful for the part of Conway, played by Ronald Colman in the original "Shangri-La" and "The Wayer remarked wistfully. "Yes, he would," observed Byram's companion, "but I understand he's held over indefinitely at the Palace."

Film promotion men are looking for new sources of tieups since their cooperative deals with advertising agencies, via star endorsements of products in return for a plug for a picture in paid advertising, are on the decline.

The decrease in these tieups stems from a number of reasons, not the least being the feeling that endorsements have been overdone and the public is growing skeptical that the stars actually use the products advertised.

The changing pattern of picture production and the influence of television are other causes for the decline. The film men find these tieups more difficult to make since they have no immediate authority. Previously, when most studios had a long list of contract players on their rosters, the film company had the direct right to make these tieups and the players were always available for the necessary photography.

With more and more top stars working on a freelance basis or working through their own production companies, they are not readily available for tieups or demand the right of approval in their contracts with the distribution companies. This frequently causes considerable delay and it is difficult to work out the advertising breaks to coincide with the release of the picture. Constant shifting by distribs of their release schedules is another factor causing th decline in tieups.

Entry of many stars into television with the resultant connection with a particular sponsor prvents them from making deals for endorsements for other products. And last but not least is the growing feeling among many stars that they should be paid for these endorsements.

Writers Guild In East-West Push

Writers Guild of America, East and West, has gotten its machinery rolling on several fronts in recent days. With incorporation taking a little longer in the East, the Coast managed a slight headstart. There have been several execs elected in the West, staff contracts voted in the East, control over freelance scribblers in tv established generally, and amendments proposed to the WGA constitution on both coasts.

The latest news is WGAE concluded four staff contracts this week. Taking up where the defunct Television Writers of America left off, WGAE got staff news and staff continuity at ABC as well as the same two departments at CBS.

Results of the NLRB election among freelance video writers gave WGA victory. There were 241 votes in favor of the union and 29

(Continued on page 79)

Fun With Bob Hope

Martin Ragaway, one of Bob Hope's scripters, just returned with the comedian from his European jaunt, coined a slogan, "Join the world and see Bob Hope" because it's easier to get with him while junketing abroad than when on the home front in Hollywood.

Co-writers Bill Larkin and Mort Lachman returned to Hollywood with Ragaway yesterday (Tues.) after a Gotham stopoff.

Maurice Chevalier, who did a filmed guest-shot with Hope for a next month NBC video show, confided to the Hope troupe at dinner, at his home outside of Paris, that in all his years he never had an agent. Yank 10%er Jimmy Saphier, who handles Hope's radio-tv business, solmenly observed, "Too bad, because who knows you might have been a star!"

During the Command Performance in London, as the Queen was receiving the stars, an English headliner (who shall remain anonymous for for obvious reasons) almost broke up Hope with the crack (pointing to the British ruler), "who's the babe with the costume jewelry?"

A gag along the lines of this-we'll-have-to-remember-for-next-time was ad libbed by Ragaway to Hope, "Definition of a Queen: she's the only woman in the world who can be sure no other woman is wearing the same head-dress."

D. C. Variety Club Honors Fisher, '54 'Personality'; Singer Makes Own Award

Washington, Nov. 23.

Eddie Fisher was honored as "Show Business Personality of the Year" by the D. C. Variety Club on Saturday night (20) and promptly returned the compliment by donating $1,000 to the welfare fund of the Washington Tent. Singer also tossed in some news by disclosing that he and Debbie Reynolds, who was at the head table with him, are set for a June wedding.

Affair, the 19th annual dinner-dance of the club, was the sixth at which a "Show Business Personality of the year" was honored. Those chosen in the past included the late Al Jolson, Arthur Godfrey, Joe E. Brown, Perry Como and Jane Froman.

Presentation of the "Personality" plaque was made to Fisher by Maj. Gen. John H. Stokes Jr., commanding general of the Military District

(Continued on page 79)

DOROTHY DANDRIDGE'S 7-WEEKS AT WALDORF

Dorothy Dandridge comes into the Empire Room of the Waldorf-Astoria, N. Y., in April when she feels she'll be "ready," having balked at being impressed suddenly as a last-minute substitution for the delayed-in-Paris Patachou. Latter finally opened last Friday (19).

Dinah Shore pays off a delayed booking for five weeks commencing Jan. 13; last winter she was kept on the Coast because of illness. Jose Greco is another Waldorf returner, following Patachou on Dec. 16. Miss Dandridge's spring engagement is for seven weeks.



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'PRODS. COULD-IF-THEY WOULD'

Little 'Family' Features Too Costly, Say Distribs, 'Cause of Limited B.O.

Film distributor execs, while heartily in favor of concerted tion to expand the film audience, declare they can't understand complaints that the studios aren't turning out a sufficient number of pix for the juve and family audience.

"These are not the days when we can afford to make films for a comparatively small sector of our audience," was one comment. "As for the family audience, we are trying to reach them all the time. The answer in a nutshell is better pictures. I think we are making them."

Concern over the lack of kids' pix was voiced on two occasions recently (1) by Elmer C. Rhoden, the new National Theatres prexy, and (2) at a N. Y. meeting between Theatre Owners of America leaders and the distribs' sales and ad-pub toppers.

Distrib opinion on the question of more films for children is that it's always been a problem and is even more one today in the era of "big" and fewer films. "The best we can hope to do is to make better pictures that will have wider appeal in every respect," one exec commented. He added, with a touch of sarcasm, that it would be interesting to see whether the exhibs, now entering production, would come up with the type of

(Continued on page 20)

Reno Glad to Pay

Reno, Nov. 23.

Columbia is saving money on extras in the filming of "Five Against the House" on location here. Picture is being shot in Harold's Club, a gambling house that figures in the story, and the club is paying the 200 extras at th rate of $10 day.

Owners of the club feel that the publicity is worth it.

Actors' Fund Gets Premiere Profit On 'Show Business'

The Actors' Fund of America will sponsor the Roxy, N. Y. preem of 20th-Fox's "There's No Business Like Show Business" in mid-December. This is the first time that the fund has undertaken sponsorship of such an affair.

The entire theatre will be turned over to the organization for the charity preem. Fund was picked by 20th because "Showbusiness" is primarily a story about acting folk and their way of life.

Plans for the gala bow were disclosed in N. Y. yesterday (Tues.) jointly by 20th and Actors' Fund prexy Walter Vincent.

The various actors' guilds, such as the Negro Actors Guild, Catholic Actors Guild, Jewish Actors Guild, etc., all benefit from the fund and contribute toward's its maintenance.

THAT'S TOA SLANT ON CURTAILMENT

Who's taking liberties with the truth so far as Hollywood production volume is concerned?

Various studio execs have claimed they' been forced to cut down on filmmaking by the limited availability of the right kind of story properties and talents. Barney Balaban, president of Paramount, was quoted just two weeks ago as saying Par would show no hesitancy about adding to its pic turnout if acceptable scripts and personnel could be come upon.

Trio of Theatre Owners of America leaders dispute this. E. D. Martin, TOA president, and Herman Levy, general counsel, say its fiction. Sam Pinanski makes the point that some studios could roll more films if they'd agree to the participation deals which are demanded for tax purposes by stars and others. (Metro is the only company which hasn't been engaging in this type of production tie-up).

Martin and Levy insist the major outfits have created a "seller's market" via a specifically aimed-for product shortage and they want to

(Continued on page 21)

20th Sees Recoup Of 'Scope Tool-Up Costs in 1955

Come next year, 20th-Fox expects to be completely in the clear as far as its $16,000,000 outlay in CinemaScope lenses, screens and stereophonic sound is concerned.

Company sank that much coin into various manufacturing projects to get the C'Scope ball rolling. Money was invested over a period of approximately a year. It's felt that recouping it in so short a period is a tribute to the success of the 20th-pioneered medium.

In order to speed theatre conversion to the squeeze-lens process, 20th shelled out heavily in

(Continued on page 6)

Many Exhibs Won't Even Preview Features Dubbed Into English; Distrib: So Where's 'Shortage'?

How Do You Reply?

Columbus, Nov. 20.

"Regardless of the merit or lack of merit of Columbia's new picture 'Phffft,'" observes the bulletin of the Independent Theatre Owners of Ohio, "it's going to cause a lot of trouble when it plays the theatres.

"What is the person answering the phone going to say when a patron inquires, 'What's playing tonight?'"

Independent distributors just can't understand the exhibitor cries of a product shortage. They have pictures available which, they claim, exhibitors, particularly those in the midwest and south, flatly refuse to look at. These films are English language films, some from England and some dubbed in English from Italian or French. The distribs don't claim these entries are world-beaters, but place them in the "good little picture" category suitable for mid-week or double feature booking. The beef is that exhibitors are turning them down without taking a look at 'em.

A case in point is "The Fighting Pimpernel," a Technicolor production starring David Niven. Made in England by Sir Alexander Korda, it is being handled in the U. S. by Carroll Pictures, a firm headed by Carroll L. Puciato, former v.p. and general manager of Realart Pictures.

While Puciato has been able to sell the picture to many top chains, franchise holders in many terri-

(Continued on page 20)

Robert Newton Must Pay For 'Trilby' Walk

Renown Pictures of America Inc. last week won a $16,000 default judgment in N. Y. Supreme Court against actor Robert Newton, who breached a contract to portray the role of Svengali in the Renown film, "Trilby and Svengali." Also defendants in the case were Famous Artists, which arranged the deal for Newton, and the Bank of America as holder of $40,000 in escrow as the star's salary.

After appearing in the British-made film for three weeks under a February, 1954, pact, Newton assertedly quit the venture and returned to the U. S. His contract provided that he receive $8,000 per week over a five-week period. Renown sued for return of the escrowed $16,000 which represented coin the actor would have earned had he worked the final two weeks.

In granting Renown summary judgment Justice Morris Eder held

(Continued on page 16)

Harry Brandt Held Liable On Eagle Lion Deal

Failure of Harry Brandt to disclose the identity of theatre owners for whom he was acting as an agent in buying films last week cost him the loss of a breach of contract suit. Brandt, along with Joseph Ingber, his film buyer and general manager, were defendants in an action brought against them in N. Y. Supreme Court by Chesa-

(Continued on page 21)

Arbitration, Once Hot Issue, All But Forgotten

The deadline for the submission of an arbitration draft to a general industry conference has all but been forgotten, and nobody seems to know just when such a draft will be ready. In addition, there are many industry skeptics who feel that the attempt to set up an arbitration system will be completely dropped.

At the original meeting between distribs and exhibs in April, the conference set a deadline of 60 days for the submission of a draft. This was later extended to 90 days. Of course, the latter timetable has long expired and no one connected with the arbitration business bothered to make note of another tension.

At th April session a subcommittee was named to draw up an arbitration plan. The subcommit-

(Continued on page 15)

Swedes Good Showmen, They May Quietly Hit U. S. Market, Says Davis

Sweden is rapidly emerging as the standardbearer of typically European production and is now turning out a good many films with definite American b.o. potential, says Arthur Davis, indie importer and distrib just back from Stockholm.

Davis, who acquired 15 Swedish films for U. S. distribution and expects to release them at the rate of five a year via his Helene Davis Pictures Co., said one of the handicaps in taking on the Swedish output was the frequency of nude scenes.

"It doesn't bother the Swedish censor," he reported, "They just put an 'adult' tag on the film and as long as that is displayed at the theatre and in the ads, none cares." Aware of censor sensibilities when it comes to nude scenes in the U. S., Davis has arranged for Swedish producers to reshoot some footage. "In Sweden they can do that without going to extraordinary expense," he explained.

While a nude scene theoretically can't get by the U. S. Customs at the port of entry, such sequences

(Continued on page 18)

'Oklahoma' Completed; Todd-AO for U.S. Tours; C'Scope Only Abroad?

Although "Oklahoma" was lensed in both the Todd-AO and CinemaScope processes—each scene was shot twice—Magna Theatre Corp., which holds the distribution rights, is hopeful that the C'Scope version may not ever be released. At least in the U. S.

Magna is figuring on covering the country with the Todd-AO format, first with a roadshow play in about 50 situations and subsequently throughout the full market potential. Unlike Cinerama, which requires three projection booths, T-AO needs only one machine. Meaning many theatres are adaptable to its use without a major overhaul job and prohibitive costs.

Photography was completed on the musical Friday (19). Dubbing, scoring and editing are now on the immediate sked.

Secondary C'Scope camera work was decided on as a protection against the possibility that the

(Continued on page 16)

'MAMBO' TITLE OKAYED

No Hurt to Metro's 'Mogambo,' Say Arbiters

Metro doesn't love "Mambo." That is, as the title of a picture to be released by Paramount.

M-G beefed to the Title Registration Bureau of the Motion Picture Assn. of America, claiming the label too closely resembled its "Mogambo," which was distributed last year.

Issue went to arbitration over the past week, with reps of six major companies sitting in as the arbiters. They unanimously found "no harmful conflict," meaning "Mambo" stays as nomenclature for the Par entry. Film was made in Italy by Dino de Laurentiis under a Par coproduction deal. Stars are Shelley Winters, Vittorio Gassman and Sylvano Gassman.

National Boxoffice Survey

Trade Off Pre-Holiday; 'Xmas' First for 4th Time, 'Desiree' 2d, 'Contessa' 3d, 'Cinerama' 4th

Current round, with many first-runs awaiting for the arrival of Thanksgiving, is being clouted both by the customary pre-holiday lull and heavy rains in many sectors. Numerous theatres are bringing in fresh, strong fare to cash in on the holidays which start tomorrow (Thurs.).

"White Christmas" (Par) is pacing the field again, for the fourth consecutive week. Showing is being made despite being in third and fourth rounds in many localities, with trade still big to terrific in a majority of spots. In many keys, it is getting top coin despite being holdover or extended-run.

"Desiree" (20th) is capturing second money although this is the first week it is out in the keys. Big to socko in most of first nine playdates, Marlon Brando starrer is doing better grosses than "Woman's World" and "Broken Lance," two other strong 20th-Fox business-getters.

"Barefoot Contessa" (UA) is pushing up to third position, with additional playdates helping. "Cinerama" (Indie) is winding fourth while "Black Widow" (20th) will take fifth spot.

"Drum Beat" (WB) again is finishing sixth, same as last week. "Carmen Jones" (20th) is climbing to seventh place, with "Star Is Born" (WB) dipping to eighth. "Star" is getting its coin this round mainly from extended-run engagements.

"Suddenly" (UA) will land in ninth position, a sharp improvement over last stanza. "Sabri " (Par) is finishing 10th while "On Waterfront" (Col) and "Human Jungle" (AA) round out the top 12 list in that order. "Hajji Baba" (20th) and "Black Knight" (Col) are the runner-up films.

Besides "Desiree," the best potentially big new grosser is "Last Time I Say Paris" (M-G). Latter is smash in Boston, neat in Indianapolis, sock in N.Y. and excellent in L.A. "Athena," also a Metro release, is fine in Philly and okay in Frisco.

"Track of Cat" (WB), okay in Portland, is not so good in Balto. "Phffft" (Col), also new, is rated oke in N.Y. and Seattle. "Rear Window" (Par), looks great in Seattle and Balto and big in Toronto.

"Beau Brummell" (M-G), classed as fancy in Toronto, is mild in K.C. and sad in Denver. "Golden Mistress" (UA) looms good in Detroit.

"Naked Alibi" (U), good in Chi, is OK in Louisville. "Sitting Bull" (UA), which comes into N.Y. Mayfair this week, is rated good in Providence.

"Knock on Wood" (Par) looms socko in Louisville. "Karamoja" (Indie) shapes smash in Minneapolis and oke in L.A.

"High and Dry" (U) is hefty in K.C. "The Thing" (RKO) (reissue) looks mildish in K.C. "Shanghai Story" (Rep) is fair in same city.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY
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U.S. FILM IMPORTERS GROWL ITALY CRIMPS YANK BIDS FOR FRENCH PIX

Indie distributors are doing a burn over reported intentions of Italian Films Export to tie up French product for release. They fear that such an arrangement may deprive them of another source of product.

Problem highlights the whole difficult position of the small importer-distribs who increasingly find themselves out of the running when it comes to acquiring the top foreign pix.

Example is J. Arthur Rank's "The Young Lovers" which last week went to Pacemaker Pictures (Max Goldberg and Irving Lesser) against an advance cash guarantee of over $50,000. At least two theatre circuits—Trans-Lux and Walter Reade—were also bidding for the film.

Same high guarantee, said to be in excess of $70,000, is being sought for the French "Wages of Fear" and some other top French productions. "How can we compete against this kind of thing?" one of the indies asked this week.

Indie complaint against IFE is an old one, the charge being that the Italo agency is in a position to grab the cream of the Italian films via hefty advance guarantees handed producers in Italy. Indies fear that an IFE releasing tieup with the French might deprive them of the opportunity of freely bidding for the French product as has been the custom.

Importers returning from Paris say the French are already asking what America consider outlandish prices for their features. Further complicating the situation for the Americans is the frequency of Franco-Italian coproductions which doesn't leave the French partners free to make any deal they wish.

Basis on which IFE would take n French films isn't clear and possibly hasn't been decided on. Question of whether, in the event of

(Continued on page 6)

Raps 27-Minute Cut

Columbus, Nov. 20.

A dangeorus precedent has been set by the cutting of 27 minutes from Warners' three-hour and two minute "A Star Is Born" as released for subsequent runs, it is argued i the Independent Theatr Owners of Ohio bulletin.

"One of the things that th sub runs have always been able to say truthfully is that the pictures are shown exactly as they were originally. If the public learns that the picture is cut after it has been show in first runs this will set th stage for other companies to do the same thing and will seriously hurt sub-run business."

New Curbs Ice $1,800,000 More in Rio

New Brazilian restrictions on U.S. film remittances will add about $1,800,000 a year to the accumulation of the mpanies' accrued arnings there, it's understood. That's in addition to th approximately $3,000,000 that has been semi-frozen in Brazil since March of 1953.

Under the new regulations, the American distribs are limited to a monthly remittance of $600,000. Up till now, they had been able to transfer 70% of the N.Y. share, about $750,000. The remaining 30% are in the socalled "free" market.

Distribs have been holding off selling the coin accrued to them in the 30% category in the hope that there may be a firming up of the Brazilian cruzeiro which now stands at 70 to the dollar. The $3,000,000 have accumulated at a rate of approximately 66 cruzeiros the dollar. Earlier this year, thanks to a $300,000,000 loan from th U.S., the Brazilians paid off some $15,000,000 in accrued film earnings. Total by now has risen to about $18,000,000.

Meanwhile, devaluation of the Chilean peso has hurt the American industry in that country. Peso now rates 200 to the dollar from a former 120. In the free market it's gone as high as 370 to the dollar.

Columbia's $260,000 Buy Gives Judy Holliday Josephine Hull's Role

Prior to returning to the Coast yesterday (Tues.) from N. Y., Columbia president Harry Cohn finalized purchase of "Solid Gold Cadillac," legit comedy co-authored by Howard Teichmann and George S. Kaufman, which is now in its 55th week at the Music Box. Cohn stated it's to be a Judy Holliday starrer and while the adaptation will not be tuned up to a full-blown musical, some songs and music may be added.

Cohn agreed to pay $260,000 in cash for the property plus the further concession that the film version will not be released for two and a half years. Film company had offered a percentage deal which allegedly could have meant payment of up to $600,000 but the authors preferred the cash at this time. Latter also appeared aloof to overtures about doing the screenplay. Irving Lazar agented the deal.

Earmarking "Cadillac" for Miss Holliday at first glance appeared a casting switch, since in the play the key role was originated by Josephine Hull. Latter is more of the grandmother type, age-wise; Miss Holliday is a chick in comparison. But the switch came long before this. The play originally had a thread of romance running through it and this was fitting for the reason the main femme character was a young woman. When Miss Hull was selected, the romance was deemphasized to the extent that one entire scene had be scrapped. The original version may now be disinterred for Miss Holliday.

Story focuses on a naive stockholder (Miss Hull) in a mammoth corporation whose embarrassing questions force management to give her a job.

Scripter for the pic hasn't been designated. Moss Hart recently was signed by Col to write three properties and it's conceivable "Cadillac" might be among them. Hart joined Cohn in the trek to Hollywood.

Loew's 25c Divvy

Directors of Loew's Inc., declared a regular quarterly dividend of 25c last week.

Melon is payable Dec. 24 to stockholders of record on Dec. 7.

Fed. Trade Comm. Decision on Italo Deal Due Jan. 1

Federal Trade Commission has ached a decision re the indies' mplaint against Italian Films Export and is expected to release its report by January 1, 1955, at the latest and probably earlier.

Monopoly charges against the Italo agency were filed by the Independent Motion Picture Distributors Assn. over a year ago. Complaint also referred to the financial support which IFE has received in the past from the Motion Picture Export Assn. IFE received $4,500,000 i toto from the American companies.

While the IMPDA's action didn't bring in MPEA, the FTC has made it clear that it is tying in its investigation of MPEA with the study it has made of IFE operations. Practical basis for FTC action against MPEA was removed when, under the last Italo-American film agreement, all subsidy provisions were dropped.

IMPDA membership is skedded for the near future and will hear a report on FTC developments. Group will also have before it a proposal to re-admit arti exhibs into the fold. They were excluded, and membership was limited to importer-distribs only, when the late Joseph Burstyn reorganized the setup me back.

DAMAGES SOUGHT

Sterling Hayden Billing Unequal to Frank Sinatra in 'Suddenly'

Los Angeles, Nov. 23.

Disagreement overbilling for the picture "Suddenly" resulted in a suit filed by Sterling Hayden, sking $250,000 damages and injunction against Libra Productions and United Artists.

Sterling charges that Frank Sinatra was given top billing although he was promised equal billing. He asks that UA be restrained from advertising the film with Sinatra's name on top.

Rebuke New Haven Proposal That Films Sans Code Seal Live in Sin

New Haven, Nov. 23.

An opinion of some import to film exhibitors was handed down here last week by New Haven's Corporation Counsel George W. Crawford in the matter of a proposed ordinance designed to prohibit the local showing of any motion picture which has not received code approval of the Motion Picture Association.

The proposed ordinance, calli for a fine of not more than $100, r imprisonment of not more than 30 days for its violation, w. the outcome of a drive conducted within local Holy Name Societies, whose members had accumulated 15,000 signatures.

Crawford's opinion declared such an ordinance would be void because:

(1) It offends the First and 14th Amendments of the U. S. Constitution (wherein a state may not place a prior restraint on the showing of moti n picture on the basis of a censor's adverse conclusion).

(2) It attempts an unconstitutional re-delegation of the legislative power granted to the Board of Aldermen ("It would be novel indeed to hale an inhabitant of Connecticut into court, deny him the right of confrontation and other constitutional safeguards, and then proceed to penalize him for violating some rule promulgated by a voluntary and self-appointed group of standard makers in Hollywood, California").

(3) It attempts to regulate a matter which transcends purely local concerns and involves a statewide legislative policy on which the General Assembly itself has already spoken (existing state laws already cover subject of exhibits of "lascivious, sacrilegious, indecent or immoral character," and local Board of Aldermen has no power to legislate on the subject).

Crawford's opinion was based on the Supreme Court decision of January 18, 1954, involving the attempted banning of "The Miracle."

Paul N. Lazarus Jr.
has his own idea of
Memo-ries of 1954
one of the many editorial features
of the
49th Anniversary Number
of
VARIETY

Griffith and Goldwyn

Mack Sennett in his new book, "King of Comedy," reviewed in VARIETY last issue, pays unstinted tribute to two fellow-pioneers. Speaking of David W. Griffith he writes: "He and his cameraman, Billy Bitzer, invented the closeup, 'Rembrandt' lighting, and what we now call the 'idiom' of the screen. He did that in 1909 and 1910 and what he did was as fundamental to films as the wheel is to mechanics. We have widened the screen now, but we are still telling stories the way D. W. Griffith taught us to tell them."

About Samuel Goldwyn, Sennett has this to say: "When it comes to logic and shrewdness, or for that matter anything else that needs brains, the man hasn't come down the pike yet who can keep step with Sam Goldwyn. On top of that, for good taste and decency and for imagination and great motion picture making, I am hard put to name even a small handful of men who can stand up to Goldwyn, or look him in the eye without looking up."

Uninterested in Academy Awards, Nicholson Shoots for Features To 'Break Distrib Bottleneck'

Set up to break what is termed the "distribution bottleneck," the exhib-backed American Releasing Corp. is skedded to make available eight new pix in 1955, according to ARC prexy James H. Nicholson. Four will be in color and one or more in the Vistarama anamorphic process.

Nicholson said the new distrib outfit had two pix release, two in production and six skedded for 1955, with the possibility of other films being added to the sked. "We are not interested in Academy awards—only in pictures which the exhibitor can play with the assurance that he ill make profit," he stated.

ARC, set up and financed by a group of indie Southern California theatremen, will offer those houses that want it an entire year's product on single contract. "It is the opinion of many exhibitors that in the days when they could buy a year's supply of product they were considerably better off. As the method of runs and clearances has developed in the past few years, however, this is not now a practical plan for every situation. ARC will operate in both ways. Exhibitors may buy picture-by-picture, they may contract for our entire line-up," Nicholson declared.

He added that the group backing ARC had determined that "the lack of pictures is not due to a shortage of production financing or 'box office ideas,' but because of the distribution bottleneck. No exhibitor organization is involved, nor does American seek any tieup with TOA (Theatre Owners of America) or Allied."

First of the eight 1955 ARC releases is "Five Guns West," tinter which locations Death Valley Nov. 29. It stars John Lund and Dorothy Malone. Second production, under the banner of Golden State Productions, will be "King Robot," a science-fiction melodrama which starts lensing Jan. 15. Third will be "The Day the World Ended," in color and Vistarama.

Less Keel for Hall

Hollywood, Nov. 23.

Howard Keel is a victim of Radio City Music Hall's policy of restricting its feature films down to two hours or less. Metro's "Deep In My Heart," slated as the house's Christmas attraction, ran two two hours and 25 minutes at its first sneak preview.

For the Music Hall date, Metro scissored Keel's "My Maryland" sequence, whittling the film down to the required length.

Doubt Venice, Cannes Surrender Of Award Angle

While pleased with the International Federation of Film Producers Assns.' demand that there be only a single annual competitive film festival in Europe starting in 1956, the American companies are frankly skeptical over the successful carrying out of this dictum.

Involved primarily are the Cannes and Venice film fests. At its recent Madrid meet, the Federation's administrative council called for the two events to be staged on an alternate basis, with the promoters to agree who should kick off the arrangement in 1956. The council threatened to withhold

(Continued on page 6)

N. Y. to Europe

Richard Burton
Mrs. Joseph Cotten
Robert W. Coyne
Herman Finkelstei
Martin Flavin
Paul N. Lazarus Jr.
Felix Leclerc
Elsie Mayerhofer
Robert Rossen
Edmon Ryan
Pietro Scarpini
Sam Spiegel

L. A. to N. Y.

Ann Baker
Mary Brian
Richard Carlson
Claudette Colbert
Joe Corey
Sherrill Corwi
Gloria DeHaven
Brad Dexter
Betty Furness
Zsa Zsa Gabor
William Goetz
Huntz Hall
William Hebert
Paul Henreid
Sol Hurok
John Koenig
Pinky Lee
Roberta Linn
Virginia Mayo
Milburn McCarthy
Myron McCormick
Joseph H. Moskowitz
Paul Newman
Helen O'Connell
Michael O'Shea
Debra Paget
Betsy Palmer
Tyrone Power
Sol C. Siegel
Milton Sperling
Charles Winninger
Gig Young
Max E. Youngstei

N. Y. to L. A.

Richard W. Altschuler
Lloyd Bridges
Harry Cohn
Jerry Davis
Steve Forrest
Judy Garland
Moss Hart
Leland Hayward
William W. Howard
Mort Lachman
Bill Larkin
Sid Luft
John Masters
Marilyn Maxwell
George Murphy
Martin Ragaway
Debbie Reynolds
Sam Zagon

Europe to N.Y.

George Black
Carol Bruce
Jack Buchanan
Buster Crabbe
Mildred Dilling
Rolf Gerard
Rudy Goldschmidt
Igor Gorin
Katharine Hepburn
Arthur M. Loew
George Lourau
Steven Pallos
Eddie Roberts
Lucille Roberts
Maurice Silverstei
Max Weinberg
Terrence Young

20TH WON'T CROSS TOLL BRIDGE

Home-Toll Without Need of FCC?

Chicago, Nov. 23.

With the Federal Communications Commission planning to hold hearings on home toll-tv, a Chicago theatre circuit is mapping plans to operate the home pay system without "the FCC getting into the act." How the theatre chain plans this operation was not disclosed at this time by Elmer Balaban, who with his brother Harry runs the H&E Balaban circuit of Chicago.

Balaban did say: "We have been investigating home-pay-tv for a long time and we think we've found a way to do it. I'll have a big announcement in a few weeks."

Although exhibitors are on record as opposing the FCC's giving the greenlight to the subscription tv firms, such as Phonevision, Telemeter, and Subscriber-Vision, and to the idea of home toll-tv in general, the Balabans believe that it's a necessity for exhibitors in order to protect their tremendous investments.

Plenty Tough To Get Presidents In Same Room

Efforts to bring the various film company presidents under one roof for huddles with exhibitor leaders look like a waste of time to some influential execs in N. Y. Al Lichtman, director of distribution for 20th-Fox, stated last week he'd try to induce the chief execs to participate in an exhibition-distribution conclave to talk over intra-trade problems.

It's now pointed out, though, that the prexies are rarely all together in the same city. And it would be futile to try to persuade them to travel from one Coast to the other, or any like distance, to concern themselves with matters which, some feel, should be handled by their sales officials or others.

Four presidents headquarter in N. Y.: Barney Balaban, Paramount; Spyros P. Skouras, 20th-Fox; Nicholas M. Schenck, Metro, and Milton Rackmil, Universal. The others station themselves on the Coast and all are frequently in transit.

Homeoffice reps see what might prove an acceptable (to the theatremen) alternative to plans for meeting with the presidents collectively, however. This will be first in the form of a session with all the sales managers, followed by a plan whereby exhib delegates would call on the chief execs individually over a period of time.

All-Industry Huddle

Support for 20th-Fox sales chief Al Lichtman's plan for an all-industry huddle of exhibitors, distributors, and producers came last week from the Allied Theatre Owners of New Jersey. Allied unit heartily endorsed the idea at a Passaic, N. J., meeting, with the Alliedites especially approving such a confab at which the company presidents would participate in a discussion of industry trade practices.

Jersey outfit also commended the work of Allied's Emergency Defense Committee, and expressed the view that visits with distributor sales chiefs had been "most constructive and had done some good." Unit reiterated support of COMPO's work and endorsed the idea of an audience poll.

ART BOYS IMPORTING FRENCH JOCKEY FILM

Boston, Nov. 23.

Bryant Halliday and Cy Harvey, operators of the arty Brattle Theatre, Cambridge, have formed Janus Films, a company to distribute foreign pix. Slated to tee off in January, the initialer is "Winner's Circle" ("Premieres Armes") a French autobiographical pic by Rene Wheeler concerning apprentice jockeys.

Picture produced by Fred Orain, was yanked following three day showing in Paris recently due to pressure from the racing lobby despite favorable reaction by the film critics.

DeMILLE CLIPS FORTNIGHT

11 Weeks Enough In Egypt—He and Heston Hit N. Y.

Cecil B. DeMille lopped two weeks off his scheduled shooting of "Ten Commandments" location scenes in Egypt. He wings into N. Y. today (Wed.) from Cairo after 11 weeks in Egypt; he originally had planned to be there 13. Accompanying him into Gotham will be Charlton Heston, who plays Moses in the film, and production staffers.

Camera work on the epic resumes at the Paramount studios next spring and completion is looked for the latter part of 1955.

Draw Poker Films Inc., Of New Orleans Lining Up Story to Shoot in Spain

New Orleans, Nov. 23.

New indie film company, Draw Poker Films Inc., was organized here Thursday (18) to produce low budget features. George Leppert, local attorney and public relations counsel, states that the firm was formed on a nominal capital basis, with no stock sales to public.

Leppert said company will have its legal headquarters in Houston with offices in New Orleans and Los Angeles.

Associated with Leppert in venture are Leander H. Perez, veep, and George Wetzel, treasurer. In charge of Coast office will be Robert L. Irvin, Long Beach, Cal., attorney and public relations counsel.

First scheduled production will be a suspense film to be shot in Spain, Leppert said. He co-authored story and script with Ed Ainsworth, novelist and feature writer of the Los Angeles Times. Leppert plans to leave for Madrid Jan. 1 to begin negotiations for the project.

Morris Ankrum and Ollie Pickett will have top roles and a Hollywood crew will be used for filming.

SINATRA, FITZGERALD OFFSCREEN 'FINIAN'

Hollywood, Nov. 23.

Voices of Frank Sinatra and Barry Fitzgerald will be heard in the cartoon version of "Finian's Rainbow," to be produced by Maurice Binder in cooperation with Distributors Corp. of America.

Among the songs Sinatra will sing are "How Are Things in Glocca Morra," "That Old Devil Moon" and "If This Isn't Love."

SUES ON 'CINEMASCOPE'

Station Employees Say KLAC Illegally Sold Tag to 20th-Fox

Hollywood, Nov. 23.

Twentieth Century-Fox's right to name CinemaScope is challenged in a Federal Court suit charging trade mark infringements, unfair competition and asking an accounting. Action is brought by Louis H. Lowe who contends he and Gerald Michaels, originated the name in 1949 when running kinescope business for KLAC-TV.

That station's former owner, KMTR Corp. is named co-defendent along with 20th, Lowe contending the station illegally assigned name to 20th last year for $50,000.

TV FOR EXHIBS ONLY--LICHTMAN

By FRED HIFT

With the exception of theatre tv, 20th-Fox is adopting a strictly "hands off" policy re any program collaboration with television, Al Lichtman, 20th director of sales, indicated last week in N.Y.

Asked whether, in case the Federal Communications Commission should authorize subscription-tv, 20th would make pix available to the new medium, Lichtman replied: "Not if we can help it.' Qualification, he explained, was in case the government should force the film companies to play ball with toll-tv.

Lichtman doubted that pay-as-you-see was economically practical and observed that it would constitute a virtual monopoly for the station broadcasting it. He also nixed any thought of selling 20th's old pix to tv "where we could only get pennies for them anyway." The 20th sales topper observed that it was his company's first duty to aid and support the theatres, and that this purpose would hardly be served by selling to tv. "Eventually, when we're all switched over to wide screens, and everyone is making pictures that way, we may consider what to do with our old 2-Ds," he said.

As far Lichtman is concerned, theatre tv-in color and on the wide screen-is an integral part of the future of the business. "When we get that worked out, it'll spell out a golden era for the theatres," he said. 20th is working on the Eidophor color theatre tv system which is due to be shown next year. It will be capable of

(Continued on page 18)

Admish Scales Up 199% Over '35-'39

Washington, Nov. 23.

Admission prices to film theatres in larger cities of the countries are now at an all-time high, and are practically double the pre-World War II figures. Prices are about stabilized now, with the hikes mainly due to reduction last spring of the admission tax to 10%, and complete elimination of tax for tickets costing 50c. or less Most theatres retained for themselves most, or all, of the tax reduction.

Figures have been collected by the Labor Department's Bureau of Labor Statistics and reflect the 3rd quarter of 1954. Figures are in percentages, rather than dollars and cents. The overall average for last July, August, September was 199% of the prices in effect during the 1935-39 pre-war period.

20th Seeks Commercial TV License In Australia; U. S. Aid Asked

Twentieth Century-Fox, via its wholly-owned Hoyts circuit, making application for a commercial tv station in Australia, where telecasting is due to start in 1955.

As far as it's known, this is the first instance of an American film company making a bid for a foreign tv outlet outside the western hemisphere. Paramount, via Famous Players, does have a stake in some Canadian stations.

The 20th application for the Australian station is currently in preparation. Request for an to come to Australia to aid in the preparation of the non-technical programming end of the application has been made to 20th by Ernest Turnbull, Hoyts prexy.

The Australian chain is 94.4% owned by 20th and comprises 182 theatres. 20th's interest in tv dates back almost to the start of the broadcast medium. Some years ago 20th prexy Spyros P. Skouras evinced considerable interest in a quartet of U. S. stations. However, the company later on gave up the idea.

Australian tv, a long time a-coming, was the subject earlier this year of a special report by a Royal Commission. It was in the news recently when Zenith tied up with an Australian outfit for the purpose of introducing its subscription-tv system on that continent.

Old 'Young In Heart'

Chicago, Nov. 23.

Balaban & Katz execs are irked by the timing for television release of an oldie titled "Young In Heart" just before the Chicago Theatre plays the new Warner Bros. release, "Young At Heart."

Naturally, there's a fear the public might think tv had a scoop on the new pic. Oldie has been getting sizeable advertising on the video pages of the dailies.

Coast's Creative Coterie Obsessed With 'Gross'; Surprises Geo. Minter

Use of CinemaScope by British producers "obviously opens up a much wider potential market in the U.S.," but it also increases costs past the safe risk point, says George Minter, Renown Films topper.

Back from a coast o.o., the British industryite said he was very impressed with VistaVision, but that he didn't think cameras would be available in sufficient numbers for him to lens his next production, "Tale of Two Cities," in that process.

Minter, who huddled last week with Harry Brandt on a coproduction deal on four pix, said that if he made a C'Scope film it would be aimed primarily at the American rather than the European market. "The trouble is," he explained, that "making a CinemaScope film involves considerably higher costs and there are no definite assurances of a higher return."

Minter's answer: Get an American partner to put up the extra dough. That way, he says, no one loses anything, particularly not the British producer who's no better or worse off than he was before.

Argument of 20th with foreign filmmakers has been that the switch to CinemaScope would open up to them outlets heretofore

(Continued on page 21)

Al Rosen, Ill, To Travel

Minneapolis, Nov. 23.

Because of ill health, Al H. Rosen has resigned from the post of Cinerama managing director at the Century theatre here. No successor has been appointed yet.

Rosen will return to his New York home and may engage again in legitimate theatre producing activity eventually if his health permits. First, however, he plans an extended European trip.

Cinerama is in its 33rd week here.

Arthur Davis to Handle Signe Hasso's English-Only Feature Made in Sweden

"The True and the False," the first theatrical English-language film made in Sweden in its entirety, has been acquired for U. S. release by Arthur Davis. Pic was produced by actress Signe Hasso.

Davis said this week in N.Y. that, should "The True and the False" click at the b.o., he may raise the financing to make another four English-language films in Sweden in partnership with Miss Hasso.

Film, which stars Miss Hasso, involved a cash outlay of only $100,000, ith all participants agreeing to a cut in whatever profits emerge. Davis intends to support the pic with two different campaigns, one pitched to the arties and the other to the regular commercial houses and the drive-ins. It'll be released via states rights agencies in the U.S. and Canada.

Odd angle is that no Swedish-language version of "The True and the False" was made. Even though it was lensed in and around Stockholm, and though it features a good many Swedish thesps, it'll be released in Sweden with Swedish subtitles, just like any American release.

John Dales Named As Clare-Minded Chairman

Hollywood, Nov. 23.

Ralph Clare, head of the Hollywood AFL Film Council, appointed John L. Dales to replace Herb Aller as head of the Council's foreign production committee.

Aller and the Council had differences of opinion over methods of fighting against overseas production which takes jobs away from Hollywood workers.

Balabans HookUp 3 Towns to TVcast Game in Theatres

Bypassing the established theatre tv promoters, such as Theatre Network Television and Box Office Television, Harry and Elmer Balaban, toppers of the H&E Balaban Circuit of Chicago, presented on their own a regional closed-circuit telecast Saturday (20) of the Iowa-Notre Dame football game. BOTV has an exclusive on ND home games, but since this contest emanated from Iowa City, the Balabans were able to move in.

Elmer Balaban, reached in Chicago by telephone, said the presentation was in the nature of an experiment for the circuit. "We've felt for a long time," he said, "that interest in football was local and we sought to bring the game principally to students and townspeople in cities that follow the teams."

The game was piped to three theatres—the Orpheum in Omaha (at $2), the Paramount in Des Moines ($2.50), and the Indiana in Indianapolis ($1.50). In South Bend, Notre Dame's home, portable large-screen units were set up in a student drill hall on the campus and in a local high school. The student admission at the drill hall was $1, while the townfolk paid $2.50 at the high school. In Chicago, the Balabans sold the telecast to James Kern, prexy of the local ND club. Kerns promoted the telecast at the Sherman Hotel at a $5 admission.

Balaban said he hadn't received a full accounting of the receipts,

(Continued on page 18)

RALPH ELLIS NEW N. Y. REP FOR CANADIANS

National Film Board of Canada has transferred Ralph Ellis from Ottawa to N. Y. to be its theatrical and sales rep in the U.S.

Move is in line with the increased interest in Canadian films on the part of the American theatres. Board also is anxious to widen U.S. distribution of its 16m releases.

Ellis, who has been with the Board for eight years and formerly was with its information and promotion division, will work under Tom Johnston, the Board's U.S. rep.

Mambo
(ITALIAN—SONGS)

Rome, Nov. 23.

Paramount release of a Ponti-DeLaurentiis production. Stars Silvana Mangano, Michael Rennie, Vittorio Gassmann, Shelley Winters, Katherine Dunham; features Eduardo Cianelli. Directed by Robert Rossen. Screenplay, Rossen, Guido Piovene, Ivo Perilli, Ennio De Concini, from story by Perilli and De Concini; camera, Harold Rosson; costumes, Jack Pratt, Guido Colteilacci; music, Bernardo Noriega, Dave Gilbert; dances, Katherine Dunham; editor, Adriana Novelli. At Cinema Europe, Rome. Running time, 110 MINS.

Giovanna Masetti	Silvana Mangano
Count Enrico	Michael Rennie
Mario Rossi	Vittorio Ghasmann
Tony Burns	Shelley Winters
Katherine Dunham	Herself

Paramount has a moneymaker in this Ponti-DeLaurentiis production, patterned general lines after the two previous Mangano-Gassmann costarrers, "Bitter Rice" and "Anna." Similar themes, if not settings, will help, and the title is an added asset. General runs in foreign market, including the U. S., will be aided by such cast names as Michael Rennie, Shelley Winters and Katherine Dunham. Some tightening of the pace is suggested, with the first half especially vulnerable. Actors mouth English dialog and pic gets dubbed release in U. S.

Story is again near soap opera, and involves the trials of a girl who wants to be a dancer. She is torn between the pure love for a dying prince and the passionate embraces of an adventurer. For a while Giovanna (Silvana Mangano) is happy with the dance group led by Tony (Miss Winters), and soon becomes star of the show. But despite her success on returning to her home town of Venice, she falls once more under the adventurer' (Vittorio Gassmann) spell while turning down a marriage proposal by the prince (Rennie).

Learning that the prince is incurably ill, Gassmann forces her to marry him to cash in on his future inheritance. Married life, however, shows her it's the prince whom she always really loved. When he dies, she gives up the inheritance and Gassmann, returning to her other love, the dance. Like the story, the film is not for the discriminating, at least in its present form. Reportedly, it has been re-cut several times after Rossen finished it, and is said to bear little resemblance to the original.

Performances are generally good, with Rennie copping honors in a smooth, sympathetic effort as the doomed prince. Miss Mangano goes through her paces believably, and dances well.

Miss Winters contributes ably despite a vaguely drawn character, while Gassman effectively overacts his villain role in keeping with the picture's spirit. Miss Dunham and Eduardo Cianelli liven up some minor roles, with the former also contributing the pic's choreography. In attempt to duplicate the b.o. assist given "Anna" by its "song," producers have given Miss Mangano several to sing, but she, or her dubber, does so indifferently, without the impact found in "Anna."

Some of the film's music, however, is good for a spin, and combined with the title, can help sell the pic.

The production has been well fitted technically. Harold Rosson's camerawork, especially in capturing an unusual Venice-in-winter, is expert. *Hawk.*

Cry Vengeance

Good melodrama with revenge motivation for general playdates.

Hollywood, Nov. 19.

Allied Artists release of Lindsley Parsons production. Stars Mark Stevens; features Martha Hyer, Skip Homeier, Joan Vohs. Directed by Mark Stevens. Written by Warren Douglas, George Bricker; camera, William Sickner; editor, Elmo Veron; music, Paul Dunlap. Previewed Nov. 17, '54. Running time, 81 MINS.

Vic Barron	Mark Stevens
Peggy Harding	Martha Hyer
Roxey	Skip Homeier
Lily Arnold	Joan Vohs
Tino Morelli	Douglas Kennedy
Lieut. Ryan	Don Haggerty
Marie Morelli	Cheryl Callaway
Mike Walters	Warren Douglas
Johnny Blue-Eyes	Mort Mills
Red Miller	John Doucette
Nick Budu	Lewis Martin
Emily Miller	Dorothy Kennedy

A chase that carries a vengeance-seeking man to Ketchikan, Alaska, motivates this tough melodrama, and gives it an interesting background. Allied Artists should enjoy a satisfactory payoff from it generally, since it shapes up as acceptable filmfare for those who like their mellers on the rugged side.

Mark Stevens both stars in and directed the Lindsley Parsons production and does well on both counts. He keeps attention on his character of an ex-cop out to revenge a frame and the death of his family, even though the role doesn't command as much audience sympathy as usually accrues to the screen hero. Two talented femme lookers, Martha Hyer and Joan Vohs, add topnotch distaff interest to the plotting in the screen story by Warren Douglas and George Bricker.

Stevens, released from San Quentin after serving three years on a frameup, sets out after Douglas Kennedy, whom he believes responsible for killing his wife and child in an auto explosion that disfigured the ex-detective. The trail leads to Alaska, where Stevens finds Kennedy a respected business man whose chief interest is in his young daughter, Cheryl Callaway. Kennedy is innocent of the original fix and explosion, so the crook who had arranged it sends killer Skip Homeier after Kennedy, figuring the latter's death will put Stevens back in prison for keeps. Homeier gets Kennedy, plus his own moll, Miss Vohs, but she's able to tip off the law so that Stevens avoids the new frame and is freed of his complexes. Finale indicates he will get together with Miss Hyer after the legalistics are over.

The performances of the entire cast come over in good style. Parsons' production supervision, with John H. Burrows as associate, achieves smart values for the budget through the Pacific Northwest locales and the way they are used. On the technical side, William Sickner's camera work, the editing by Elmo Veron and the score by Paul Dunlap are among the good points. *Brog.*

The Yellow Mountain
(COLOR)

Formula western feature for regulation dating in the outdoor market.

Hollywood, Nov. 23.

Universal release of Ross Hunter production. Stars Lex Barker, Mala Powers, Howard Duff; co-stars William Demarest, John McIntire; features Leo Gordon, Dayton Lummis, Hal K. Dawson, William Fawcett, James Parnell. Directed by Jesse Hibbs. Screenplay, George Zuckerman, Russell Hughes; adaptation, Robert Blees; based on the story by Harold Channing Wire; camera (Technicolor), George Robinson; editor, Edward Curtiss; music supervision, Joseph Gershenson. Previewer Nov. 16, '54. Running time, 77 MINS.

Andy Martin	Lex Barker
Nevada Wray	Mala Powers
Pete Menlo	Howard Duff
Jackpot Wray	William Demarest
Bannon	John McIntire
Drake	Leo Gordon
Geraghty	Dayton Lummis
Sam Torrence	Hal K. Dawson
Old Prospector	William Fawcett
Joe	James Parnell

(Aspect ratio: 2-1)

The outdoor market will probably put an okay stamp on "The Yellow Mountain." It has all the well-used ingredients of the commonplace western actioner, plus a color treatment and some familiar names.

Plot is made up of formula oater-action predicaments. Jesse Hibbs' direction stirs up some regulation outdoor movement in handling story and players. Familiar motivations have Lex Barker and Howard Duff, his larcenous partner, at odds over a gold mine and a girl, Mala Powers, but getting together at the finale to defeat efforts of John McIntire to oust Miss Powers' father, William Demarest, from a supposedly worthless claim. A lot of complications, too many, feature the script by George Zuckerman and Russell Hughes, based on Robert Blees' adaptation of the Harold Channing Wire story.

Assisting the five stars through the plot chores in featured spots are Leo Gordon, McIntire's chief gunman; Dayton Lummis, Hal K. Dawson and others. Cast toppers and the others give adequate emphasis to the action requirements.

Technicolor lensing by George Robinson makes good use of the outdoor locations and the other technical assists measure up. *Brog.*

Masterson of Kansas
(COLOR)

George Montgomery in outdoor actioner suitable for the regular programmer market.

Hollywood, Nov. 17.

Columbia release of Sam Katzman production. Stars George Montgomery; features Nancy Gates, James Griffith. Directed by William Castle. Story and screenplay, Douglas Heyes; camera (Technicolor), Henry Freulich; editor, Henry Batista. Previewed Nov. 16, '54. Running time, 72 MINS.

Bat Masterson	George Montgomery
Amy Merrick	Nancy Gates
Doc Holliday	James Griffith
Dallas Corey	Jean Willes
Coroner	Benny Rubin
Charlie Fry	William A. Henry
Clay Bennett	David Bruce
Wyatt Earp	Bruce Cowling
Sutton	Gregg Barton
Virgil Earp	Donald Murphy
Mitch	Gregg Martell
Tyler	Sandy Sanders
Yellow Hawk	Jay Silverheels
Merrick	John Maxwell
Gage	Wesley Hudman
Lt. Post	Leonard Geer

Three legendary western gunmen occupy positions of prominence in this George Montgomery outdoor actioner, and the bang-bang they supply sets the offering up as an okay entry for the programmer market.

Montgomery is seen in the title role, while James Griffith does Doc Holiday, and Bruce Cowling the character of Wyatt Earp. As a sharp-shooting trio, the threesome provides the picture with sufficient interest and movement to see it through its playdates. The characterizations come over well under William Castle's direction of the screen story by Douglas Heyes, and Sam Katzman backs the presentation with suitable outdoor action values.

William A. Henry heads the heavy lineup, representing cattle interests that have framed John Maxwell so that the latter will not be able to turn over rich grass lands to an Indian tribe led by Jay Silverheels. Although Masterson and Holiday are sworn enemies out to get each other, they join together to save Maxwell, mostly because the latter's daughter, Nancy Gates, is so appealing. Climax finds Masterson, Holiday and Earp moving in on a mob for a last-minute save of Maxwell from a lynching —a stunt that also averts the Indian war threatened by Silverheels if his friend were to die.

Jean Willes, Benny Rubin and David Bruce are among others in the cast who back up the outdoor action values satisfactorily. Technicolor lensing by Henry Freulich and the other technical credits are okay. *Brog.*

The Divided Heart
(BRITISH)

Real life story of adopted wartime child claimed by real mother; sincerely told but absence of marquee strength hurts U. S. chances.

London, Nov. 9.

General film Distributors release of Ealing Studios-Michael Balcon production. Stars Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox. Directed by Charles Crichton. Screenplay, Jack Whittingham and Richard Hughes; camera, Otto Heller; editor, Peter Bezencenet; music, Georges Auric. At Odeon, Leicester Square, London, Nov. 9, '54. Running time, 89 MINS.

Inga	Cornell Borchers
Sonja	Yvonne Mitchell
Franz	Armin Dahlen
Chief Justice	Alexander Knox
Marks	Geoffrey Keen
First Justice	Liam Redmond
Second Justice	Eddie Byrne
Josip	Theodore Bikel
Dr. Muller	Ferdy Mayne
Prof. Miran	Andre Hikhelson
Mile. Poncet	Pamela Stirling
Toni	ichel Ray, Martin Keller
Mitzi	Krystyna Rumistrzewicz
Max	Mark Guebhard
Sonja's Daughters	Gilgi Hauser, Maria Leontovitsch
Hans	Martin Stevens
Matron	Marianne Walla
Nurse	Dorit Welles
Foreman	Hans Kuhn

A human story taken from real life, "The Divided Heart" fails to tug the emotional heartstrings and ends up as little more than a conventional if convincing meller. It is a questionable b.o. proposition, with little name value to help as a selling factor on either side of the Atlantic.

Film is based on an actual story featured in "Life" in which a "blood mother" claims her son, who had legally been adopted during the war by German parents. The narrative is sincerely developed from the actual documentation of the case. It spotlights the dilemma of the American tribunal which has to decide whether the boy should remai with his foster parents or be sent to his real mother. The circumstances are mainly depicted in flashback during the hearing by the American judges.

The boy's father is shot by the Nazis after he had helped the partisans in Yugoslavia. His two daughters are taken by the Germans but his wife escapes into the woods with her infant son until the child's ill-health drives her back into the city. She is captured and sent to Auschwitz while the child goes to an orphanage. The foster parents are a childless couple and found the boy in the orphanage where he was shy and uncooperative. With tenderness and love, they make him into a friendly, healthy youngster.

The real drama comes with the court's decision to base the final verdict on the boy's own decision. Despite the fact that the child prefers to stay with his foster parents, there is a two-to-one ruling from the judges that he should be repatriated to his real mother.

At no time does the script measure up to the real heartache of the actual incident and there is rarely more than a superficial approach to this postwar problem. The cast is more than adequate, however, and Cornell Borchers and Yvonne Mitchell give stirring performances as the two mothers involved in the dilemma. Armin Dahlen is not too convincing as the other foster parent but Alexander Knox is always dignified as the chief justice. Other roles are intelligently filled by Geoffrey Keen, Liam Redmond, Eddie Byrne and Theodore Bikel. Charles Crichton's direction strikes a note of sincerity. Main technical credits are more than satisfactory. *Myro.*

Black 13

Inferior British import for smaller situations.

Hollywood, Nov. 22.

Twentieth-Fox release of a Roger Proudlock production. Stars Peter Reynolds, Rona Anderson, Patric Barr, Lana Morris. Directed by Ken Hughes. Story, Pietro Germi; camera, Gerald Gibbs; editor, Sam Simmons. Previewed Nov. 9, '54. Running time, 75 MINS.

Stephen	Peter Reynolds
Claire	Rona Anderson
Robert	Patric Barr
Marion	Lana Morris
Stella	Genine Graham
Joe	Michael Balfour
Wally	John Forrest
Mrs. Barclay	Viola Lyel
Professor Barclay	Martin Walker
Inspector	John Le Mesurier
Bruno	Martin Benson

(Aspect ratio: 1.33-1)

Twentieth-Fox seemingly imported this inferior British film for exhibs who lack widescreens, and the choice isn't a happy one. Even in the smaller program market the going will be tough.

A cast of unknowns isn't helped either by story or direction in the overlong tale. Yarn unfolds in London, where the son of a college professor has turned to holdups and eventual murder, while his sister is going with a detective assigned to the series of crimes. Premise static development.

Peter Reynolds is the criminal, an unpleasant blighter, and Rona Anderson as the sister is as good as part will permit. Patric Barr occasionally manages an okay impression of the dick, and Lana Morris, in love with Reynolds, is notable mostly for a striking resemblance at times to Bette Davis. Genine Graham displays an interesting personality as a hardboiled nitery pianist.

Technical credits are adequate. Roger Proudlock is producer and Ken Hughes handles the direction. *Whit.*

The End of the Road
(BRITISH)

Routine tearjerker; dialect and lack of marquee names will hurt U.S. chances.

London, Nov. 16.

British Lion release of Group 3 production. Features Finlay Currie, Duncan Lamont, Naomi Chance. Directed by Wolf Rilla. Screenplay, James Forsyth and Geoffrey Orme; camera, Arthur Grant; editor, Bernard Gribble; music, John Addison. At Gaumont (private theatre), London. Running time, 76 MINS.

Works Manager	Edward Chapman
Time Keeper	George Merritt
Old Worker	Eugene Leahy
Old "Mick-Mack"	Finlay Currie
Gloomy Gerti	Edie Martin
Benny	Duncan Lamont
Barney Wee	David Hannaford
Molly	Naomi Chance
Young Kennie	Gordon Whiting
Personnel Manager	Pauline Winter
Butler	Minnie Bird
Manager	Tony Kilshawe
Madge	Hinda Fenemore

This is a conventional weepie, made on a modest scale, the originality of whose story has been blurred through recent stage and radio presentations of "The Wooden Dish" (with an identical theme—a woman rebelling against the care of her aged father-in-law). It should make an acceptable dualer here, being well constructed and a commendable specimen of its type, but the dialect and lack of topliners probably will detract from its appeal in the U.S.

Story is set in the industrial Midlands, the drab environment of factory chimneys being reflected in the lives and characters of the people. A skilled old workman is retired by his firm of electroplaters, but resents being shelved and tries in vain for other work. He shares his son's home but upsets his daughter-in-law who threatens to quit unless he is sent to an institution. The husband gets fired and in desperation his father gets a job as night watchman at his old works, but loses it after a misunderstanding. His apparent inefficiency results in his probing the secret of a deterioration in a smelting vat, which restores his prestige and he takes over the post of timekeeper.

The personalities are all stock, but of real human interest, the most appealing being that of the small grandson who plays hookey to follow the distraught old man far into the night, fearful for his safety. Finlay Currie gives a grand portrait of the old diehard while Duncan Lamont registers well in the minor role of his son, torn between loyalties. The harassed wife is well played by Naomi Chance and Edward Chapman is alternately crisply officious and humanely understanding as the works manager. David Hannaford is an endearing moppet. Pic is deftly directed by Wolf Rilla. *Clem.*

Growl at Italy

Continued from page 4

such a tieup, the French would benefit from IFE coin in the form of guarantees—as the Italians do now—also goes begging.

IFE topper Eitel Monaco stated recently that IFE would release French pix that aren't Franco-Italo coproductions. This caused surprise in N.Y. and a good deal of speculation as to whether IFE might eventually be turned into an international releasing outfit, handling also German and British pix.

Renato Gualino, IFE general manager, stated in N.Y. yesterday (Tues.) that the IFE board in Rome had changed the bylaws of the outfit to allow it to take on releases from any nationality. There was no elaboration of specific intentions re IFE's future. However, Gualino plans to confer with the French producer, George Lourau, when the latter arrives in N. Y. later this week.

Independent Motion Picture Distributors Assn., to which many of the indie ops belong, is due to take up the IFE question at an early meet. IMPDA prexy Arthur Mayer acknowledged in N.Y. this week that many of his organization's members were greatly disturbed over the reports of IFE release of French pix.

One of the indies' problems is the recent tendency of circuits to go into the foreign film biz. Example is the latest Alec Guinness starrer, "To Paris With Love," being grabbed off by Continental Pictures, in which Frank Kassler and Walter Reade are pards. Guarantee is said to run very high on that one.

Top British entries are particularly out of reach for the indies unless they're well-heeled. Universal, United Artists and Republic are in the bidding for the Rank films and the indies get a crack at the Rank pix if the guarantee offered is high enough. Associated British features get an Allied Artists release but again may be sold away if the indie guarantee makes it desirable to do so. Renown's output is tied up with Trans-Lux.

20th Recoups

Continued from page 3

underwriting Bausch & Lomb retooling. It also bought into a screen manufacturing outfit and took the risk of underwriting largescale lens, screen and sound equipment orders both in the U. S. and abroad.

Outfit plans to continue licensing both the major studios and indies for the making of C'Scope pix. Former are given blank one-year licenses for $75,000 and the latter are charged $25,000 per pic. Purpose, at least as far as the indies are concerned, is to assure quality under the CinemaScope trademark.

CinemaScope installations in the U. S. are running almost exactly true to predictions made by Al Lichtman, 20th director of sales, a year ago when he said there would be 10,000 by the end of 1954. Count as of Nov. 6 was 9,234, and orders continue to come in at the rate of about 200 a week. It's expected that, by 1955, there will be 11,000 U. S. and Canadian theatres equipped, or about 50% of all the houses operating in the two countries.

Abroad, some 2,000 theatres have C'Scope and 20th reports 4,000 orders currently being processed.

Venice, Cannes

Continued from page 4

recognition from both festivals unless they could reach agreement.

American film execs recall that, once before, the Federation had urged Cannes and Venice to go for a rotating deal and that, despite a lot of talk, nothing had happened then.

Feeling is that something similar will occur again. It's pointed out that both the Italians and the French are well represented on the council and that, when the chips are down, neither party was likely to jeopardise its position. The festivals are considered prime tourist attractions, i. e. dollar earners, and closing shop on either is likely to rouse governmental ire, it's felt.

As for the American position should a stalemate arise, company spokesmen take the view that Hollywood would probably collaborate with any of the major festivai. "We don't want to be caught in the middle," was one comment.

DCA'S DISTRIBUTION NETWORK

New York Sound Track

Universal board chairman **Nate J. Blumberg's** biggest regret was not making the Picture Pioneers' annual dinner, for which purpose he returned to N.Y. after celebrating a long weekend in his hometown, Milwaukee, which contributed to that mild heart attack from which he is recuperating very nicely at Doctors' Hospital. Because the N.Y. Fire Dept. pulmotor was summoned, when he was stricken in his Sherry-Netherland apartment, that's how it got on the wire services, and exaggerated . . . **Lionel Barrymore's** musical fantasy, "Ali Baba and the 40 Thieves," is a second Barrymore musical composition the Birmingham Symphony Orchestra will perform this season, says conductor **Arthur Bennett Lipkin.**

Off-screen voices to synchronize with lip movements of top actors, as employed in "Carmen Jones" and "Aida," represents a major step in solving opera for motion picture audiences, **Sigmund Spaeth** said in an interview with **Elaine Drooz** on WPTR, Albany, last week.

Of 21 U.S. shorts at Edinburgh Festival last summer two were from Center for Mass Communications at Columbia U. . . **Erik Barnouw** produced "Freedom to Read" and wrote "Home Homicide" . . That 8:30 "sharp" opening night at "Desiree" turned out to be 9:15, about par for a charity sponsorship.

Frank D. Gilroy, who is 29, has a theatrical motion picture deal set for his television western, "The Last Notch," produced on the U.S. Steel show last March. Script has been under a 90-day option to indie producers **Russell Rouse-Clarence Greene** (UA) who closed purchase over the weekend. **Blanche Gaines** agents Gilroy. A previous theatre-film buy of a tv drama, "Marty," benefited **Paddy Cheyevsky** via Talent Associates . . Note story from New Orleans about new Draw Poker Films, Inc. formed by a lawyer there, **George Leppert** . first story is a melodrama about Red espionage in Madrid and Leppert has already asked okay to shoot scenes inside **Conrad Hilton**-operated Castellano Madrid.

Paul N. Lazarus Jr., Columbia v.p., left N.Y. at the weekend with his wife for a swing of Paris, Rome and London . . Piece in the current Woman's Day mag by **Hollis Alpert** reports that libraries have a run on a well known book immediately following opening of the film version. It's a situation now recognized in educational circles, he says . . . **Max Weinberg** is due in N.Y. Friday (26) from Switzerland where he scripted the English version of "Heidi and Peter" for producer **Lazar Wechsler** . . . It's a sequel to last year's "Heidi" and is represented as the first color film made in Switzerland.

Sunday's (21) N.Y. Journal-American (Hearst) gave a full page to a roundup on upbeat business conditions, headed "The Movies Come Back." One article quotes figures on boxoffice trends (including some acknowledged as being from VARIETY. Another piece is in the form of an interview with **Louella O. Parsons** in which the columnist confesses she was right 30 years ago in praising the values of pictures of more than one reel in length. Miss Parsons further admits that she thought, in 1928, that sound would endure. Another chapter in the full pager concerns the exhibitor who, it's stated, "is getting better pictures but he wants more."

Italy's **Gina Lollobrigida** last week hit the publicity jackpot, appearing on the covers of Life and Look magazines the same week . . . **Eric Johnston** left Australia yesterday (Tues.) and is expected to arrive today in Manila where he will be joined by MPEA's **Irving Maas.** Johnston is due in Tokyo Nov. 28 and is expected back in the U.S. Dec. 7 . . . "How The Movies Get Their Money Out of Europe" is the subject of a feature yarn by **Ben Pearse** in the current Sateve Post. It's mostly concerned with telling about the industry's compensation deals . . . **Spyros P. Skouras** enlivening his European "vacation" with speeches before exhib groups in Britain, France, Italy, Sweden, etc. He's expected back in two to three weeks . . . **J. Arthur Rank's** "His Excellency," a **Michael Balcon** production, acquired by **Joseph Brenner** Associates for U.S. handling . . . 20th-Fox at one time hot after "Solid Gold Cadillac" as a vehicle for **Marilyn Monroe.** Now Columbia's got it . . . **Mike Todd** on the Coast huddled with **Phil Reisman,** Todd-AO Productions prexy, on Todd's first widescreener, "Around the World in 80 Days" . . . **Walter Reade** circuit skedding "open house" sessions at its new Mayfair House headquarters in Oakhurst, N.J. . . . Motion Picture Assn. of America reports a continuing flow of upbeat editorials on the industry . . . MPEA committee still hard at work trying to find a formula for divvying up Italian remittances . . . **Bosley Crowther's** influence isn't confined to the U.S. alone. A leading Swedish paper reprints his reviews in English on every important picture, reports **Arthur Davis.**

London film distribution executive **Ben Henry** (he was formerly sales head for Universal in Britain) and his wife Ciss planning a slow boat through the Panama Canal to Hollywood, as a variation of their U.S. holiday next January. After the Coast o.o., they'll do New York, which is a reversal of their former schedule, and then sail back to England . . . A major film company is dickering with **Jackie Gleason** for a full-length feature of his "Honeymooners" tv sketches . . Tv actress **Olive Deering** signed in New York for a role in **Cecil B. DeMille's** "Ten Commandments."

Martin: When Do Salesmen Get Word From Lichtman On C'Scope's Flat Rentals?

Twentieth-Fox policy of working out flat rental deals with lowercase theatremen, as stated by Al Lichtman, has gone over just fine with theatremen, except for one thing. Lichtman, the beef goes, hasn't told his own sales personnel about it.

The distribution exec over a recent period declared that CinemaScope product would be sold on non-percentage terms to exhibitors whose weekly gross didn't exceed $1,000.

E. D. Martin, new president of Theatre Owners of America, stated in N. Y. last week that he personally heard from theatremen in Charlotte, Atlanta and St. Louis and they had the same complaint. Namely, 20th's exchange reps, not otherwise instructed, have been refusing deals on the flat-rental basis.

Martin urged that Lichtman send a directive to his people which spells out the company's policy.

ROSSEN'S LONDON TEST

Will Then Make Up Mind, C'Scope Versus VistaVision

Robert Rossen, director-producer of the upcoming "Alexander the Great," left N. Y. Monday (22) for London, where he'll experiment with both the CinemaScope and VistaVision processes. He plans to hire a few British actors just for the purpose of taking test footage to determine which of the two systems—he says he likes them both—is the more compatible with his style of turn-calling.

Rossen will location the film in Spain with production slated to roll Jan. 15. While in N. Y. he signed Richard Burton for the top role. The player has 20th-Fox commitments but is not under a steady studio contract, consequently no loanout arrangement was required. Balance of the casting is pencilled in for within the next month. "Alexander" will be released by United Artists.

Anthony Dawson signed to personal management deal by Kurt Frings.

STATES RIGHTERS FOR SUB-RUNS

By GENE ARNEEL

Distributors Corp. of America will establish a network of regional, or states rights, releasing outfits throughout the country as the medium through which the company will channel its product to subsequent-run exhibitors, Charles Boasberg, DCA v.p., disclosed this week. He made the statement in answer to a trade impression, as reported last week, that DCA intended to conceptrate on sale of its product only to the tall money-yielding theatres in key situations.

Company intends to have only about four branch offices and will sell direct to a few thousand dates, according to Boasberg. The balance will be handled by the states righters.

(DCA is the exhib-owned, newly-formed outfit, headed by Fred J. Schwartz, whose purpose is to "cause to be produced" and to distribute indie pix. Its first, "Long John Silver," produced in Australia by Joseph Kaufman, is skedded for handling in February.)

Fact that DCA planned to license its product directly only to major situations touched off some adverse comment in major distributor circles. Beef was that the company was attempting a modus operandi which, if adopted by the majors, would draw howls from the same exhibs who are backing DCA.

Boasberg stated with emphasis that all the theatremen will be served by his operation. As for servicing the larger houses direct-

(Continued on page 20)

Loew's 86th To Brandt Under 'Divestiture'

Harry Brandt will assume operation on Thanksgiving Day of the Loew's 86th St. Theatre, N. Y., a house that the theatre chain has been forced to divest. Loew's Theatres shuttered the situation on Sunday (21) and it'll remain dark until tomorrow (Thurs.).

Divestiture of the 86th St. Theatre leaves Loew's with three theaters to go to fulfill the requirement of the Government's consent decree judgment. Under the Federal order, the chain was required to lop off 24 houses.

This is the third former Loew theatre to go to Brandt. He formerly acquired the Loew's Yonkers, Yonkers, N. Y., and the Loew's Victory in the Bronx.

Addition of the 86th St. to the Brandt interests makes a total of 110 theatres receiving bookings from the Harry Brandt booking office.

Another former Loew's house, the Burnside in the Bronx, went to the J&J Circuit several weeks ago. In all, Loew's has shed some 14 theatres in the New York metropolitan area. Two—the Bedford in Brooklyn and the Woodside in Queens—were sold to churches.

tory Editor
Alan Jackson
has his own reasons
In Defense of the Synopsis
one of the many byline pieces in the
49th Anniversary Number
of
VARIETY

Homeoffice Labor Turnover 'Normal,' Survey Shows Marked Improvement

The turnover in homeoffice employees, particularly in the clerical and secretarial categories, is now "moderately normal," according to a survey of film company personnel chiefs. This is in sharp contrast to the situation that existed two years ago when the homeoffices experienced considerable difficulty in obtaining and holding on to office help.

The lure of better paying jobs in other industries during a "sellers market" for the labor supply served as hefty competition for the film business. The glamor, supposedly connected with the film industry, no longer attracted impressionable young femmes who appeared more interested in the size of their paycheck than in the possibility of "being discovered" "associating" with film stars.

To be sure, there are some who are still influenced by the so-called glamor of the job, but the main consideration is the take-home pay and other benefits. According to the personnel toppers questioned, the wages paid by the film industry "compare most favorably with area practice" at this time. During the past two years there has been an improvement in film industry wage scales and they have been brought "more in line" with those of

(Continued on page 16)

Embarrassment, 1954

The days when a producer would brag about bringing in his picture at a reasonable cost are gone.

Filmmaker who lensed a pic abroad was asked recently about his budget. He declined to reveal it. "It's under $1,000,000," he explained. "With all those $2,000,000 and $3,000,000 films around, our figure just wouldn't look right."

May Decide Next If and When To Mull Toll-TV

Washington, Nov. 23.

Federal Communications Commission staff is working on preliminary studies to provide a basis for high level consideration of action on home-toll video, VARIETY learned. However, possibility of hearings appears to be months away.

Chairman George C. McConnaughey has arranged for all seven commissioners to be present at the commission's regular meeting next week to discuss various policy matters which have been accumulating. If the staff has made sufficient progress with its studies, it's likely that subscription tv will be on the agenda.

First procedural step toward authorizing toll-tv would be to invite comments on various proposals which are before the commission, including Skiatron, Phonevision, UHF groups, and individual broadcasters.

Extent of opposition to these proposals, as well as legal and technical difficulties involved in permitting broadcasters to use their channels for a pay service would have great weight in determining whether the hearings would be

(Continued on page 15)

Exhib, Turned Producer, Encounters Sales Nix From Fellow Exhibs

Minneapolis, Nov. 23.

W. R. Frank, local theatre circuit owner and occasionally a producer, seems to be getting the cold shoulder from his fellow independent exhibitors with respect to his latest feature. At least, neighboring theatres in the earliest 28-day clearance slot have shied away from that film, although it ran downtown for two weeks to good business.

Of 12 such houses only two took "Sitting Bull," and one was a Frank theatre.

There's some resentment among Frank's local exhibitor friends because of the 30% terms for "Sitting Bull" in the subsequent runs, the general feeling seeming to be that the picture's quality and probably comparatively low cost doesn't entitle it such terms.

United Artists, distributing "Sitting Bull," insists that its boxoffice performance entitles it to the same percentage as other C'Scope pictures.

Says Jack Warner–

Hollywood, Nov. 23.

Jack L. Warner has reaffirmed an open door policy toward independent producers with talent and ideas and declared that his studio is financing an "industry record number of such productions and has numerous more deals of that nature in progress."

He mentioned 21 top independent pictures just completed, in production or in preparation.

Theatre Men: Do You Have Office Marked 'Class'?

Indianapolis, Nov. 23.

Theatre operators and managers were urged to maintain private offices that reflect success. This suggestion was made by Ervin J. Clumb, manager of the Riverside Theatre, Milwaukee. Clumb, a guest panelist at Metro's second Ticket Selling Workshop here, said the appearance of the office played an important part in dealing with local business men on tieup campaigns.

Clumb, who has been successful in inducing local stores to share the cost of full-page advertising, told how he approaches the owners and managers of the business houses. "First, I am thoroughly convinced, when I have a picture which costs millions of dollars to produce, that I also have an important property for them to use and to promote what they want to sell. Then I tell the men who will make the decision that I don't want to take his time at his busy office to tell him about it; I tell him he will be free from interruption if he will come and see me. This lets me remain at my desk and run my theatre.

"When a merchant comes to see me, I have everything at hand with which to impress him, including more than $100,000 worth of tear sheets of recent successful cooperative ads which have benefited other merchants in tieups with my theatre. When I explain it in this manner, he is glad to cooperate and when he enters into the team in the belief he is going to get real benefit out of it, he, in turn, merchandises his investment and really makes a tremendous profit in every case. Therefore I have nothing to apologize for when I offer a merchant the opportunity to tie his store to Hollywood."

'This Is Cinerama' Cost Of $963,996 Amortized 100%

The production cost ($963,996) of the first Cinerama film, "This Is Cinerama," was completely amortized as of January, 1954.

The amortization started Sept. 30, 1952, on the basis of 21 weeks at 1%, 22 weeks at 1½%, and 23 weeks at 2%.

'Saw Paris' Stout $31,000 Tops L.A.; 'Desiree' Lively 25G, 'Murder' Good 46½G, 9 Spots; 'Xmas' Big 22G, 4th

Los Angeles, Nov. 23.

Local first-run boxoffice is spotty this round but pickup is anticipated for upcoming Thanksgiving week. Of four new entries this frame, only two are in good grossing class. Others are mild.

Excellent $31,000 is shaping for "Last Time I Saw Paris" in two theatres while "Desiree" is rated good $25,000 at the Chinese. "Shield For Murder" paired with "Crossed Swords" shapes modest $17,500 in three houses but okay $29,000 in one nabe and five ozoners. A slight $12,000 is anticipated for "Hajji Baba," in three spots.

Among the holdovers, still impressive is "Carmen Jones," with $18,500 in third frame, two sites, and "Barefoot Contessa," smooth $9,500 in third round at small-seater. Perhaps standout of long-runs is "White Christmas," with fine $22,000 in two spots, fourth session.

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.75) —"Desiree" (20th). Good $25,000. Last week, "Woman's World" (20th) (6th wk-6 days), $7,800.

State, Hollywood Paramount (UATC-F&M) (2,404; 1,430; $1-$1.50)—"Last Time Saw Paris" (M-G). Excellent $31,000. Last week, State, Egyptian, "Athena" (M-G) (3d wk-6 days), $8,000; H'wood Par., "Sabrina" (Par) (8th wk), $9,000.

Orpheum, New Fox, Loyola (Metropolitan-FWC) (2,213; 965; 1,248; $1-$1.25) — "Hajji Baba" (20th) and "Black 13" (20th). Slight $12,000. Last week, with Ritz, "Black Widow" (20th) and "Outlaw's Daughter" (20th) (2d wk), $18,400; holds third at Ritz for small $2,000.

Hillstreet, Egyptian, Four Star (RKO-UATC) (2,752; 1,536; 900; 60-$1.10) — "Shield For Murder" (UA) and "Crossed Swords" (UA). Modest $17,500. Last week, with Hollywood, without Egyptian, "They Rode West" (Col) and "Fire Over Africa" (Col), $9,700.

Warner Downtown, Wiltern, Iris (SW-FWC) (1,757; 2,344; 814; 70-$1.10)—"Drum Beat" (WB) and "Bounty Hunter" (WB) (2d wk). Medium $13,500. Last week, $32,000.

Globe, Vogue, Uptown (FWC) (782; 885; 1,715; 70-$1.10)—"Karamoja" (Indie) and "Half Way to Hell" (Indie) (2d wk). Okay $11,000. Last week, $22,500.

Fox Wilshire, Los Angeles (FWC) (2,296; 2,097; $1-$1.50) — "Carmen Jones" (20th) (3d wk). Finished third frame at nice $18,500 after $28,400 in second.

Fine Arts (FWC) (631; $1-$1.75) —"Barefoot Contessa" (UA) (3d wk). Smooth $9,500 or near. Last week, $11,000.

El Rey (FWC) (861; 70-$1.10)— "High and Dry" (U) (3d wk). Thin $1,900. Last week, $3,300.

Warner Beverly, Downtown Paramount (1,612; 3,200; 90-$1.50)— "White Christmas" (Par) (4th wk). Fine $22,000. Last week, $29,600.

Hawaii (G&S) (1,106; 80-$1)— "Julius Caesar" (M-G) (5th wk). Neat $2,600. Last week, $3,000.

Pantages (RKO) (2,812; $1-$2.25) —"Star Is Born" (WB) (8th wk). Okay $12,500. Last week, $15,500.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (82d wk). Into current stanza Sunday (21) after nice $21,600 last week.

Canon (ABC) (533; $1.10)— "Bread, Love, Dreams" (IFE) (3rd wk). Good $4,200. Last week, $4,900.

Broadway Grosses

Estimated Total Gross
This Week $606,700
(Based on 23 theatres.)
Last Year $561,100
(Based on 24 theatres.)

'Desiree' Giant $45,000, Philly

Philadelphia, Nov. 23.

Four days of rain dampened first-runs here somewhat but the downpour didn't seem to dim the "Desiree" preem. It is soaring to a mighty $45,000 at the Fox. Clear Sabbath helped the deluxers recoup to some extent. "Carmen Jones" triumphed over the showers although the Dorothy Dandridge personal was washed out because of airline difficulties. "Shield For Murder" is rated okay at the Goldman while "Athena" looms fine at Viking, latter being aided by Debby Reynolds visit.

Estimates for This Week

Arcadia (S&S) (625; 80-$1.35)— "Rear Window" (Par) (13th wk). Okay $4,500. Last week, $5,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama" (Indie) (59th wk). Good $9,500. Last week $10,000.

Fox (20th) (2,250; 99-$1.49) — "Desiree" (20th). Terrific $45,000. Last week, "Black Widow" (20th) (3d wk), $14,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Shield for Murder" (UA). Oke $12,000 or near. Last week, "Down 3 Dark Streets" (UA) (2d wk), $10,000.

Mastbaum (SW) (4,370; 75-$1.30) — "Star is Born" (WB) (6th wk). Okay $11,500. Last week, $14,000.

Midtown (Goldman) (1,000; 74-$1.49)—"Barefoot Contessa" (UA) (4th wk). Sturdy $13,000. Last week, $14,000.

Midtown (Goldman) (1,000; 74-$1.49) — "White Christmas" (Par) (4th wk). Whopping $22,000. Last week, $30,000.

Stanley (SW) (2,900; 74-$1.30)— "Carmen Jones" (20th). Sock $31,000. Last week, "Drum Beat (WB) (2d wk), $11,500.

Stanton (SW) (1,473; 50-99) — "Four Guns to Border," (U) and "Yellow Mountain" (U). Below par at $7,000. Last week, "Private Hell 36" (FM) and "Bob Mathias Story" (AA), $7,000.

Trans-Lux (T-L) (500; 80-$1.50) —"Sabrina" (Par) (5th wk). Steady $9,000. Last week, $10,000.

Viking (Sley) (1,000; 75-$1.30)— "Athena" (M-G). Fine $15,000. Last week, "Brigadoon" (M-G) (6th wk), $5,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Suddenly" (UA) (6th wk). Dull $4,500. Last week, $6,500.

'Jungle' Moderate 13G, St. Loo; Brando 14G, 2d

St. Louis, Nov. 23.

City is loaded with holdovers this stanza, with few important newcomers. "Human Jungle" wound up a week at the Fox Monday with a mildish total. "On Waterfront" continues as top draw, with a big second round at Loew's. "Vanishing Prairie" looms very stout at the Shady Oak.

Estimates for This Week

Ambassador (Indie) (1,400; $1-$2.40)—"Cinerama". (Indie) (43d wk). Good $13,000 after $12,000 last week.

Fox (F&M) (5,000; 75)—"Cattle Queen Montana" (RKO) and "Saint's Girl Friday" (RKO). Opened today (Tues.). Last week, "Human Jungle" (AA) and "Bowery Boys" (AA), mild $13,000.

Loew's (Loew's) (3,172; 50-75)— "Waterfront" (Col) (2d wk). Big $14,000 for Brando starrer. Initial frame was $21,000.

Orpheum (Loew's) (1,400; 75-$1) —"Caine Mutiny" (Col) (2d wk). Nice $5,000. Last week, $6,500.

Pageant (St. L. Amus.) (1,000; 82) —"Scotch on Rocks" (Ind) Good $3,000. Last week, "Horse's Mouth" (Indie), $2,500.

Richmond (St. L. Amus.) (400; 82) — "Illicit Interlude" (Hakim). Fine $2,500. Last week, "The River" (UA), $2,000.

St. Louis (St. L. Amus.) (4,000; 75)—"Black Widow" (20th) (3d wk). Good $8,000 after $9,500 second session.

Shady Oak (St. L. Amus.) (800; 82)—"Vanishing Prairie" (Disney). Big $3,500. Last week, "Illicit Interlude" (Hakim), $3,000.

'Desiree' Denver Topper, Wow 23G

Denver, Nov. 23.

"Desiree" had no trouble copping top money here this session, and is holding at the Centre. "White Christmas" still is big in fifth week and stays again at Denham. "Ugetsu" is fancy at the Vogue, and remains over. "Black Night" is rated big at the Denver.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)— "Desiree" (20th). Smash $23,000. Holding. Last week, "Black Widow" (20th), $9,000.

Denham (Cockrill) (1,750; 70-$1.25)—"White Christmas" (Par) (5th wk). Sock $16,000. Stays again. Last week, $20,000.

Denver (Fox) (2,525; 60-$1)— "Black Knight" (Col) and "Masterson of Kansas" (Col). Big $13,000. Last week, "Track of Cat" (WB) and "Two Guns, a Badge" (AA), $9,000.

Orpheum (RKO) (2,600; 50-85)— "Beau Brummell" (M-G) and "Deadly Game" (Indie) (2d wk). Poor $6,000. Last week, $10,000.

Paramount (Wolfberg) (2,200; 50-85) — "Drum Beat" (WB) and "Paris Express" (Indie) (2d wk). Fair $9,000. Last week, $14,500.

Vogue (Pike) (442; 80-$1) — "Ugetsu" (Indie). Fast $3,000 or close. Last week, on reissues.

K.C. Marks Time; 'Knight' Fairish $7,500, 'Xmas' Sockeroo $18,000, 2d

Kansas City, Nov. 23.

Biggest thing in town still is "White Christmas" in second round at the Paramount for smash coin. It is certain to continue its run. Otherwise, competition is not pushing this one too much. Newcomers "Black Knight" at the Midland and "Shanghai Story" at the Tower, Uptown, Fairway and Granada are moderate draws. "Woman's World" is oke in sixth week while "Beau Brummell" looks fairish in second week at the Roxy. "The Thing" reissued at the Missouri is drawing nominal play. Weather stays on warm side.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)— "High and Dry" (U) (3d wk). Nifty $1,800. Last week, $2,000.

Kimo (Dickinson) (504; 85-$1)— "Man With Million" (UA) (5th wk). So-so $1,200. Last week, $1,400.

Midland (Loew's) (3,500; 50-75) —"Black Knight" (Col) and "Black Dakotas" (Col). Fairish $7,500. Last week, "Sitting Bull" (UA) and "Khyber Patrol" (Col), $5,500 in 6 days.

Missouri (RKO) (2,650; 50-80)— "The Thing" (RKO) and "Enchanted Cottage" (RKO) (reissues). Mildish $5,500. Last week, "This Is My Love" (RKO) and "Kisenga" (Indie), $4,000.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Woman's World" (20th) (6th wk). Tapering off to $4,500 and moves out. Last week, oke $6,000.

Paramount (United Par) (1,900; 75-$1)—"White Christmas" (Par) (2d wk). Continues sock at $18,000, giant for holdover week. Holds agai Last week, record $24,000.

Roxy (Durwood) (879; 70-90)— "Beau Brummell" (M-G) (2d-final). Mild $3,500. Last week, $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Shanghai Story" (Rep) and "Fast and Furious" (Lip). Fair $12,000 in 6 days. Last week, "Black Widow" (20th) and "Sun Shines Bright" (Rep), $16,000 in 8 days.

Vogue (Golden) (550; 50-75)— "Murder on Monday" (Indie). Favored by crix and may get good $2,000, and holds. Last week "5,000 Fingers of Dr. T," (Col), $1,400.

'Saw Paris' Smash $23,000 in Hub; 'Suddenly' 28G, 'Xmas' Wow 27G, 4th

Boston, Nov. 23.

Best of the newcomers here this week is "Last Time I Saw Paris," very big at the Astor. "Suddenly" another solid new entry at the State and Orpheum. Balance of town is holding over, with "White Christmas," in fourth frame at Paramount and Fenway, still smash. "Star Is Born," in fifth week at the Met, looks okay.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)— "Last Time I Saw Paris" (M-G). Nifty $23,000 looming. Last week, "Julius Ceasar" (M-G), $9,000.

Beacon Hill (Beacon Hill) (800; 50-$1)—"Hobson's Choice" (UA) (4th wk). Good $6,500 following $7,000 in third.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (47th wk). Holding nice at $17,000 after $17,500 last week.

Copley (Devlin-Dugan) (1,000; 50-$1.50)—"Spell of Ireland" (Indie) (2d wk). First round ended Sunday (21) with an amazing $7,000. Stays on indef. Previous week, house shuttered.

Exeter (Indie) (1,300; 60-$1)— "High and Dry" (U) (6th wk). Fast $5,000 after $5,300 in fifth.

Fenway (NET) (1,373; 70-$1.25)— "White Christmas" (Par) (4th wk). Fine $7,000 after $11,000 for third.

Memorial (RKO) (3,000; 50-$1)— "Black Widow" (20th) and "Champagne Safari" (Indie) (2d wk). Neat $14,000 following $21,500 in first.

Metropolitan (NET) (4,367; 80-$1.50—"Star Is Born" (WB) (5th wk). Oke $16,000 after $20,000 in fourth.

Orpheum (Loew's) (3,000; 65-$1) —"Suddenly" (UA) and "Her 12 Men" (M-G). Fairly good $18,000. Last week, "Brigadoon" (M-G) (2d wk), $14,000.

Paramount (NET) (1,700; 70-$1.25)—"White Christmas" (Par) (4th wk). Still wow at $20,000 after $26,000 in third.

Pilgrim (ATC) (1,800; 65-95)— "Black Knight" (Col) and "Convicted" (Indie) (reissue) (3d wk). Nice $8,500 after $11,000 for second.

State (Loew's) (3,500; 65-$1)— "Suddenly" (UA) and "Her 12 Men" (UA). Good $10,000. Last week, "Brigadoon" (M-G) (2d wk), $7,500.

Key City Grosses

Estimated Total Gross
This Week $2,678,900
(Based on 24 cities, and 215 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,766,300
(Based on 24 cities and 225 theatres.)

'Desiree' Wham $25,000 in Det.

Detroit, Nov. 23.

Biz is perking slightly this week with an assist from crowds in downtown area. "Desiree" looks headed for sockeroo take at the United Artists, "Golden Mistress" is above average at the Broadway-Capitol. "Down 3 Dark Streets" shapes good at the Palms. "White Christmas" shapes fancy in fourth Michigan sound. "Black Widow" at the Fox is okay in third stanza.

Estimates for This Week

Fox (Fox-Detroit) ($5,000; $1-$1.25)—"Black Widow" (20th) and "Fast and Furious" (AA) (3d wk). Oke $18,000. Last week, $22,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "White Christmas" (Par) (4th wk). Fancy $20,000. Last week, $24,000.

Palms (UD) (2,961; 80-$1)— "Down 3 Dark Streets" (UA) and "Khyber Patrol" (Col). Good $16,000. Last week, "Track of Cat" (WB) and "Return from Sea" (AA), $15,000.

Madison (UD) (1,900; $1.25-$1.50) —"Star Is Born" (WB) (8th week). Sturdy $9,000. Last week, $10,000.

Broadway-Capitol (UD) (3,500; 80-$1) — "Golden Mistress" (UA) and "Target Earth" (AA). Over average $14,000. Last week, "3 Hours to Kill" (Col) and "Black Dakotas" (Col), $13,000.

United Artists (UA) (1,938; $1-$1.25) — "Desiree" (20th). Smash $25,000. Last week, "This Is My Love" (RKO) and "Murder on Monday" (AA), $4,500.

Adams (Balaban) (1,700; $1-$1.25) — "Athena" (M-G). Small $6,000. Last week, $9,600.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (88th wk). Up to $17,200. Last week, $16,000.

'Widow' Strong $13,000, Mpls.; 'Karamoja' Crisp 10G, 'Desire' Tepid 5½G

Minneapolis, Nov. 23.

Fewer outstanding offerings than recently help to explain an early arrival of the usual boxoffice blues and diminishing aggregate loop takings. There are only two virile newcomers, "Black Widow" and the heavily exploited "Karamoja"-"Halfway to Hell" combo. Latter is sock at the Gopher. "Widow" looms nice at Radio City. Ace holdover is "Barefoot Contessa," strong at Lyric on moveover for third Loop week.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (32d wk). Fine, $17,000. Last week, $18,000.

Gopher (Berger) (1,600; 65-85)— "Karamoja" (Indie) and "Halfway to Hell" (Indie). Huge $10,000. Last week, "Suddenly" (UA) (3d wk), $3,100.

Lyric (Par) (1,000; 85-$1)— "Barefoot Contessa" (UA) (m.o.). Strong $6,500. Last week, "Sands Iwo Jima" (Rep) and "Wake Red Witch" (Rep) (reissues), $4,000 at 50c-75c.

Radio City (Par) (4,100; 85-$1)— "Black Widow" (20th). Neat $13,000. Last week, "Barefoot Contessa" (UA) (2d wk), $11,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"Human Desire" (Col). Tepid $5,500. Last week, "This Is Love" (RKO), $5,000.

RKO-Pan (RKO) (1,600; 50-75)— "Jesse James' Women" (UA) and "Gog" (UA). Okay $4,000. Last week, "Captain Kidd Slave Girl" (UA) and "Return Treasure Island" (UA), $4,000.

State (Par) (2,300; 65-85)— "Drum Beat" (WB) (2d wk). Sturdy $6,000. Last week, $12,000.

World (Mann) (400; 65-$1.25)— "Vanishing Prairie" (Disney) (3d wk). Healthy $4,000. Last week, $6,100.

'Knock' Lusty $9,000 In L'ville; 'Alibi' Oke 11G, 'Contessa' Slow 6G, 2d

Louisville, Nov. 23.

Wicket pace is uneven at most first-runs here this week. Kentucky with "Knock On Wood" looks terrific. All of town's four first-runs are grouped in one block. "Human Jungle" at Mary Anderson is just good while "Naked Alibi" at the Rialto looks okay. "Barefoot Contessa" at State shapes sluggish in second round.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) —"Knock On Wood" (Par). Smash $9,000, very big here. Last week, "Rear Window" (Par) (4th wk), $6,500.

Mary Anderson (People's (1,000; 50-75)—"Human Jungle" (UA). Good $5,000. Last week, "Star Is Born" (WB) (5th wk), $4,800.

Rialto (Fourth Avenue) (3,000; 50-75)—"Naked Alibi" (U) and "Four Guns To Border" (U). Okay $11,000. Last week, "Black Widow" (20th), $12,000.

State (United Artists) (3,000; 50-75)—"Barefoot Contessa" (UA) (2d wk). Sluggish $6,000 after last week's okay $10,000.

'Jungle' Torrid $9,000, Port.; 'Xmas' $16,000, 2d

Portland, Ore., Nov. 23.

First run biz continues on the upbeat with nearly all spots having strong product. Holdovers shape as best bets. "White Christmas" moves into a second fabulous inning. "Sabrina" holds over a third time. "Black Widow" continues hot for second round. New entries are headed by "Human Jungle" at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1)—"Sabrina" (Par) (3d wk). Hefty $7,000. Last week, $9,600.

Fox (Evergreen) (1,536; $1-$1.25) —"Black Widow" (20th) and "The Shanghai Story" (Rep) (2d wk). Hot $6,500. Last week, $10,700.

Guild (Indie) (400; $1)—"Malta Story" (UA) and "Beauties In Night" (UA). Neat $3,500. Last

(Continued on page 18)

(Continued on page 18)

Holiday Week Tilts Chi; 'Carmen' Torrid at $35,000, 'Suddenly' Sock 27G, 'Athena' 20G, 2d, 'Xmas' 48G, 3d

Chicago, Nov. 23.

Figuring Thanksgiving as an added weekend, Main Stemmers currently are looking to one of the plushiest weeks in a long time. Two new bills are getting fast response while holdovers generally are coasting. "Carmen Jones" is starting at smash $35,000 at United Artists. "Suddenly" and "Yellow Mountain" combo is smash $27,000 at the Roosevelt.

"Athena" must wind up after second week because of Oriental's commitment for "Desiree" although biz is still very fine for "Athena." "Naked Alibi" in combo with "Four Guns to Border" continues nicely at the Grand, as does "She-Wolf" at the Loop.

State-Lake's "White Christmas" is socko in the third round. In the same week, "Black Widow" at McVickers looms solid. Surf views a big fourth round for "Mr. Hulot's Holiday," and "Star Is Born" shapes tidy in sixth at Chicago. Eighth and final week of "On Waterfront" promises more lush returns at the Woods. "Cinerama" is going great in 69th week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50)—"Star Is Born" (WB) (6th wk). Tidy $38,000. Last week, $35,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Naked Alibi" (U) and "Four Guns to Border" (U) (2d wk). Good $8,500 shaping after $15,000 last week.

Loop (Telem't) (606; 90-$1.25)—"She-Wolf" (Rep) (2d wk). Tall $12,000. Last week, $14,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Black Widow" (20th) (3d wk). Plump $14,000. Last week, $20,000.

Monroe (Indie) (1,000; 65-87)—"Twist of Fate" (UA) (2d wk). Tepid $4,500. Last week, $7,000.

Oriental (Indie) (3,400; 98-$1.25)—"Athena" (M-G) (2d wk). Nice at $20,000. Last week, $36,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (69th wk). Strong $29,500. Last week, $31,500.

Roosevelt (B&K) (1,400; 65-98)—"Suddenly" (UA) and "Yellow Mountain" (U). Terrific $27,000. Last week, "Bengal Brigade" (U) and "Private Hell 36" (FM) (2d wk), $17,000.

State-Lake (B&K) (2,700; 98-$1.50)—"White Christmas" (Par) (3d wk). Wow $48,000 developing. Last week, $56,000.

Surf (H&E Balaban) (685; 95)—"Mr. Hulot's Holiday" (GBD) (4th wk). Sock $5,500. Last week, $5,600.

United Artists (B&K) (1,700; 98-$1.25) — "Carmen Jones" (20th). Tall $35,000. Last week, "Barefoot Contessa" (UA) (4th wk), $12,000.

Woods (Essaness) (1,206; 98-$1.25)—"On Waterfront" (Col) (8th wk). Big $15,000. Last week, $17,000.

World (Indie) (697; 98)—"Bread, Love and Dreams" (IFE) (3d wk). Bright $5,000. Last week, $6,800.

Estimates Are Net

Film gross estimates as ported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Desiree' Stout $27,000, Frisco

San Francisco, Nov. 23.

The mainstream currently is loaded with holdovers, with the result that trade is lagging in most key spots. Weather has improved. Many out-of-town visitors were in the city over the weekend after the California U-Stanford grid battle. "Desiree" is standout newcomer with a big session in prospect at the huge Fox. "Ugetsu" shapes sock at the Vogue. "Carmen Jones" looms fine in second St. Francis session as does "Barefoot Contessa" on initial United Artists holdover.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1) — "Drum Beat" (WB) and "Champagne Safari" (Indie) (2d wk). Okay $10,000. Last week, $16,800.

Fox (FWC) (4,651; $1-$1.50)—"Desiree" (20th). Big $27,000 or close. Last week, "Black Widow" (20th) (3d wk-4 days), $7,000.

Orpheum (Cinerama Theater, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (47th wk). Okay $18,000. Last week, $21,000.

United Artists (No. Coast) (1,207; 90-$1.25) — "Barefoot Contessa" (UA) (2d wk). Lofty $12,500. Last week, $19,000.

Stagedoor (A-R) (400; $1-$1.25)—"Little Kidnappers" (AA) (5th wk). Solid $3,000. Last week, $2,800.

Larkin (Rosener) (400; $1)—"Bread, Love, Dreams (IFE) (3rd wk). Trim $3,000. Last week, $3,500.

Clay (Rosener) (400; $1)—"Holly and Ivy" (Indie) (3rd wk). So-so $2,400. Last week, $3,000.

Vogue (S. F. Theaters) (377; $1)—"Ugetsu" (Indie). Sock $5,200. Last week, "Know Where I'm Going" (Indie) and "Man Eiffel Tower" (Indie) (3rd wk), $1,400.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"High and Dry" (U) (3d wk). Current round winding tomorrow (Wed.) looks to hold at fast $3,000; second week was $3,400.

'Desiree' Dandy $15,000, Buff.; 'Contessa' 11G, 2d

Buffalo, Nov. 23.

Few new bills here this session, with "Desiree" leading the way for these with a sturdy week at the Century. "Barefoot Contessa" is fancy in second Buffalo round as is "White Christmas" in fourth week at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Barefoot Contessa" (UA) (2d wk). Fancy $11,000. Last week, $15,400.

Paramount (Par) (3,000; 80-$1)—"White Christmas" (Par) (4th wk). Big $15,000. Last week, $20,400.

Center (Par) (2,000; 50-80) — "Black Widow" (20th) (2d wk). Fine $10,000. Last week, $12,600.

Lafayette (Basil) (3,000; 50-80)—"Fire Over Africa" (Col) and "Black Dakotas" (Col). Good $10,000 or near. Last week, "She-Wolf" (Rep) and "Tobor the Great" (Rep), $13,000.

Century (Buhawk) (3,000; 60-85)—"Desiree" (20th). Sturdy $15,000. Last week, "Down 3 Dark Streets" (UA) and "Jesse James Women" (Indie), $11,200 in 8 days.

'DESIREE' LOFTY 22G, CLEVE.; 'XMAS' 18G, 4TH

Cleveland, Nov. 23.

Heftiest newcomer in session loaded with stayovers is "Desiree," smash at the Hipp. Palace's "Drive Crooked Road" and "Private Hell 36" are just fair. "Black Widow" is excellent in second Allen session. "White Christmas" on fourth stanza continues boffo at the Stillman. Second lap of "Barefoot Contessa" adds up to a smooth total at State.

Estimates for This Week

Allen (S-W) (3,000; 60-$1) — "Black Widow" (20th) (2d wk). Excellent $9,500 following $15,500 last week.

Hipp (Telem't) (3,700; 90-$1.25) —"Desiree" (20th). Smash $22,000. Last week, "Outlaw's Daughter" and "Target Earth" (AA), $11,000.

Lower Mall (Community) (585; 60-90) — "Little Kidnappers" (Indie). Okay $3,000. Last week, "Devil in Flesh" (Indie) (2d wk), $2,500.

Ohio (Loew's) (1,200; 60-90)—"Sabrina" (Par) (m.o.). Fine $6,000 following last week's $7,000.

Palace (RKO) (3,287; 60-$1) — "Drive Crooked Road" (Col) and "Private Hell 36" (Col). Fair $11,500. Last week, "Black Knight" (Col), $12,000.

State (Loew's) (2,700; 60-$1)—"Barefoot Contessa" (UA) (2d wk). Rousing $15,000. Last week, $17,000.

Stillman (Loew's) (2,700; 90-$1.25)—"White Christmas" (Par) (4th wk). Socko $18,000. Last week, ditto.

'Baba' Hotsy 12G, Prov.; 'Bull' 13G

Providence, Nov. 23.

With the holiday around the corner, there isn't a turkey in the bunch as all stands seemingly are headed for nifty biz. State's "Sitting Bull" is good. "Hajji Baba" at Majestic shapes torrid. "White Christmas" still is smash in third round. RKO Albee also is good with "Drum Beat."

Estimates for This Week

Albee (RKO) (2,200; 70-85)—"Drum Beat" (WB) and "World For Ransom" (AA) (2d wk). Nice $8,000. First sesh was $16,000.

Majestic (Fay) (2,200; 65-85)—"Hajji Baba" (20th) and "Outlaw's Daughter" (20th). Torrid $12,000. Last week, "Star Is Born" (WB) (3d wk), $12,000.

State (Loew's) (3,200; 70-90)—"Sitting Bull" (UA) and "Return To Treasure Island" (UA). Good $13,000 or near. Last week, "Brigadoon" (M-G), $12,000.

Strand (Silverman) (2,200; 50-$1)—"White Christmas" (Par) (3d wk). Smash $12,000. Second was $16,500.

'Xmas' Blockbuster 40G Pitt; 'Desiree' Hot 15G, 'Cinerama' Big 10G, 51st

Pittsburgh, Nov. 23.

"White Christmas" is doing a blockbusting $40,000 at the Penn here this stanza, best in years, and is set for a longrun. The next best bet is "Desiree," which is heading for a big total at the small Fulton. "Cinerama" is picking up sharply this round to a good total for the 51st week at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.10)—"Desiree" (20th). Marlo Brando's fine b.o. these days on heels of "Waterfront" (Col). Heading for big $15,000. Last week, "Naked Alibi" (U), $4,500.

Harris (Harris) (2,165; 65-$1) — "Black Widow" (20th) 2d wk). Okay at $8,500. Last week, $13,500

Penn (UA) (3,300; 75-$1.25) — "White Christmas" (Par). Every inch a smash. With marquee draw, upped prices and stress on Vista-Vision, looks like terrific $40,000. In for longrun, natch! Last week, "Suddenly" (UA), $12,000.

Squirrel Hill (SW) (900; 65-85)—"Little Kinappers" (UA) (2d wk). Fine word-of-mouth and pushing to $3,400 after just under $3,000 last week.

Stanley (SW) (3,800; 75-$1.25)—"Star Is Born" (WB) (6th wk). Winding weakly at $6,000 in 6 days. Too much against it this week. Last week, $11,000.

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (51st wk). Picking up to good $10,000 or over. Last week, Veterans' Day gave house biggest day in months but only $9,000 on week.

N.Y. Soft But Gleason-'Drum' Beats A Solid 104G, 'Desiree' Lusty 70G, 'Paris' Fancy 54G, 'Fire' Dim 7G

Even though five important, new bills were launched on Broadway this session, bad weather and the usual pre-holiday letdown are slashing grosses. The most damaging blow to business was dealt by Saturday night's down-pour since it cut into trade on the week's prize night. However, the rain Friday and Sunday also slashed takes at many houses.

Standout is Jackie Gleason plus his full tv company onstage at the Paramount, where this combo is boosting "Drum Beat" to a socko-eroo $104,000 in first week ended last night (Tues.). Gleason's show is doubling on his regular tele spot on the two Saturday nights he's at the Par flagship. Showing was made despite the wet weather and two opposition preems (Thursday and Wednesday), with the scale the same as prevailed for "Star Is Born" at this house.

"Last Time I Saw Paris" is soaring to a smash $54,000 despite a slow start at the Capitol. "Desiree" likewise is faring remarkably well in view of conditions, with big $70,000 likely at the Roxy.

Fourth newcomer, "Fire Over Africa," shapes slight $7,000 at the Globe. "Unholy Four" with usual vaudeville is heading for hep $25,000 at the Palace. "Heart of Matter" looks nice $6,000 at the Normandie.

Still boxoffice champ is "White Christmas" and stageshow in sixth session at the Music Hall. It likely will wind up this current week with a big $125,000 despite both Saturday and Sunday downpours. In fact, the Saturday take was close to the best Saturday of the run.

"Star Is Born," now playing alone at the Victoria, edged up to a smash $32,000 in the sixth frame, having no opposition from the Par after last Tuesday (16). "Phfft" slipped down to an okay $18,000 or less in second State round.

"Carmen Jones" looks to hold at fancy $30,000 or close in fourth stanza at the Rivoli. "Sabrina" still was good with $13,500 in ninth week at the Criterion. "Hansel and Gretel" was rated nice $12,600 in sixth Broadway round.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75)—"On Waterfront" (Col) (18th wk). Continued okay with $15,000 in 17th week ended last night (Tues.). Albeit off with remainder of Street this round. Last week, $19,000.

Broadway (Myerberg) (1,900; 74-$1.50)—"Hansel and Gretel" (Myerberg) (7th-final wk). Sixth round ended Saturday (20) was good $12,600 but way off from $20,500 in fifth week. Naturally looks for pickup this week, with Thanksgiving holidays. "Hansel" opened at Brooklyn Fox yesterday (Tues.).

Baronet (Reade) (430; 90-$1.55)—"Sea Around Us" (RKO) (reissue) (2d wk). Initial round ended Saturday (20) was okay $3,000. Stays about two weeks here.

Capitol (Loew's) (4,820; 85-$2.20)—"Last Time I Saw Paris" (M-G). First week ending tomorrow (Thurs.) looks to reach smash $54,000, with boost from Thanksgiving Day biz. Holds on. In ahead, "Barefoot Contessa" (UA) (7th wk), $20,000, to wind a nice longrun.

Criterion (Moss) (1,700; 50-$1.85)—"Sabrina" (Par) (10th wk). Ninth round ended last night (Tues.) was good $13,500 after $19,000 in eighth. Continues until "Country Girl" (Par) opens next month.

Fine Arts (Davis) (468; 90-$1.80)—"The Detective" (Col) (4th wk). The third session ended Sunday (21) was solid $11,200 after $15,300 in second week. Continues on.

Globe (Brandt) (1,500; 70-$1.50)—"Fire Over Africa" (Col). Week ending tomorrow (Thurs.) looks to reach lean $7,000. In ahead, "Bullet Is Waiting" (Col), slight $8,000 in eight days.

Guild (Guild) (450; $1-$1.80)—"Crest of Wave" (M-G) (3d wk). Second round ended last night (Tues.) dipped to okay $3,000 after $4,000 in first.

Mayfair (Brandt) (1,736; 79-$1.80)—"Suddenly" (7th-final wk). Looks only $7,000 in closing session ending today (Wed.) after $9,000 for sixth week. "Sitting Bull" (UA) opens tomorrow (Thanksgiving Day).

Normandie (Trans-Lux) (592; 95-$1.80)—"Heart of Matter" (Indie). First week ending today (Wed.) looks like nice $6,000 or near, best here in some time. Holds.

Little Carnegie (Indie) (528; $1.25-$2) —"Aida" (IFE) (2d wk). First holdover stanza ending today (Wed.) looks to hit sock $16,000 or near. First week was record $19,200.

Palace (RKO) (1,700; 50-$1.60)—"Unholy Four" (Indie) with vaudeville. Week ending tomorrow (Thurs.) is heading for hep $25,000 or over. Last week, "Bengal Brigade" (U) with vaude, $21,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Drum Beat" (WB) and Jackie Gleason stageshow (2d-final wk). First round ended last night (Tues.) with sock $104,000 or near. Stays only two weeks, the original booking. "Track of Cat" (WB) in next. Gleason attracted lines both Saturday and Sunday, turnout on latter day being in face of heavy afternoon downpour.

Paris (Pathe Cinema) (568; 90-$1.80) — "Bread, Love Dreams" (IFE) (10th wk). The ninth stanza ended Sunday (21) held with stout $7,800 after $9,300 for eighth week. Continues.

Rivoli (UAT) (2,092; 85-$2)—"Carmen Jones" (20th) (4th wk). Present session ending tomorrow (Thurs.) looks to hit fancy $30,000 or near after $41,000 for third week. Stays on indef.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "White Christmas" (Par) and stageshow (6th wk). Present stanza, winding today (Wed.), looks to hold with big $125,000, but lowest week of run so far. Last week, $157,000. Continues, with usual terrific pickup booked for Thanksgiving week. Now set to stay eight weeks, with "Deep In My Heart" (M-G) and Christmas stageshow due in Dec. 9.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Desiree" (20th). First round ending today (Wed.) is heading for big $70,000, though hurt by rain as were others. Holds, and may continue for four weeks in all. Last week, "Black Widow" (20th) (3d wk), $35,000.

State (Loew's) (3,450; 78-$1.75)—"Phffft" (Col) (3d wk). Initial holdover session ended last night (Tues.) was off to okay $18,000 or less. First week was $34,500.

Sutton (R&B) (561; 90-$1.50)—"High and Dry" (U) (13th wk). The 12th frame ended Monday (22) was okay $4,500 after $5,500 for 11th week.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (13th wk). The 12th stanza concluded last night (Tues.) was oke $3,900 after $4,800 for 11th week. Stays on until "Hunters of Deep" (DCA) opens Dec. 16.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (90th wk). The 89th round ended Monday (22) held at nice $4,200 after $5,000 in 88th week. Stays on, with "Tonight's The Night" (AA) opens in December around Christmas Day.

Victoria (City Inv.) (1,060; $1-$2) —"Star Is Born" (WB) (7th wk). Held nicely and helped by fact that pic no longer is playing at Paramount and that house started using edited version (about 30 minutes shorter than original) last Wednesday (17). Hit smash $32,000 in sixth week ended Sunday (21). Fifth week was $31,000.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (77th wk). The 76th session ended Saturday (20) was big $35,000 albeit off from the $38,800 in 75th week. Continues on.

'Cat' Sluggish at $8,000, Balto; 'Streets' Slight 7½G, 'Xmas' Big 11G, 3d

Baltimore, Nov. 23.

A pre-holiday dip in grosses is evident here this week with mild totals prevalent. "Track of The Cat" is dull at the Stanley. "Down 3 Dark Streets" is mild at the Century. Second week of "Barefoot Contessa" is nice at the New. "White Christmas" still is sock in third week at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80)—"Down 3 Dark Streets" (UA). Modest $7,500. Last week, "Beau Brummell" (M-G), $9,000.

Cinema (Schwaber) (466; 50-$1)—"Madame De" (Indie). Weak $3,000. Last week, "Crash Of Silence" (U), $3,300.

Film Centre (Rappaport) (960; 50-$1)—"Sabrina" (Par) (7th wk). Still okay at $3,500 after $4,000 in sixth.

Hippodrome (Rappaport) (2,100; 50-$1)—"On Waterfront" (Col) (5th

(Continued on page 18)

Paramount Pictures

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Wonderful is the exhibitors' word for Sabrina everywhere! Tenth record week on Broadway. And Variety reports "Boffo, Chicago" – "Paces Buffalo" – "Huge, Minneapolis" – "Giant, Los Angeles" – "Sockeroo, Denver" – "Uniformly sock to terrific!"

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And The Leading Christmas-New Year Show Will be Hal Wallis' 3 RING CIRCUS in VistaVision starring Dean Martin and Jerry Lewis Color by Technicolor

Unlimited Pix Export Under GATT Demanded by U.S. to Be Ignored By France, Sez Flaud; Keep Old Quota

Paris, Nov. 16.

Jacques Flaud, head of the governmental Centre Du Cinema, outlined the year's trends and general pic situation in production, distribution and exploitation at fireside chat for scribes and professionals here recently. Afterwards he made it clear to VARIETY that France would stand on its foreign film dubbing visa quota of 138 next July, despite the coming U. S. demand for unlimited film export under the General Agreement of Trade and Tariffs of Geneva in 1947.

According to this, the signatories only can set quotas in the event of an uneven balance of trade and are allowed only internal protective setups. However, i spite of the fact that the Flaud talk put the French film industry, in all its branches, in a state of good financial health, the 13th escape clause agai would be invoked next year to maintain the previous quota level. France dropped 15 pix in production this year and these will probably be made up by additional dubbing visas to various countries.

Flaud's main points were that in spite of a more even financial keel, the French cinema had fallen in prestige and art production which hampered Gallic chances abroad where the art film was a necessity to gain a foothold. Poor showings at recent film festivals, and the waning of daring and originality on the part of producers and stars were also important points of this survey. Despite rising production costs, the domestic and foreign take this year just about doubled the previous year's receipts in gross.

$19,200,000 Take For Producers

At a total investment of $33,000,000 for the yearly production, the producers got a $13,200,000 take of their 20% of the domestic revenue plus $6,000,000 in foreign take as well as $6,000,000 in aid. While this seems to leave an $8,000,000 deficit, this is made up by residuals. With employment brisk, it can be assumed that the French cinema is in almost good balance at present. While foreign revenue was 30% of the take before the war, it is now down to 10%, and a concerted effort is being made to regain this.

Although income has increased it was stressed that production costs had also gone up. An average top film costing $255,000 some years ago now costs $336,000. Main difficulty, he felt, was that was that two types of films have sprung up—the cheaply made local film which rapidly amortizes itself here and usually is not good for exportation, and the big color costume spec, made with foreign markets in mind and with big scale production and stars but lacking the so-called national aspects.

Producer's rape of the public domain classics and imitative aspects of certain U. S. films were held up as crying for new ideas in pix. This could stem from a special tax to create a fund for loans to any producer attempting a new, original film. The grosses were up this year, and France took 52% of it while the U. S. had 35%, Italy 7%, England 4% and Germany 3%.

On censorship, Flaud opined that the government would like to keep ut of pre-censorship and welcomed a recent move to set up an industry code, under the Syndicat of Producers, which would advise on all scripts submitted.

Film Aid Law To Modernize

In technical and other branches he stated that the Film Aid Law would pay more attention to studios and labs to help make them adequately equipped and modern. This also applies to film houses which are getting refurbishing mostly around Paris. He also felt that France was paying attention to new techniques and that 800 houses were equipped with wide-screens or CinemaScope, and that Cinerama was in the offing as well as an akin process, Polyvision, by Abel Gance. A Technicolor lab is due this summer.

As to the Franco-U. S. accord, he said that 110 dubbed American films was still the quota and that the Office of Exchange allowed a 40% remittance with 60% blocked. It could be used in France, only by special permission, for either film investment, production or other industrial affairs. Of the $275,000 put at the disposal of France by the MPAA, under the last accord, $180,000 has been put in a fund from which film exporters can take loans against future foreign income, and thus continue work without the collection wait.

Other problems of lesser import, touched on by Flaud, were salary raises in the various film technical fields, and the question of removing frozen tab levels. Prices are fixed at about $1 top except for special specs. The double feature agitation has died out here, according to Flaud.

Co-production, which made up almost half of production this year also was shown as having evil aspects because of a double loss of nationality by having to conform to two national codes.

Ask End to Brit. 'Break' System

London, Nov. 23.

A request for a joint meeting of the officers of the two trade organizations to discuss the expert advice by Cyril Salmon, Q. C., i his report as arbitrator on the break figure dispute, was made by the Kinematograph Renters' Society council last Thurs. (18) to the Cinematograph Exhibitors' Assn. This would be a preliminary confab to be followed by a session of the joint committee of the two assns.

The break figure dispute, dating back to 1951, stems from the introduction of the Eady levy to subsidize British production. The "break figure" is the yardstick via which film hire rentals charged by the distributor to the exhibitor are assessed and the familiar pattern is for the percentage to vary with the gross. In most cases a weekly gross of up to $420 qualifies for a 35% rental with a gradual increase when the receipts rise above that figure.

At their council meeting a week previously, the KRS agreed to accept the arbitrator's advice and the exhibs were pledged to accept it in advance of the hearing. Salmon urged the withdrawal of the 1951 KRS resolution and the restoration of individual negotiating. He also advocated freedom for the exhibitor to negotiate terms with individual suppliers.

'Desert' High Grosser In Germany Because Of Dating Small Theatres

Frankfurt, Nov. 16.

"The Living Desert," one of the year's biggest money-making pix in Germany, a big success because of its booking into the small theatres instead of the big first-run houses. Pic, which has only 20 prints here, did $50,000 in its first month, and $75,000 in its second. It is now expected to n three years to fill all its German commitments.

In Dusseldorf, where the film preemed last Aug. 20, it was booked into the 220-seat Studio and ran for si weeks. But in Stuttgart, August Daub, who owns the huge 1,500-seater Palast and who controls theatres in six other key cities, wanted the first Stuttgart showing in his big house—it lasted just one week. But transplanted into the 500-seat Lichtspielhaus there, it ran four stanzas.

It is opening here in the tiny Bieberbau Dec. 4. In Berlin it's booked into 45 small cinemas for the three weeks of Christmas, New Years and Jan. 9, an unusual longrun set for what will be the year's top season. It's now been shown successfully in 150 small German theatres.

Terry O'Neill AB-Pathe Rep

London, Nov. 23.

Terry O'Neill, formerly eastern sales manager of Interstate Television Corp., has been named U.S. rep for Associated British-Pathe. Appointment to the post was disclosed by Macgregor Scott, AB-P general sales manager, following his return here from America.

Prior to joining Interstate (an Allied Artists subsidiary) some five years ago, O'Neill was a booking exec with Exclusive Films Ltd. here. In his new berth, he will supervise AB-P activities in the U.S. and Canada.

Arg. Exhibs Mull More Legit Fare

Buenos Aires, Nov. 16.

Theatremen and exhibitors turned theatremen at this time of year are weighing in their minds the problem of what they should book in the way of special attractions for Argentine audiences next year. Meanwhile, their accountants are mulling over figures and tax claims to see which of this year's legit ventures showed profit.

Now that film admission prices have been boosted to more remunerative scales, the major exhibitors are less prone to entertain legit propositions than they were at this time last year. In fact, they would rather forget all about legit and stick to the business they really understand—exploitation of pictures. This is not altogether possible for them because the obligatory vaudeville law keeps them scouting around for likely talent.

Don Clemente Lococo, prexy of the Lococo Circuit, which operates the 2,300-seat Opera Theatre, plus 18 deluxe and neighborhood first-runs here and nearby Mar del Plata, describes himself as having celluloid in his veins. Although he was the first impresario to bring Josephine Baker to Buenos Aires years ago, he is 60% an exhibitor and only accidentally in legit. His venture in booking the Folies Bergere at the Opera this year was, in fact, because of Miss Baker's intervention. It was undertaken with a view to overcoming the losses inevitable under the low film admission scales then in force.

Now that those film prices have been increased to a level sufficient to meet the terrific cost of operating the deluxe houses, and provided enough great pictures are made available (preferably by Hollywood), all local exhibitors would indefinitely prefer to concentrate on exhibition.

Nevertheless, the sort of big coin racked up at the Opera by shows like the Folies Bergere and the Antonio Ballet, not to mention the Cuevas Ballet at the Metropolitan, cannot fail to tempt some of them. The thing is to hit on shows likely to be sock hits yet not so costly that they leave no profit. With grosses of $60,000 weekly, the Folies alone must have gone a long way to wiping out the Lococo Circuit's losses of the last six years, due at least in part to the government's insistence on cheap film entertainment for the masses.

In actual fact, if the circuit was to devote the Opera to legit all year round, as was once considered, it could make more coin in one month with that one theatre than all its 18 cinemas together can make in a year's time.

GERMAN TELE TO PREEM PLAY SET FOR B'WAY

Frankfurt, Nov. 16.

German television, ordinarily behind pix productions in the U. S., pulls a scoop Nov. 28 when Hessischer Rundfunk (Frankfurt television) preems "Siegfried," the German adaptation of the Jean Giraudoux play. Upcoming Broadway performance of "Siegfried" is skedded for next season. Original drama, "Siegfried & the Limousine," was written by Giraudoux after World War I, about a Frenchman who lost his memory in the war and through mistaken identity was brought to Germany to live.

Pic version on the same theme has just been completed as a German-French coproduction, made by Trans-Rhein Films and Madeleine Films, under the title of "Double Destiny." Stars are Simone Simon and Michael Auclair.

Paris Musical Stage Ripe for B'way Product Despite Oldstyle Tastes

By TOM CURTISS

Paris, Nov. 16.

French musical comedy taste continues to amaze U.S. visitors. With Paris the chic capital of most things modern now, transients are always asking residents, can things like full-dress revivals of "The Belle of N.Y." be all the rage and run for a year or two in the 1950s? Judging by the present standards of the book shows—the revues of the Folies-Bergere, Casino de Paris, etc., are in another class—a lavish production of "Wang" or "El Captain" would seem to be what the doctor ordered. "The Girl From Utah" and "Chu Chin Chow" would be ahead of their time i Paris today. If "The Boy Friend" were to play here, it would probably be swallowed straight.

Hep Parisians who know the superiority of modern U.S. musicals have an answer for this. They argue that the big musical houses, the Chatelet, Mogador and Gaite-Lyrique, depend on out-of-town trade and that yokels would rather see an old operetta, clad in some new costumes and fancy sets but with all its familiar jokes intact, for the 10th time, than take a chance on anything locally unknown. Managers have found that while "Annie Get Your Gun" may get eight months on its initial showing, standby like "White Horse Inn" can do a full year on its third or fourth return. So complaints from critics and sophisticates that things have changed i both music and comedy during the past 30 years make little impression.

Change In Offing

Sound as such reasoning may be, a change seems in the offing. Not every Frenchman is deaf to all music written since Lehar's prime, as the disquotheques where records of the latest jazz hot from the U.S. may be heard and the crowded swing cellar attest. The orchestra at Maxim's has caught up with "The King and I" and "Can-Can" and promises some "Pajama Game" melodies for Xmas, and the smash success of "Porgy and Bess," doing a return engagement at the Empire, has caused some impresarios to ponder.

The Chatelet - Mogador - Gaite Lyrique group will doubtless stick to the old favorites and new shows modeled after them, but before long we shall probably have French version of the Broadway musical hits in other houses.

Jean Bouchel-Ysaye, director of the Empire, who has profited by housing "Porgy and Bess," is mulling plans for production of a song-and-dance show based on an American original. Two years ago there was a project to stage "Pal Joey" in French with Roland Petit at the Empire, and though this project fell through, Ysaye has been busily studying U.S. musical products since.

At the moment he is considering "Kiss Me Kate" for Paris and Marcel Achard has been approached to do the book for a French "King and I." Another Broadway show that seems a Paris natural—even for the houses that stick to the routine — is "Carousel." Background, of course, would have to be switched from the mid-19th century New England fishing village to either Budapest or Paris, and a local librettist will have to think up a variation on "This Is a Real Nice Clambake," substituting lyrics about a picnic.

Paris musical stage seems ripe for something more recent than "The Chocolate Soldier."

Avoid U.S. Musicals, Scot Opera Groups Told

Edinburgh, Nov. 23.

Opera groups in Scotland were advised by A. J. Millar, an official of the National Operatic and Dramatic Ass'n, to avoid producing American musical shows.

"Far too many of us," he said, "are trying to make the boxoffice sure by going for the American musicals. Some of them are extremely good as entertainment, but I think they are not just what we should be doing. Most of these modern American shows demand the highest efficiency in dancing, while in the main I consider that our forte is singing."

He advised musical groups to pay less attention to securing boxoffice successes and to devote their efforts to a higher quality entertainment.

'Porgy' Solid On 2d Paris Visit

Paris, Nov. 23.

"Porgy And Bess," under the aegis of the Everyman's Opera Inc., has set precedents here both in the solid success racked up by a foreign lingo legiter and in deciphering the complicated legit covering here. In its 10-week run, winding Dec. 4, has been averaging about a $4,000 take nightly which is sensational here, especially in view of the hiked prices with a $6 top. Although in its second appearance here, the show has only been reviewed by the music critics in spite of its overall consummate theatrical style and welding of book, music and dramaturgy.

In its seventh week, the company decided to invite the drama crix themselves, explaining that much as they appreciated the fine music crix, it would like to have the opinion of drama surveyors. All the dailies' crix showed up Saturday (13), and all professed they saw no reason why they had not been called in at the outset. Some felt this was due to an oversight of the local editors and also local bookers.

Reviews were all of rave calibre. The staging of Robert Breen, the decors of Wolfgang Roth and the acting, singing and music all came i for plaudits.

While here various members of the troupe doubled in French niteries. After the run here, there are dates for the La Scala in Milan, Germany, Belgium, Holland, Scandanavia and other spots, depending on State Department approval.

1,000 Theatres in Brit. Likely Will Use C'Scope By End of This Year

London, Nov. 16.

The transformation to CinemaScope exhibition is now showing signs of acceleration and more than 1,000 British installations are likely to be completed before the end of the year. This total will include around 400 J. Arthur Rank theatres which are being retooled for anamorphic presentation, although the company is unable to book the 20th-Fox output.

A checkup here showed that 775 indies had already contracted for C'Scope installations and 510 of these already had been completed. The others were due to be complete by next March 1.

In addition, around 200 theatres in the Associated British circuit had been equipped for C-Scope films, including almost all the key theatres in the London area. The ABC installations are being made with Perspecta sound.

Circuits Management Assn. (which controls the Odeon and Gaumont-British groups) already has completed 230 installations, 75 of which have full stereophonic sound. It is expected that the total will soar to about 400 by the end of the year.

WB's Mexico City Rally

Mexico City, Nov. 23.

Twentyseven Latin American representatives of Warner Bros. gathered here this week for a sales convention being held by Wolfe Cohen, Warner International president.

Recorded message from Jack Warner, WB v.p. and production chief, opened the session. Executive v.p. Sam Schneider was present in person to address the company's staffers.

Individual conferences will be held by the Caribbean, Pacific, and Atlantic divisions, supervised respectively by Peter Colli, Armando Trucios, and Ary Lima.

Fabian Saga Told at Astor Fete

Pop's House Open as Memorial—Showman's Loyalty To Phil Spitalny Cited—New Bra Biz 'Modelled'

By GENE ARNEEL

S. H. Fabian, president of Stanley Warner and Fabian Enterprises, was "Pioneer of the Year" and "My Guy Si" at the packed grand ballroom of N. Y.'s Hotel Sheraton Astor last Wednesday night (17). It was the trade's annual salute to one of its outstanding citizens, sponsored by the Motion Picture Pioneers, and the theatre exec got the spotlight via the narration by assorted show business personalities of what was loosely billed his life story.

Emphasis was on light humor although some key points of that story were gotten across. The first Fabian theatre, built by the honor guest's father, Jacob, in 1914 in Paterson, N. J., it was lost in shuffled theatre ownerships in the years past and once again placed under Fabian's name through the S-W acquisition; Fabian's declaration that the house shall always remain open as a memorial to his father; the "Pioneer's" loyalty to a friend, Phil Spitalny, in the form of an extended theatre booking that led to an 11-year radio contract with General Electric; Fabian's record refraining from upsetting the personnel structures of organizations he has taken over.

Lowell Thomas told of how "Doctor" Fabian was called in when Cinerama "developed into one of the biggest headaches of our ti ."

Si's Snipped Speech

As "Pioneer of the Year," Si Fabian was the only one at last Wednesday's (16) dinner privileged to make a speech. And he had one prepared, ru ning about three pages.

But upon bowing on, Fabian scrapped the script and reduced his message to only a few sentences, calling for industry harmony.

Dinner guesting at Harry Kalmine's home—Bill Stern related this—Fabian, in conversation with Major Albert Warner, was advised that the three Warner Brothers were being forced to divest their theatre holdings and would Fabian like to move in? This led to the S-W ownership switch.

Latex, We Love You

The International Latex absorption was depicted with a comedy stage bit, modelling of a girdle and bra. Latex board chairman A. N. Spanel, on the dais, got a particularly bang out of this bit.

Sam Rosen, Fabian's partner and exec v.p. of S-W, also was saluted for his role in acquiring or building the various enterprises with which the Fabian name is linked. Rosen is Fabian's sister's husband.

George Murphy, who shows up at numerous trade functions throughout th year as "Hollywood's Ambassador of Goodwill," did the introing chores and other narrators included Walter Abel, John Daly, Judy Holliday and Van Johnson. Backed by Al Rickey orch were songs by Licia Albanese, Bill Hayes, Judy Johnson, Dorothy Sarnoff and Paula Stewart. The Deep River Boys posied Fabian vocalistically with a switch on "My Gal Sal"—Guy Si vice Gal Sal. Entertainment show was written and directed by Mort Sunshine and staging was by David Bines.

Jack Cohn, Columbia exec v.p. and president of the Pioneers org, handled the gavel and presented Fabian with a plaque in recognition, the inscription read, of "his distinguished personal and public service to the motion picture industry . ."

President Eisenhower sent felicitations to Fabian and Nate J. Blumberg wired regrets he couldn't make the dinner plus assurances that the heart attack he suffered Tuesday (16) will keep him out of action only a short time. Blumberg was 1952's "Pioneer of the Year."

Balcony Observers

The event was tape-recorded, a detail which Fabian's brother-in-law and partner Sam Rosen anticipated, but unusual was the presence of their respective wives and family in an upstairs box to take in the proceedings.

TED SMITH EXITS

With Export Assn. Since 1946—Declined India Assignment

Theodore Smith, one of the European market experts with the Motion Picture Export Assn., is leaving the outfit. Move comes as part of a reshuffle of exec duties at the MPEA, with Griffith Johnson, MPEA v.p., now in charge of the assn.'s European affairs.

Smith joined MPEA in 1946, working under John G. McCarthy, then head of the Motion Picture Assn. of America's international division. He spent two years in Paris as MPEA'S continental manager, returning to a homeoffice desk early in 1954. He was replaced in Paris with Marc Spiegel.

When MPEA recently discussed appointment of rep in India, Smith was mentioned as a possibility. However, he declined. Earlier in the year, he flew to the Philippines to settle a labor dispute there.

Under the revamped setup, Ralph Hetzel, v.p., continues in charge of all MPEA activities. Johnson, who divides his time between N. Y and Washington, is in charge of Europe, aided by George Canty.

So. Africa Frees U.S. Remittances

South Africa has lifted restrictions on American film remittances and has also opened the way to the unfreezing of whatever U. S. coin has accrued in the country.

Up to 1950, half of the American film take in South Africa was blocked. Since then, cued to the devaluation of the pound, remittances were raised to 71%. Both Metro and 20th-Fox have theatre interests in South Africa.

Yanks Versus Reds Form Romeo-Juliet Feud Angle In Rank's 'Young Lovers'

Extent to which the film companies will shun politically controversial pix at home but go after them for foreign handling is underscored by Universal's attitude vis-a-vis the J. Arthur Rank film, "The Young Lovers."

Pic, which engendered some hot and heavy bidding among the indies, is described a latter-day version of the "Romeo and Juliet" story. It's about an American Embassy employee in London who falls in love with the daughter of an Iron Curtain diplomat. Hounded by suspicions from both sides, their affair is doomed from the start.

Universal passed up this Rank fil for U.S. distribution but went after it—and secured it—for South American handling. In the U.S., film will be released by Pacemaker Pictures.

Universal has skedded a weeklong sales confab at the studio in Hollywood starting Dec. 6 to discuss forthcoming releases and promotional plans, according to Charles J. Feldi v.p. and general sales manager.

Powwow will unite company execs from both Coasts in addition to domestic and foreign sales execs; the field force and ad-pub toppers from both N.Y. and the studio. Reps of Empire-Universal in Canada also will attend.

Following the studio meets, the division sales managers will hold a series of district sales meetings, each attended by a member of the promotional force for a full coordination of plans. Feldman will preside at the studio meets.

Among the U toppers due to attend the sessions are Milton R. Rackmil, president; N.J. Blumberg, board chairman, now recuperating from a mild heartattack; Alfred E. Daff, exec v.p.; Edward Muhl, production topper; Americo Aboaf, foreign general manager; David A. Lipton, v.p.; James Pratt, exec studio manager, and Maurice A. Bergman, eastern studio rep.

Pete Smith
has contrived his own show biz quiz show
What D'Ya Know?
on amusing byli place in the
49th Anniversary Number
of
VARIETY

Exhibs Poisoned Versus Toll-TV, Telemeter View; Palm Springs Boxes Out

Hollywood, Nov. 23.

Meeting strong exhibitor resistance to subscription tv, Telemeter is launching intensified, concerted campaign to persuade theatremen that the pay-as-you-see system is beneficial to operator.

Dr. Louis N. Ridenour, chairman of Telemeter's board on Sunday conceded that one principal reason for shutoff of home toll-tv test at Palm Springs last spring was inability to get further first run features from major filmeries, due to exhib resistance.

Said Ridenour: "We want to make friends of the exhibitor, make him realize he's beneficiary of Telemeter. He declared Carl Leserman, one of Telemeter's principal stockholders and on its board i now talking with exhibs to achieve that goal.

Lesermen has talked with about 50 exhibs individually so far. He finds exhibs don't understand what Telemeter is doing. Once they hear full story, he says they are for it. Present trouble is blamed by Leserman on resolutions by TOA and other exhib groups, opposing any subscription tv.

Ridenour, who said he'll testify at upcoming FCC hearings on subscription tv, doesn't blame majors for turning him down on firstruns, terming it "an economic problem." Only Paramount, which has heavy financial interest in Telemeter, would offer features.

Coin boxes have been removed from 200 installations in Palm Springs, also electronic devices, and customers are being refunded their $21.75 installation fee. They now get tv via Telemeter from L.A., paying $5 monthly service charge.

WHO'LL BUY A THEATRE IN SLUMPY LAWRENCE?

Under the Dept. of Justice's consent decree judgment, Stanley Warner Corp. (and its predecessor company, Warner Bros. Theatres), was required to divest 70 theatres. As of this date, the theatre chain has six theatres to go.

It is running into particular difficulty in unloading theatres in depressed areas. The situation in Lawrence, Mass., is an example SW is meeting stiff resistence in finding a buyer for the Lawrence house since the American Woolen Co. pulled up stakes. The town's economy revolved about the woolen outfit. With unemployment now at a peak, no one appears willing to undertake operation of the theatre.

Lawyers Turn Playful

Annual Thanksgiving Day luncheon of the Federal Bar Assn. of New York, New Jersey, and Connecticut will have show biz flavor.

Theodore R. Kupferman, the newly-elected prexy in whose honor the luncheon is being given, is the general counsel of Cinerama Productions and former legal department staffer of NBC.

Joseph A. McDonald, NBC treasurer, and Samuel W. Tannenbaum, head of the Copyright Society of the U.S., will present awards to members of the Assn. who repped the U.S. at the Geneva Universal Copyright Convention, recently adopted by the U.S.

Awards will go to John Schulman, counsel to the Songwriters' Protective Assn.; Sydney M. Kaye, BMI counsel; Herman Finkelstein, ASCAP counsel, and Edward A. Sargoy, special counsel to the film industry.

Bankers Love United Artists—Now

Max Youngstein Defines 'Independent Producer'—UA Back to Pickford-Fairbanks-Chaplin Credo

MARTIN-LEWIS CONTRACT

One a Year For Seven Years With 50% Share Over Par Wages

Hollywood, Nov. 23.

Paramount has signed Dean Martin and Jerry Lewis to a new contract calling for one picture a year for seven years. Deal calls for 50% participation profits on top of their salaries.

Meanwhile, the pair planning to produce and star in "Pardners," an oater, under the banner of their own York Productions. Shooting will start next year on completion of their roles in Hal Wallis' "Rockabye Baby."

Global Staff Rally for Par

Representing the first such conclave in the company's history, Paramount has set plans for an "international promotion coordination" meeting, to take place on the Coast for a full week beginning Dec. 6. Ad-pub-exploitation reps participating will include 15 U. S. and Canada field men, studio personnel, homeoffice department heads and Par's bally merchants in London, Paris and the Far East.

Coincident with this will be a sales meeting called by A. W. Schwalberg, president of Par Distributing Corp., which will be attended by division managers.

Jerry Pickman, ad-pub v.p., will preside at the promotion conference. Joining him from N. Y. will be Sid Blumenstock, ad chief; Herb Steinberg, national exploitation director, and Bert Champion, publicity head.

Pickman's idea is to seek out the collective thinking of the entire organization anent merchandising approaches and trends. Group will view a specially-prepared 20-minute reel showing clips from 10 new pix in the Vista-Vision process and will talk up new campaigns.

Invitation to the overseas personnel also has as its purpose closer coordination of bally work in the U. S. and abroad. For one thing, the agents in the global spots in some cases haven't been able to pick up campaigns sufficiently in advance of openings of pix in their areas. (The campaigns originate at the h.o.). The Par-ites will undertake to remedy this at the Coast get-together.

Meet also has on its agenda open discussion of new ideas on drawing public attention to film and working with the sales department on local and national levels.

Cinerama Picked Montreal For Seven-Day Policy; Lease for One Year

Montreal, Nov. 23.

Cinerama's bow at the Imperial Theatre on Dec. 27 is on a lease from Consolidated Theatres here for one year with options. Montreal was chosen for Cinerama because of the seven-day operation possible in this city. The Imperial, presently a 1,789-seater, will be reduced to approximately 1,050 seats due to mainfloor equipment necessary to Cinerama.

Local prices will be scaled to a $2.40 top with 16 shows a week. Renovations are already underway to meet the December deadline.

'Yellowneck' to Republic; Indie Made in Florida

Hollywood, Nov. 23.

Republic bought a completed feature, "Yellowneck," filmed by Empire Studios Productions in the Florida Everglades. Picture was produced by Harlow G. Frederick and directed by R. John Hugh with Lin McCarthy, Stephen Courtleigh, Barry Kroeger, Harold Gordon and Bill Mason in the cast.

At the same time Republic closed a deal to handle European distribution of the Silvana Pampanini starrer, "Don Juan's Night of Love," made in Italy.

Hollywood, Nov. 23.

In line with the current trend of major studios to allocate large sums for indie financing, United Artists is raising its current revolving fund from $20,000,000 to $30,000,000.

Veep Max Youngstein declares that the company is in solid with the bankers and has practically unlimited funds at its disposal to finance sound independent packages.

"My definition of an independent producer," said Youngstein, "is a creative picture maker who is granted full creative autonomy; who has a voice in the merchandising of his film on a sales and ad-pub level; and who is provided with a worldwide distribution organization which can bring him the greatest possible return for his effort.

"This kind of creative autonomy," he added, "goes back to the very fundamental principles which led to the founding of United Artist for creative talents who wanted the right to call their shots as they saw them. We are once again making this principle a complete reality."

Among the producers associated with UA, he pointed out, ar Joseph Mankiewicz with "The Barefoot Contessa"; Hecht-Lancaster with "Apache," "Vera Cruz," "The Kentuckian" and "Marty"; Stanley Kramer with "Not as a Stranger"; Paul Gregory with "Night of the Hunter," and others.

Since the Arthur Krim-Robert Benjamin group took over management of UA, he added, the gross income of the company has risen from $19,000,000 to an estimated $42,000,000 for 1954.

'Teleye' Provides Pronto Rushes

Use of television to cut time and costs in filmmaking will be demonstrated by RKO Pathe Monday (29) at the N. Y. convention of the Public Relations Society of America. In the process, which is not yet fully developed, a miniature tv camera, called the Dumont Teleye, is placed in juxtaposition with th viewer of the standard 35m pi camera.

Teleye picks up the scene exactly as it taken on the 35m film and telecasts it on a monitor screen. According to Jay Bonafield, film company's exec v.p., the director thus can see how his picture is framed without having to wait for daily "rush " and can make necessary changes immediately.

Also at the convention, the RKO subsidiary will tape record all questions concerning the display and will answer them by mail at a later date.

9 Scripting At Allied

Hollywood, Nov. 23.

Allied Artists' writing mill running at high speed with nine scripters working on seven screenplays slated for early filming.

Writers and their assignments are: Crane Wilbur on "Pheni City"; Bob Fisher and Alan Lipscott on "Mother-Sir"; Cyril Hume on "The Intruder"; Warren Douglas on "Desperate Women"; Steve Fisher on "Women's Reformatory"; Jo Pagano on "Yaqui Drums," and Tom Hubbard and Fred Eggers on "The Last Mission."

Schimel Heads Drive

Adolph Schimel, Universal v.p. and general counsel, has been named chairman of the amusements division of the 1954-55 fund-raising drive of the Federation of Jewish Philanthropies of N. Y.

Goal of the drive this year has been put at $16,950,000. Some 116 agencies, ranging from medical, social and welfare organizations to vocational guidance and rehabilitation services are supported by the campaign.



'CARMEN' TORRID IN N.Y.! VARIETY

'CARMEN' LEADING IN L.A.! VARIETY

'FRISCO IS FLIPPING FOR 'CARMEN'!

SENSATIONAL IN MIAMI!

TERRIF IN CHI!

SOCKEROO IN DETROIT!

OTTO PREMINGER presents OSCAR HAMMERSTEIN'S

CARMEN JONES

from 20th Century-Fox

CINEMASCOPE

starring

HARRY BELAFONTE · DOROTHY DANDRIDGE

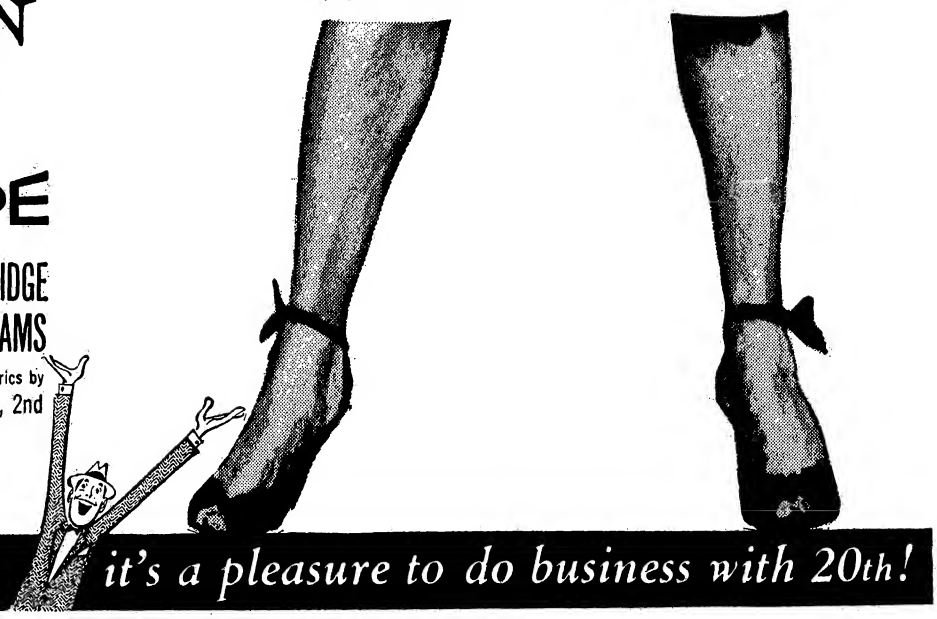
PEARL BAILEY OLGA JAMES · JOE ADAMS

Produced and Directed by OTTO PREMINGER

Books and Lyrics by OSCAR HAMMERSTEIN, 2nd

Screen Play by HARRY KLEINER

color by DeLUXE



it's a pleasure to do business with 20th!

State Censorship Officials to Seek Meeting of Minds Vis-a-Vis New York

Legislatures in five of the censorship states—six if one includes Massachusetts which has Sunday censorship only—are skedded to meet in 1955 and are expected to consider amendments to their bluepencilling statutes at that time.

States involved are Maryland, Ohio, Kansas, Pennsylvania and New York. In the light of the 1954 U. S. Supreme Court decision re "La Ronde" and "M," which forced a revamp of the N. Y. statute and a tightening of various definitions of terms in it, these states are seen adopting the N. Y. pattern.

Specific proposals for new censor laws are already on the docket in Maryland and in Ohio. In the latter state, State Senator Charles Mosher has been reelected by a comfortable majority and expected to continue his fight against censorship which has already resulted in the elimination of newsreel scissoring there. Tim Claggett, the Motion Picture Assn. of America's p.r. rep N. Y., has gone to Ohio to discuss strategy re censorship with Robert Wile of the Independent Theatre Owners of Ohio.

In Maryland, a special meet of a legislative council subcommittee was urged last week that censorship be continued, but on a restricted basis. Under the revised statute, the three categories under which a film could be banned or scissored are obscenity, intention to debase or corrupt morals, and intention to incite to crime.

While the censor boards are obviously handicapped by the Supreme Court ruling, which reduced their scope, distribs of foreign pix particularly say the boards are as tough as ever, New York being the possible exception. Board of Regents in Albany is currently mulling an appeal from a N. Y. censor nix on a film involving a scene showing the birth of a baby. If the Regents uphold the censor, the case is expected to go to court.

In Pennsylvania, legislative action on censorship is likely. In a recent decision re the Pennsylvania board banning of "She Should Said No," Judge Edwin O. Lewis stated that the present statute was unconstitutional and that only a new law, "clearly drawn, designed and applied" would give the board the right to ban obscene and indecent pix.

Cheaper to Pay Than Combat Trust Action?

Los Angeles, Nov. 23.

Three antitrust suits filed against the eight major film companies, with demands aggregating more than $9,100,000, were settled out of court for an undisclosed sum, said by plaintiff sources to be "the largest settlement ever attained in California."

In the original suits, filed in 1951, the Hawaiian Theatre sought $5,223,126; Galston and Sutton Theatres $1,879,200, and the Wolverine Investment Co. $2,031,618. All three are commonly owned.

Gotham Version

Basis of settlement for the three Coast actions involved a "nominal amount of cash," according to film company reps. One legalistic spokesman said the cost of trying the case, exclusive of any possible damages award, if it were allowed to go through litigation, would have exceeded the amount his company is required to pay under the out-of-court accord.

Dave Bader Heads AMPA

David Bader, v.p. of Commonwealth Films, was elected president of Associated Motion Picture Advertisers at a N. Y. meeting Monday (22). He succeeds Lige Brian, of United Artists exploitation department.

Martin S. Davis, assistant advpub director of Samuel Goldwyn Production, was named v.p.

KEEPING UP WITH BINFORD

'Jones' Is Commended—But Ingrid Bergman 100% Banned

Memphis, Nov. 23.

Memphis censor Lloyd Binford, who some years ago banned the film "Curly" because it showed a Negro boy at play with white youngsters, has endorsed 20th-Fox's "Carmen Jones," which has a complete Negro cast. The bluepenciller was quoted as saying the latter film is a fine entertainment and he has no objections to raise concerning it.

Binford, in another decision, lowered the boom on Ingrid Bergman with a firm nix on any pix in which she appears because, sic, "she is a notorious character." He communicated this to the local Warner office which is reissuing "Saratoga Trunk." As a result of the tabu, the film probably will play nearby West Memphis.

Exhibs Fail To Tap Immigrant Market in U.S.

Exhibitors could do a great deal more with foreign pix were they to cultivate and seek the support of foreign nationality groups in their areas, Munio Podhorzer, importer and distrib of German films, opined in N. Y. this week.

Podhorzer, who heads up Casino Film Exchange and also United German Film Enterprises, said theatres are shortsighted in concentrating only on pix with a general market appeal. "There is a very considerable market—practically untapped—in the neighborhoods where foreign-born are concentrated," he observed. "It's an audience which isn't being catered to properly."

If prior attempts to reach the Italian-language groups haven't been successful, it's because these Italo features are being shown on tv, Podhorzer felt.

He pointed out in reference to German films that there are many areas in the country where there is a considerable German element in the community, citing specifically St. Louis, Cincinnati, Milwaukee, etc. "There are some towns in Texas where 90% of the population are of German origin. They represent a great potential market for German films," he said.

Podhorzer cited as an example a house in Philadelphia which started booking German pix as an experiment on a once-a-month basis. "Today that theatre is completely converted to German-language productions," he reported. Podhorzer, who through UGPE reps number of the important German producers and distribs, such as Omnia, in this country, added that the influx of German-speaking DPs into the U. S. also should be an incentive to exhibs to reexamine the language-composition of their audience.

Arbitration

Continued from page 2

tee, in turn, appointed Herman M. Levy, Theatre Owners of America general counsel, and Adolph Schimel, Universal's general counsel, to provide the wordage for the arbitration draft. There have been numerous reports of the progress the pair have been making but no indication when further discussions will be held.

The subject of arbitration, once a hot industry issue, has played a secondary role in recent film business discussions. Although TOA has been one of the staunch advocates of this method of settling disputes, it was hardly mentioned at the exhib org's recent Chicago convention. Allied States Assn., of course, has long opposed arbitration, especially since the distributors have refused to include film rentals as a subject of arbitration.

Allen Rivkin

makes with the 'Kismet' in

Maybe It's Fate

an amusing byline piece in the

49th Anniversary Number

of

VARIETY

If Unproduced By 1957, 'Paint Your Wagon' Pays Louis B. Mayer $30,000

If no Cinerama version of the legit musical, "Paint Your Wagon," is made or contracted for by Jan. 1, 1957, Cinerama Productions has agreed to pay board chairman Louis B. Mayer $30,000 as partial reimbursement of his buyout of the percentage interests held by Alan Jay Lerner and Frederick Loewe, the authors.

Mayer paid $62,500 for the 5% interest in the film exhibition rights held by Lerner and Loewe. Had it been for a non-Cinerama film, it's pointed out that Mayer could have obtained the pair's percentage for $32,500. Since 5% of a Cinerama engagement would have run into a large sum, Mayer had to come up with an additional $30,000. Under the agreement with Stanley Warner, the theatre chain, if it wants, can make a Cinerama version of "Wagon."

The notice to stockholders of the annual meeting of Cinerama Productions on Dec. 7 reveals that the board of directors has granted, "as inducements to their continued employment," to v.p. and general counsel Theodore R. Kupferman and treasurer Ira S. Stevens options on 5,000 shares each and to assistant treasurer Irving N. Margolin on 2,500 shares at $2.25, being 85% of the market price of 2½ at the time of the grant of the options on May 7, 1954. These options are exercisable at any time after Dec. 1, 1955, and not later than Dec. 1, 1958.

Five directors will be elected at the annual meeting. In addition to Mayer, president Lowell Thomas, Dudley Roberts Jr., and Milo J. Sutliff, each of whom has been on the board for more than two years, the board recommended Allan L. Melhado for the fifth directorship to replace Merian C. Cooper who resigned as production v.p. Melhado, who owns and represents a substantial mount of Cinerama Productions stock, is a financial adviser and a member of the N. Y. Stock Exchange.

2 CINERAMA CORPS. SEEKING ARBITRATION

Cinerama Productions and Cinerama Inc., the equipment and licensing company, have not settled a longtime controversy involving payments and it's planned to submit the matter to arbitration.

Cinerama Productions' account receivable from Cinerama Inc. includes $105,000 in billings which have not been entered the books of Cinerama Inc. and a proposed adjustment of license fees previously paid to Cinerama Inc. amounting to $80,000. On the Productions company's books there's a sum of $141,000 listed as payable to Cinerama Inc. The Productions company has not agreed to accept all of these charges, nor has it agreed to accept an additional $90,000 in billings not listed on the current balance sheet. The obligation for license fees is based upon theatre operating income through Aug. 9, 1953, the date Stanley Warner took over the exhibition and production rights to the medium. As a result of the agreement among SW, Cinerama Productions, and Cinerama Inc., $125,000 payable to Cinerama Productions has been placed in escrow pending settlement of the accounts with Cinerama Inc.

Canadian Legion of Decency Not Disposed to Play Up Its Censure For Fear of Hypo at Paybox

By ROBERT A. McSTAY

Toronto, Nov. 23.

For the first time in recent months, the Canadian section of the Catholic Legion of Decency has cracked down on a film. This is "We Wanted a Child," a Danish film with English subtitles, which advertises the actual birth of baby, with attendance restricted to those over 18. Film is doing smash biz at two Famous Players houses here, Tivoli and Capitol in double combo.

According to Rev. John J. Moyer, general secretary of the Canadian Legion of Decency, this film condemned for Catholic audiences. This includes local pulpit admonitions. Father Moyer told VARIETY that announcement of this condemnation hasn't been released to the Toronto dailies because "We do not want to give this foreign film any publicity that might induce more people to see it."

While Legion of Decency has been quiet in Canada since "The Outlaw," it did come out recently against "The Moon Is Blue" and "The French Line." J. J. Fitzgibbons, president of Famous Players (Canadian) who is a leading Catholic layman, voluntarily refused to release both these two films in the 460 trans-Canada houses controlled by Famous but was unable to ban the films in certain FPC partnerships because of b.o. potential.

Also condemned by the Legion in Canada is "The Egyptian," according to Father Moyer, because of "certain lurid and objectionable sequences dealing particularly with the house of prostitution scenes. Again Legion here avoids public censure lest this give the film a bigger b.o. draw.

SWEDISH TITLE FUSS

Then St. Louis Papers Won't Accept Word 'Illicit'

Swedish film "Illicit Interlude" has been leading something of a double life.

The Arthur Davis release originally was called "Summer Interlude." That had to be changed because it conflicted with another Swedish pic, "One Summer of Happiness." Davis then polled exhibs and came up with "Illicit Interlude."

In St. Louis, when the pic was booked into the Shady Oaks Theatre, the papers refused to accept ads for anything with the word "Illicit" in the title. It was changed to "Ballet Interlude" for the ads. At the theatre, however, it was ballied as "Illicit Interlude."

Tennessee Exhibs Alerted Vs. 1% Tax On Gross

Memphis, Nov. 23.

Tennessee theatremen are marshalling their forces to prevent the state's legislature from placing an additional tax burden on theatres in this state. It has been recommended by the legislative council that an additional 1% gross tax would be helpful to meet the state's tax needs.

Series of meetings, under the auspices of the Tennessee Theatre Owners Assn., have been set to outline plans for combatting the threat of the new tax. It expected that the proposed tax will be introduced at the 1955 session of the legislature.

Stacy Wilhite, TOA prexy; Morton Tune, veepee; Walter Morris, unit's rep to the parent Theatre Owners of America, and George Gaughan, TOA field rep, will attend each of the regional meetings. The schedule of meetings follows: Nov. 29, Jackson; Nov. 30, Memphis; Dec. 1, Nashville; Dec. 2, Cookeville; Dec. 3, Knoxville.

Other subjects up for discussion include exhibitor financing of production to increase the number of pictures, with a full explanation of TOA's activities in this field; and a discussion of Government control of film rentals.

Toll-TV Prelim

Continued from page 7

held. If proceedings decided on, it's estimated here, it would be at least six months before they could be held.

Major obstacle in authorizing toll-tv is a bill pending in congress by Rep. Carl Hinshaw (R.-Cal.) which would place the service in the common carrier classification. This would mean that the FCC would have jurisdiction over rates. It's expected that any move by the commission on the pay-tv front would be countered by a demand by Hinshaw, a ranking member of the House Interstate Commerce Committee, for Congressional hearings.

Attitude of the National Assn. of Radio and Television Broadcasters may be a key factor in government action on pay tv. Organization has been traditionally opposed to any departure from the "free system" of broadcasting. RCA board chairman David Sarnoff is one important voice in the broadcasting industry which has spoken out against a subscription service. However, the plight of UHF members may result in a hands-off position by the NARTB.

Kramer Group's 11 Negatives Go 100% Columbia

Columbia this week bought out the interests of Stanley Kramer, Sam Katz, George Glass and Sa Zagon in the 11 pictures which th Stanley Kramer Co. had made in partnership with the film company. The four pards surrendered all right to the product, which includes the highly successful "The Caine Mutiny."

Although a few of the earlier films came out commercially on top, the first 10 as a group represented a hefty loss. "Caine" alone is wiping out that deficit and chalking up enough coin to turn the Col-Kramer tieup into a profitable operation.

Buyout deal was finalized last Monday (22) in N. Y. by Zagon, who is an attorney, and Col execs. Zagon returned to his Coast headquarters on a 1 a.m. plane.

Unaffected by the stock purchase is Kramer's present status as an indie filmmaker linked with United Artists. He's now making "Not As a Stranger" for UA release. Glass also is on his own an an indie producer.

'Darkest Hour' For Ladd

Hollywood, Nov. 23.

"The Darkest Hour," a novel by William P. McGivern, has been set as the next film project of Alan Ladd's Jaguar Productions. It'll be released by Warner Bros.

The Ladd outfit and Warners recently completed a new longterm deal for a number of pictures to be distributed by the studio. Deal was made upon completion of "Drum Beat," which WB is currently releasing.

Before starting "Darkest Hour" under his own banner, Ladd will star with June Allyson in the Warner production, "The McConnell Story," based on the life of the triple jet ace Joseph McConnell.

In Chicago, Montague's One of Boys

Columbia Sales Chief Cordially Greeted by Illinois Allied Unit—Gives His Philosophy

Chicago, Nov. 23.

To all appearances Columbia Pictures—in the doghouse with several Allied States branches but notably with the North Central group in Minneapolis for high film rentals—is in right with Illinois Allied members.

Company's sales chief Abe Montague, speaking before the local chapter last week, met nothing more challenging than the expected questions, was lauded for his company's production upbeat in a period of film shortages, and was even congratulated formally for his remarks in the organization's minutes. As far as Chicago Allied members are concerned, Montague is one of the boys.

The major poser, that of high film rentals crippling distressed houses, he answered with a proposal to use a double standard allowing low flat rentals for needy theatres provided the more successful houses didn't ask the same favor. He reprised the standard explanation that production costs run high and that a profit had to be shown and the shareholders paid off with each pic. This the Allied body found acceptance, as evidenced by their applause.

Montague cited Col's upcoming "Joseph and His Brothers" with negative costs expected at $4,000,000, prints at eight and one-half cents per foot, and an ad campaign of $750,000. Thus he demonstrated the need for percentage selling, and he sounded the plea, now often heard from all distribs, for mutually "[illegible] and reasonable bargaining."

"It is ridiculous," he said, "to think that Columbia is holding back product to create a seller's market. A production slowdown hurts the companies which must maintain studios and stages." Columbia, he said, was allocating $10,000,000 next year to encourage indie production and will avail its stages and facilities besides.

The picture shortage he blamed on talent, which has been scarce partly because of tv's wooing and partly because of the income tax bite. Unknown actors and directors have no boxoffice value, he observed, and successful performers usually do no more than two or three pictures per year because of taxes.

He welcomed exhibitor participation in the financing of films because he felt exhibs would get a firsthand insight into the problems and costs of production today. "They'll learn it costs fantastically to get what they want," he stated.

Montague represents the second in a series of showdowns Illinois Allied is reckoning to have with individual company sales managers. Last month the group hosted William Gehring of 20th-Fox.

Peace Declared?

Nice treatment of Abe Montague, Columbia sales chief, as reported from Chicago, was not happenstance. It was part of a "gentlemen's agreement" following assurances Montague gave Allied leaders recently. Nothing official has, of course, been admitted.

There is a noticeable lessening of exhibitor-distributor tension the last two weeks, apparently due to promises by Columbia. Allied execs are prone to self-congratulation and talk privately of now "watching and prodding" Warners, recently runner-up on a list of "most unpopular companies" as promulgated by Alliedites.

Allied Backs Down

Minneapolis, Nov. 23.

North Central Allied is abandoning its Federal Court fight against Columbia Pictures application for an injunction to restrain picketing of company's exchange, which grew from protest agai st "Caine-Mutiny" terms.

Said Allied: "We've accomplished our purpose."

IMPROVE CINEMASCOPE?

Sponable Currently Tests Only Possible New Lenses

Work towards the improvement of CinemaScope is, for the moment at least, confined to experimentation with new lenses, according to Earl I. Sponable, research director of 20th-Fox.

Sponable acknowledged in N. Y. last week that other methods, such as the possibility of lensing CinemaScope on a wider negative area but for regular C'Scope projection, also were under study as was 20th's wide-gauge film system.

Latter is being testede "to see just where we are with it," Sponable stated. It's said that, if the wide-gauge process proves feasible, 20th may produce a roadshow version of "The Greatest Story Ever Told" in that medium.

Eidiphor, the 20th-sponsored color theatre tv system, also is currently being tested in N. Y., but no immediate showings of it to 20th execs are planned. Swiss technicians are coming to N Y to work with Sponable and his staff on a flicker condition that has developed in Eidophor.

F & M Asks New High Ct. Hearing

Washington, Nov 23.

The U. S Supreme Court received a second petition from Fanchon & Marco last week to hear an appeal from the refusal of the distributors to provide first run product for the Baldwin Theatre in L. A.

Prior request on April 10, 1953 was made while the case was pending before the U. S. Ninth Circuit Court. High Court refused to interfere at that time. Situation is different now, says F & M. Ninth Circuit ruled for the distributors on Aug. 11, 1954, affirming the ruling of the trial court.

Named in the alleged conspiracy to violate the antitrust laws are Paramount, Loew's, RKO, Universal, United Artists, 20th, National Theatres and Fox West Coast Theatres. F & M want both firstrun films and treble damages for losses they claim to have suffered by virtue of being compelled to take second run, with a 21-day clearance for firstrun houses.

Suit was filed originally in May, 1950, and was thrown out by the U. S District Court on Nov 1, 1951. F & M contend they are victims of the same conspiracy which was outlawed by the U S. Supreme Court in the Paramount antitrust case.

'Oklahoma' Completed

Continued from page 3

T-AO 70m might have run into some unexpected obstacles. However, C'Scope prints likely with be licensed in the foreign market, according to informants, which would more than justify the extra expense of this added version.

Decision to dual-lens "Oklahoma" was a factor in the pic's final big budget. It's being brought in at $5,900,000. This is well over the originally blueprinted figure and necessitated additional financing. Bankers Trust Co., N. Y., reported upped its production loan to $2,000,000. Bank had been in for $1,000,000 at first.

Robert Newton

Continued from page 3

that Newton defaulted and the remaining defendants "are stakeholders only." Court noted that Famous and Bank of America did not object to Renown receiving a refund but argued that no costs should be assessed against them. Jurist agreed with their contention and directed costs be levied solely against Newton.

TORONTO TELEGRAM'S BIG SHOW BIZ PITCH

Toronto, Nov. 23.

Starting within the week, following under-wraps panel discussions with entertainment biggies, the Toronto Telegram, Canada's second largest afternoon daily (circ. 265,781), will initiate a new policy of its expansion of daily entertainment news to better serve advertisers in the amusement field —and readers. A daily page will replace its hitherto cramped Saturday amusement section which hodge-podged entertainment items and crowded out much legitimate news because of weekly space restrictions.

Change was presaged by consistent complaints of advertisers that the legitimate theatre, films, vaude and the niteries that their ads were being indiscrimininately jumbled, with reviews also scattered throughout the paper. With young John Bassett taking over as Telegram publisher, plus Douglas MacFarlane as managing editor and Basil Mason as circulation whipper, plan now is to correlate all amusement news and ads in one section, with considerable expansion on entertainment news, reviews, pix layouts and features, plus syndicated columnists; with these no longer to be spread throughout the paper.

The new editor of the Toronto Telegram venture is Ken Johnson, former daily columnist of "Fun Fare," his pillar hitherto covering every phase of show business, for the past two years.

Terminated is the understanding that film exhibitors will be given a cut in the Saturday amusement section—if they pay for the cost of engravings. Henceforth, news of first-run films will be dealt with on Johnson's editorial valuation.

On the brightening of its entertainment coverage, with the Toronto Telegram management realizing that entertainment is just as important as outdoors sports, Clyde Gilmour, film reviewer for the Canadian Broadcasting Corp., will immediately leave his home in Vancouver to take over Johnson's film column.

'DESIREE' DATED IN TWO K. C. FIRSTRUNS

Kansas City, Nov. 23.

This burg will have the unusual situation of rival firstrun houses playing the same picture day and date next week. Fairway Theatre, Fox Midwest suburban house in northeast Johnson County, just across the state line, and the Roxy Theatre, downtown flagship of the Durwood circuit, will both open "Desiree" Thanksgiving Day.

Situation was brought about by bidding, Roxy buying the picture from 20th-Fox and away from the Fox Midwest houses which customarily play 20th product. Fox Midwest long has been operating four theatres, Tower, Uptown, Fairway and Granada, latter in Kansas City, Kansas, in a four-way, day-nd-date hookup.

Fairway, however, is outside the Kansas City city limits, and therefore film was bought on a separate bid for that house. Roxy has been playing films at 70c-90c scale, and Fox houses have been playing at 65c-85c range.

Nat'l Screen Reps Buena

National Screen Service has taken over accessory and trailer distribution for Buena Vista, Walt Disney distributing subsidiary. National Film Service had had the job

Latter outfit will continue the physical handling of prints and billings for BV.

MPAA Prexy
Eric Johnston
on the 25th Anniversary of the Film Code expounds
The Problem Now Is Not of Maturity But Avoiding Old Age
* * *
one of the many editorial features in the
49th Anniversary Number
of
VARIETY
OUT SOON

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (23)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
22¼	14½	Am Br-Par Th	466	22¼	20¾	20¾	— ⅜
85	41⅝	CBS, "A"	74	85	80	84¾	+1¾
85¼	41½	CBS, "B"	46	85¼	80	85¼	+5¼
33¾	19¾	Col. Pix.	84	30	28½	29¾	+ ⅜
18⅛	9¼	Decca	592	18⅛	15	17½	+2⅜
68½	46¾	Eastman Kdk.	267	68½	66½	68¼	+1⅞
19⅛	13¼	Loew's	391	18⅜	17½	18¼	+ ⅜
10½	6⅛	Nat. Thea.	181	9¼	8⅞	9⅛	+ ⅛
36⅞	26⅛	Paramount	77	37⅛	35⅞	36	— ⅜
37½	28	Philco	306	38⅞	36	38⅜	+2⅝
38½	22½	RCA	775	38¾	36½	38½	—
7	2⅞	RKO Picts.	89	6⅜	6⅛	6⅛	— ⅛
9½	4½	RKO Thea.	164	9½	9⅛	9⅜	+ ⅛
5⅞	3	Republic	156	5⅜	5	5¼	—
12⅞	10½	Rep., pfd.	17	12⅜	12¼	12⅜	+ ⅛
20	11⅛	Stanley War.	87	19⅞	19	19⅛	— ½
29½	18¾	20th-Fox	366	29⅝	28	28⅞	— ½
32¼	18½	Univ. Pix.	65	32¼	29½	32¼	+2⅛
81	63¾	Univ., pfd.	*110	79½	79	79	—1½
21⅛	13⅜	Warner Bros.	285	20	18⅞	18⅞	— ⅞
90½	63⅞	Zenith	88	90½	86½	89	+1

American Stock Exchange

6	3⅝	Allied Artists	27	4⅞	4¾	4⅞	+ ⅛
10¾	10	All'd Art., pfd.	13	10⅜	10¼	10¼	+ ⅛
15⅞	9⅛	Du Mont	264	15¾	14	14⅞	— ⅝
15	11¾	Technicolor	159	15	14⅝	15	+ ⅜
3¾	2¾	Trans-Lux	10	3⅜	3¼	3¼	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	13¼	14	+1¼
Chesapeake Industries	3½	4	+ ¼
Cinerama Inc.	1⅜	1⅞	— ⅛
Cinerama Prod.	4⅜	4⅞	+ ⅜
Polaroid	46	48	+3½
U. A. Theatres	13¼	14½	+ ¼
Walt Disney	20¼	21¼	+3¼

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

DENVER NEWS GESTURES MOTION PICTURE TRADE

Denver, Nov. 23.

The Rocky Mountain News here ran a full-page advertisement recently at no cost as a service to the motion picture theatres in the area. Promotion was worked out by Paul H. Lyday, publicity director of Fox Inter-Mountain Amus. Corp. and Jack Foster, news editor of the paper. The art work, makeup, and space was contributed by the News.

The ad features a series of cartoons with captions saying for example "Got a wife who's nagging?" or "Got a youngster who's tired watching tv?" or "Got a young lady you'd like to impress?" The solution to these situations is noted in bold, black letters—"Take them out to the movies!"

The ad has attracted favorable attention in the Denver territory, and it's suggested that it might be tried in other areas.

The Rocky Mountain News has retained the plate and is will to supply mats or glossy proofs to any one who would like them. They can be had by writing Jack Foster, Rocky Mountain News, Denver, Colorado.

Homeoffice Labor

Continued from page 7

dustries competing for the same labor supply.

Another factor in the stabilization of the labor supply from the film industry's standpoint has been a loosening up in the number of people available for the clerical and secretarial jobs. The high cost of living has sent many married women back to work. The United Nations has completed its employment needs and a number of big corporations have recently moved their base of operation to suburbs of Westchester and New Jersey. In the latter case, many employees have been reluctant to make the move.

It's admitted that a "sellers market" still exists to some extent, but this applies now mainly to highly-skilled and technical employees. The film companies are still getting their share of the beginner help, although they offer less fringe benefits than many other industries. These fringe benefits include paid hospitalization, insurance, pensions, longer vacations, etc. Almost all of the film companies offer some sort of group insurance. Hardly any provide paid hospitalization, although Universal has a group insurance plan that includes hospital, medical and accident provisions. Only Metro and 20th-Fox have pension plans. Warner Bros. and Paramount provide some benefits through their employee club plans.

Except for the femme clerical and secretarial employees, who leave for marriage or higher paying jobs, the turnover of help in the industry is extremely small.

Market Bit 'Tired'; Amusements, Too

By MIKE WEAR

Amusement shares, in line with almost the whole list, looked a bit tired in the stock market last week. Despite this there were 11 new highs, many of them only slightly above previous 1954 peaks. The market has gone up with little or no pause since the day after the elections, with most of the climb sharp. With the current session held to four days by Thanksgiving and the usual tax selling in December, not too much is expected immediately in the way of big advances.

The two CBS classes of stock confounded the statisticians by climbing even higher during the past stanza. The Class A shares hit a new peak of 85, where they closed for a gain of nearly seven points. CBS "B" stock went to 84¾ and wound up with a net gain of 5⅛. Some figured the antitrust suit against RCA as helping the rival CBS. RCA had climbed to a new high of 38¾, before the news of the government action. It wound up last Friday, after the news cut, at 37 for a fractional gain on the week.

Universal and Decca both whooped it up, each edging to new 1954 peaks. U hit 30½ while Decca went to 16. Latter closed with a 75c advance. 20th-Fox also pushed ahead to a new high of 29⅝.

General Precision Equipment swung up to 50½, fresh high ground for the year but was up only 75c at the close. ABC-Par Theatres continued to soar, reaching 22¼, also a new '54 high, but was unchanged on the week. Stanley-Warner edged up a bit to 20, where it was a new peak for the year. It finished down fractionally.

Technicolor's new high was 14⅞, the closing quotation. It was one of the few film issues to chalk up a net gain for the week.

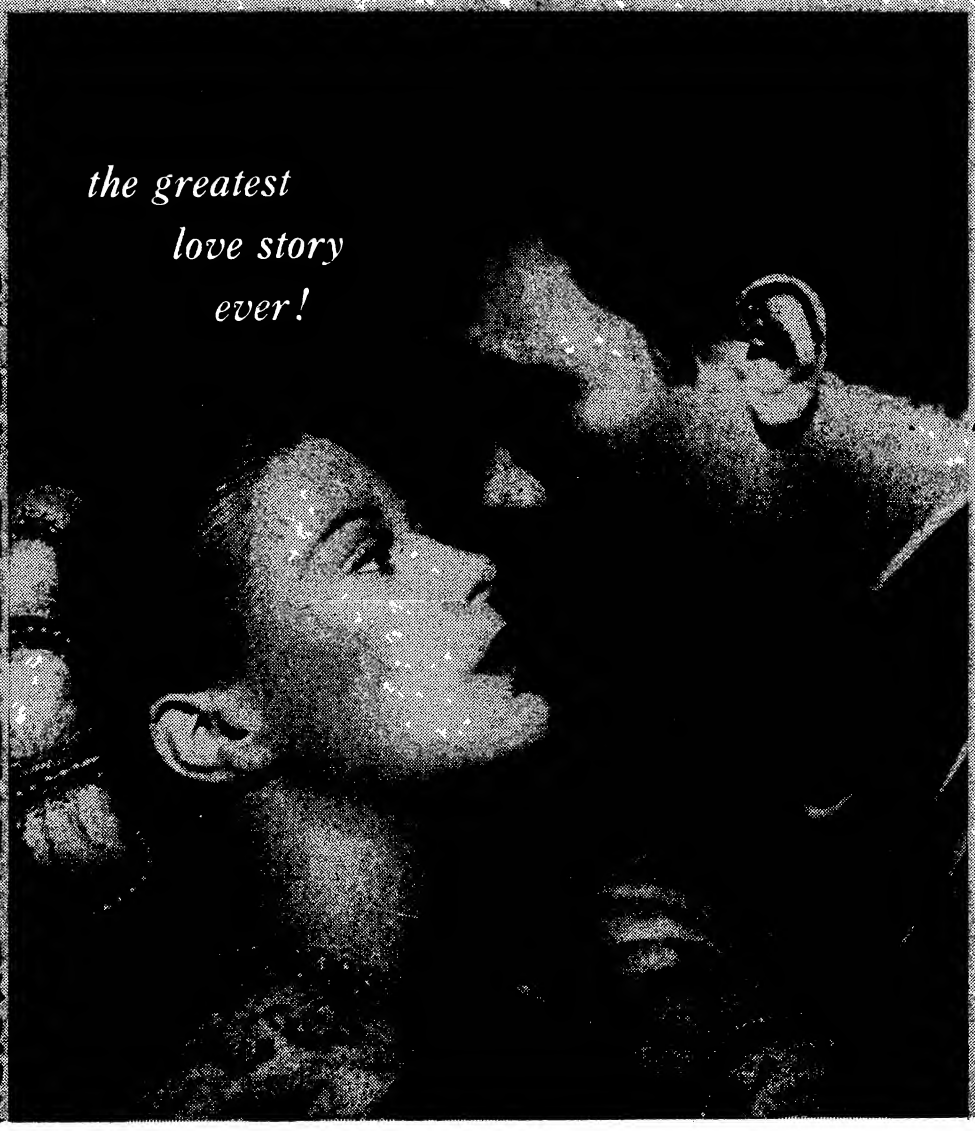
Zenith, on the Big Board, continued to soar, reaching 90½ during the week, another 1954 peak. It finished out the session with an advance of 6½ points.

Skiatron, on Over-the-Counter, held around recent quotations most of the week. It failed to climb on news about the company from Washington.

the big news TODAY from UA

Now available for Christmas dates . . .

The Grand Prize Winner Of This Year's Venice Film Festival



United Artists proudly presents Shakespeare's immortal love story. Production values never more lavish, color never more beautiful, here is spectacle on the grand scale.

WILLIAM SHAKESPEARE'S

Romeo and Juliet

in color by TECHNICOLOR

with LAURENCE HARVEY • SUSAN SHENTALL • FLORA ROBSON • NORMAN WOOLAND • MERVYN JOHNS and Bill Travers
Sebastian Cabot • Lydia Sherwood • Adapted for the Screen and Directed by Renato Castellani • A J. Arthur Rank Organization Presentation

Studio-Distribs' Logic Fallacious, Starr Tells Jacksonville Meeting

Jacksonville, Nov. 23.

"Chief remedy for the ills which now beset exhibition is the stimulation of independent production," declared Alfred Starr, chairman of Theatre Owners of America executive committee, in his keynote address to the annual convention of the Motion Picture Exhibitors of Florida, Nov. 21-23, at the Roosevelt Hotel here.

He emphasized that the new production finance company now being set up by TOA is not a part of TOA and is open investment-wise to all in exhibition. "Purchase of common stock in this company is a form of insurance that will protect you against future shortages of product."

Starr chided 'misconceptions about the industry, nurtured by production and distribution officials through the trade press." An industry of "fewer pictures and fewer theatres will be disastrous for the entire industry, because this philosophy would tear down the basic principle upon which this great industry is based—the principle of mass entertainment for the masses. The small theatres throughout the nation are the backbone of that basic tenet."

The TOA executive spoke strongly against the ever-increasing film rentals, particularly against the "insidious 70-30-10 percentages." He pointed out that the exhibitor has no chance to recoup his losses on poor pictures at high terms with good pictures at still higher terms. He predicted that the terms would become even more drastic in the near future.

Nat Williams of Thomasville, Ga., chairman of the morning session, made a plea for research in exhibition to forestall the purchase of expensive equipment which becomes obsolete within a few months. He also emphasized that increased film rentals were more than erasing the small saving many exhibitors had expected to gain from the reduction of the Federal tax on admission. "Consequently, today," he said, "exhibitor-distributor relations have sunk to a new low."

M-G-M's George Murphy stressed the need for the industry to concentrate upon attracting a larger segment of the youth of the nation into the theatres. "Probably we are attracting only 40% of the potential audience in the United States," he said. "It's only sound business for us to make the proper effort to attract the remaining 60%."

Researcher Albert Sindlinger, speaking on the statistical state of the industry, stated that some areas of the country showed a per capita expenditure of $20 a year in the film theatres, while other areas showed only $3. Research revealed that the $20 per capita expenditure was in areas where there were available many changes in pictures played, while the $3 per capita expenditure was in areas where the changes were fewer, particularly in multiple-run situations.

Tuesday's agenda included addresses by Herbert Barnett, on equipment; Jack Braunagel, on concessions; a luncheon address by TOA president E. D. Martin; a closed business session and the election of new officers.

Balabans' Football

Continued from page 5

but on the basis of early reports aid the H&E Circuit would promote local area games again next year.

Seated As In Stadium

Omaha, Nov. 23.

Direct telecast of Saturday's Notre Dame-Iowa football game at the 2,890-seat Orpheum Theatre here brought a near-sellout throng and a gross of $5,500 at $2 per head.

While reception was spotty at times in the first half, the transmission improved greatly after the intermission and the second half was received perfectly.

Tri-States district manager Don Shane tried a novel idea of seating Iowans on one side of house and Irish fans on the other. However, the crowd was so prominently Iowans that they lapped over into the Notre Dame section.

FORBID YANK SOLDIERS DOING FILM BIT PARTS

Wiesbaden, Nov. 23.

Col. Myles W. Brewster of Wiesbaden has issued an order that no U. S. soldiers in his command can appear, wearing the GI uniform, in bit parts in German films. Further, pix requiring the Yanks must first have approval of the script from the Dept. of Defense and any individual soldiers under his control must then have specific permission to act in the film.

Trouble was apparently engendered over a misunderstanding with Hollywood director John Brahm, who was making "The Golden Pest" for Occident-Films in Wiesbaden. Brahm wanted 100 U. S. Army and Air Forces boys to use as bit players. But the picture, according to Brewster, showed the best entertainment and trouble-making high spirits of the U. S. soldiers stationed in a tiny town in Germany. Brahm maintains the picture is a comedy, with the situation of the U. S. soldiers in Germany merely as incidental background, and not in any way detrimental to U. S. prestige. He has substituted German players in uniform for the GI's.

Col. Brewster, who says one American soldier appeared in the film without his permission, is meting out suitable punishment.

Toll Bridge

Continued from page 5

providing an image of CinemaScope width.

Taking note of complaints that there was a gap between 20th sales policy as enunciated at the home office and executed in the field, Lichtman said that this problem had been overcome via personal contact between himself and William C. Gehring, exec assistant sales chief, and the sales force in the field.

Reiterating his belief that 20th was better off selling its CinemaScope pix to the small situations on a "flat" rather than a percentage basis-provided the terms are fair, Lichtman said it was 20th's policy to "let the exhibitor run his own business. We've found that, in the long run, we do a lot more business that way." He explained that, where in the past, a branch manager might have resisted selling top CinemaScope product for midweek playing time—the weekend going to westerns in many of the smaller situations—he would now bow to the exhib's explanation that this was the best and most profitable policy for his particular theatre.

Lichtman noted other companies' announcements of big coin available for indie financing and observed, with a chuckle, that this was hardly a new policy for 20th. "I guess I could make announcements, too, about $20,000,000 or $30,000,000 being available for independent financing, but what's the point. We've always done it. That's how Otto Preminger made 'Carmen Jones,' and Walter Wanger his 'Hajji Baba,' and so on. It's nothing new for us, but it sounds good in print."

He added that one of the reasons why Darryl F. Zanuck, 20th production topper, had hurried to meet 20th prexy Spyros P. Skouras in Paris last week was to o.o. rushes from two of 20th's European coproductions and to discuss several pending projects in which 20th is interested, the company being very anxious to stimulate the production of CinemaScope films both in the U.S. and abroad.

Lichtman expressed enthusiasm for COMPO's plan to expand the audience and cited particularly the necessity of going after the young potential patrons. "There are too many people today who are not seeing our new pictures for one reason or another," he observed. "We want to reach them."

He thought good product was, of course, an essential part of any COMPO plan. However, he said, too many theatres are poorly equipped and give unsatisfactory service. As for the juve audience, "maybe our admission prices are too high for them," he opined.

BRIT. INDIE PRODUCER IN N.Y. ON DISTRIB DEAL

Steven Pallos, indie British producer, is in New York this week to negotiate American distribution rights to two recently-completed productions, one of which was filmed in England and the oth in Italy. He will be in the U.S. for about three weeks.

The two pix are "Before I Wake," starring Mona Freeman and Jean Kent, which came off the British floor a few days back, and "Angela," which was filmed in Rome with Dennis O'Keefe as star and director. British release of the latter pic has been set through John Woolf's independent film distribs and the former goes out through Grand National.

Pallos is now engaged in the filmization of "Seven Men in Tibet" and a unit under Harry Watt has been on location for some months.

Minneapolis Showdown On Boothmen's Scale

Minneapolis, Nov. 23.

Unable to agree with exhibitors' representatives on a new contract's terms, the AFL projectionists' union here has filed a strike notice calling for a walkout of all booth operators from local independent theatres on Nov. 30, the date of the expiration of the present pact.

A North Central Allied committee headed by Ted Mann has been negotiating with the projectionists who are demanding what amounts to a 25% pay boost including other concessions. Allied committee, representing the exhibitors, have countered with a demand for a 25% reduction from the present scale.

If the walkout occurs it's expected to close two independent loop first runs, Mann's World and Bennie Berger's Gopher, as well as neighborhood and suburban houses here. United Paramount's loop and uptown houses and the RKO downtown theatres operate under a separate contract which also soon expires and will be negotiated. The Century, home of Cinerama, has a separate contract too.

Swedes Showmanly

Continued from page 3

do get by, in part due to the ingenuity of the importers at ports other than N. Y. Recent examples are the German "Die Suenderin," not yet released in N. Y.; and two Swedish imports, Davis' own "Illicit Interlude" and Times Films' "One Summer of Happiness.")

Davis said he was impressed with the showmanlike manner in which Swedish theatres are run. There are two shows a day and three or four on Sundays. Everything works on a reserved-seat basis with tickets sold in advance. Hit pix usually are sold out days ahead. Double bills are unknown and so are advanced admissions for the top films.

The Swedes make about 30 features a , one-third of them acceptable in the American market, cording to Davis. The local product is big b.o. in Sweden where the film biz is booming. Davis said it was his understanding that most of the Swedish films recoup their investment in the domestic market. Of late, producers have shown considerably more interest in export, however.

American films in Sweden are released with subtitles. Davis said he was amazed at the number of Swedes who understood English, a circumstance which aids the U. S. pix. Current hits in Stockholm are "Mogambo" and "The Caine Mutiny."

Swedish star system works slightly different from Hollywood in that a player may have the lead in a film one day and content himself with a walkon part the next. There's also considerable intermingling of actors and directors. Ingmar Bergman, Sweden's top megger, is one of the very few who stick with directing and haven't taken turns at appearing before cameras.

Swedish pix in the past haven't left a mark on the U. S. market. About the most successful were "Torment" and the more recent "Miss Julie." Davis said his own "Illicit Interlude" was going great guns at the b.o. Times Films' "One Summer of Happiness," also Swedish, is expected to emerge as one of the top foreign grossers of 1954.

Picture Grosses

BALTIMORE

(Continued from page 9)

wk). Neat $6,000. Last week, $6,600.

Keith's (Fruchtman) (2,400; 30-$1)—"White Christmas" (Par) (3d wk). Still fancy at $11,000 after $17,000 for second.

Mayfair (Hicks) (980; 20-70)—"Cattle Queen Montana" (RKO). Opens tomorrow (Wed.). "Passion" (RKO), lean $3,000.

New (Fruchtman) (1,800; 35-75-$1.25)—"Barefoot Contessa" (UA) (2d wk). Nice $10,000 after $15,000 opener.

Playhouse (Schwaber) (420; 50-$1)—"Rear Window" (Par) (5th wk). Potent $4,000 after $4,500 in fourth.

Stanley (WB) (3,200; 35-85)—"Track of Cat" (WB). Dull $8,000. Last week, "Star Is Born" (WB) (5th wk), $5,500.

Town (Rappaport) (1,600; 35-80) "Phffft" (Col). Starts tomorrow (Wed.). Fourth week of "Black Widow" (20th) was slim $5,000.

H.O.s Hit Seattle; 'Xmas' Boff 12G, 'Window' Same

Seattle, Nov. 23.

There is only one new picture here this week, "Human Jungle," which is fair at the Coliseum. "Phffft" is okay in second Fifth Avenue round. Top holdovers, however, are "White Christmas," still great in fourth Music Hall week and "Rear Window," sock at Orpheum, in second session.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Firebrand" (Indie) (2d wk). Good $3,000 in 6 days. Last week, $4,700.

Coliseum (Evergreen) (1,829; $1-$1.25)—"Human Jungle" (AA) and "Mathias Story" (AA). Fair $7,500. Last week, "Hajji Baba" (20th) and "Black 13" (20th) (2d wk), $7,700.

Fifth Avenue (Evergreen) (2,500; 75-$1)—"Phffft" (Col) and "Outlaw Stallion" (Col) (2d wk). Okay $7,500. Last week, $9,600.

Music Box (Hamrick) (850; 90-$1.25)—"Sabrina" (Par) (3d wk). Swell $7,000. Last week, $8,500.

Music Hall (Hamrick) (2,300; 90-$1.25)—"White Christmas" (Par) (4th wk). Great $12,000. Last week, $14,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Rear Window" (Par) and "Dawn Socorro" (U) (2d wk). Sock $12,000. Last week, $17,200.

Paramount (Evergreen) (3,039; $1-$1.25)—"Drum Beat" (WB) and "Diamond Wizard" (UA) (2d wk). Good $7,000. Last week, $9,200.

'Xmas' Still Leader In Indpls., 13G; 'Baba' 8G

Indianapolis, Nov. 23.

"White Christmas" is still the hottest thing in town, leading all first-run entries third straight week at Circle. Another holdover is likely. "Adventures of Hajji Baba" at Indiana of new pix, is rated slow "Last Time I Saw Paris" is oke in second week at Loew's.

Estimates for This Week

Circle (Cockrill-Dole) (2,000; 75-$1)—"White Christmas" (Par) (3d wk). Great $13,000, making it approximately $50,000 in three weeks.

Indiana (C-D) (3,200; 50-80)—"Hajji Baba" (20th). Slow $8,000. Last week, "Black Widow" (20th) and "Flight White Herron" (RKO), $10,000.

Loew's (Loew's) (2,427; 50-80)—"Last Time I Saw Paris" (M-G) (2d wk). Neat $8,000 following big $15,000 opener.

Lyric (C-D) (1,600; 35-70)—"Steel Cage" (UA) and "Lawless Rider" (UA). Thin $5,000, with stagshow replacing second feature Sunday only at $1.25. Last week, "Sands Iwo Jima" (Rep) and "Wake Red Witch (Rep) (reissues), $5,200, same setup.

PORTLAND, ORE.

(Continued from page 8)

week, "Vanishing Prairie" (Disney) (7th wk), $2,400.

Liberty (Hamrick) (1,875; 65-90) —"Human Jungle" (AA) and "The Weak and Wicked" (Indie). Lusty $9,000. Last week, "Drumbeat" (WB) and "Stormy" (Indie), $10,000.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Track of Cat" (WB) and "Miss Robinson Crusoe" (20th). Okay $7,500. Last week, "3 Hours To Kill" (Col) and "Bullet Is Waiting" (Col), $7,600.

Paramount (Port-Par) (3,400; $1-$1.25)—"White Christmas" (Par) (2d wk). Torrid $16,000. Last week, $28,000.

'XMAS' GREAT $15,000, OMAHA; 'SUDDENLY' 7G

Omaha, Nov. 23.

Grosses are showing their usual pre-Thanksgiving dip this week although "White Christmas" continues smash at Orpheum in second session. "Black Widow," at State is strong in first holdover round. "Suddenly" looks okay at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75)—"Masterson of Kansas" (Col) and "Miss Grant Takes Richmond" (Col) (reissue). Slight $3,500. Last week, "This Is My Love" (RKO) and "Terror Ship" (Indie), $3,000.

Omaha (Tristates) (2,000; 50-75) —"Suddenly" (UA) and "Killer Leopard" (AA). Okay $7,000 or less. Last week, "Weak and Wicked" (AA) and "Jungle Gents" (AA), same.

Orpheum (Tristates) (2,890; 75-$1)—"White Christmas" (Par) (2d wk). Great $15,000 after $24,000 opener.

State (Goldberg) (875; 50-80) — "Black Widow" (20th) (2d wk) and "Girl for Joe" (WB) (reissue). Neat $4,500. Last week, "Widow" alone, $5,500.

'Betrayed' Bright 23G, Mont'l; 'Garden' 15G, 2d

Montreal, Nov. 23.

Metro's "Betrayed" is leading all comers with socko total this round at the Capitol. Holdovers of "Egyptian," in third Palace session and "Garden of Evil," in second week at Loew's, both are doing well.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Egyptian" (20th) (3d wk). Fast $15,000 following second stanza at $20,000.

Capitol (C.T.) (2,412; 45-75)—"Betrayed" (M-G). Great $23,000. Last week, "Apache" (UA), $15,000.

Princess (C.T.) (2,131; 40-65)—"Three Hours to Kill" (Col). Sad $9,000. Last week, "Passion" (RKO), $8,000.

Loew's (C.T.) (2,847; 50-85) — "Garden of Evil" (20th) (2d wk). Fine $15,000 after $21,000 opener.

Orpheum (C.T.) (1,048; 40-65)—"Rocket Man" (20th) and "Queen of Sheba" (20th). Dull $6,000. Last week, "Khyber Patrol" (UA) and "Scarlet Spear" (UA), $7,000.

WASHINGTON

(Continued from page 8)

Dipped sharply to $16,000 after $26,000 last week. Stays another.

Columbia (Loew's) (1,174; 60-80) — "Hajji Baba" (20th) (2d wk). Pleasant $5,000 after $7,000, and moves.

Dupont (Lopert) (372; 65-$1) — "Hobson's Choice" (UA) (4th-final wk). Slight $3,500 in final 8 days. Last week, $4,200.

Keith's (RKO) (1,939; 75-$1.25) — "White Christmas" (Par) (4th wk). Bright $17,000 after $20,000. Stays again.

Metropolitan (SW) (1,200; 60-80) — "Drum Beat" (WB) (2d wk). Nice $7,500 after $12,500 first round.

Palace (Loew's) (2,370; 70-95) — "Black Widow" (20th) (2d-final wk). Fine $14,000 after $21,000 opener, but below hopes.

Playhouse (Lopert) (435; 55-$1) —"Rear Window" (Par) (12th wk). Moves into fourth month with steady $4,000 after $5,000 last week. Stays on.

Warner (SW) (1,300; $1.20-$2.40) — "Cinerama" (Indie) (55th wk). Holiday may hypo this to good $14,000 after $11,500 last round.

Trans-Lux (T-L) (600; 70-$1) — "On Waterfront" (Col) (10th wk). Sluggish $4,000 after $5,000 last week, Holding.

Zoning Dispute Closed House for Three Years

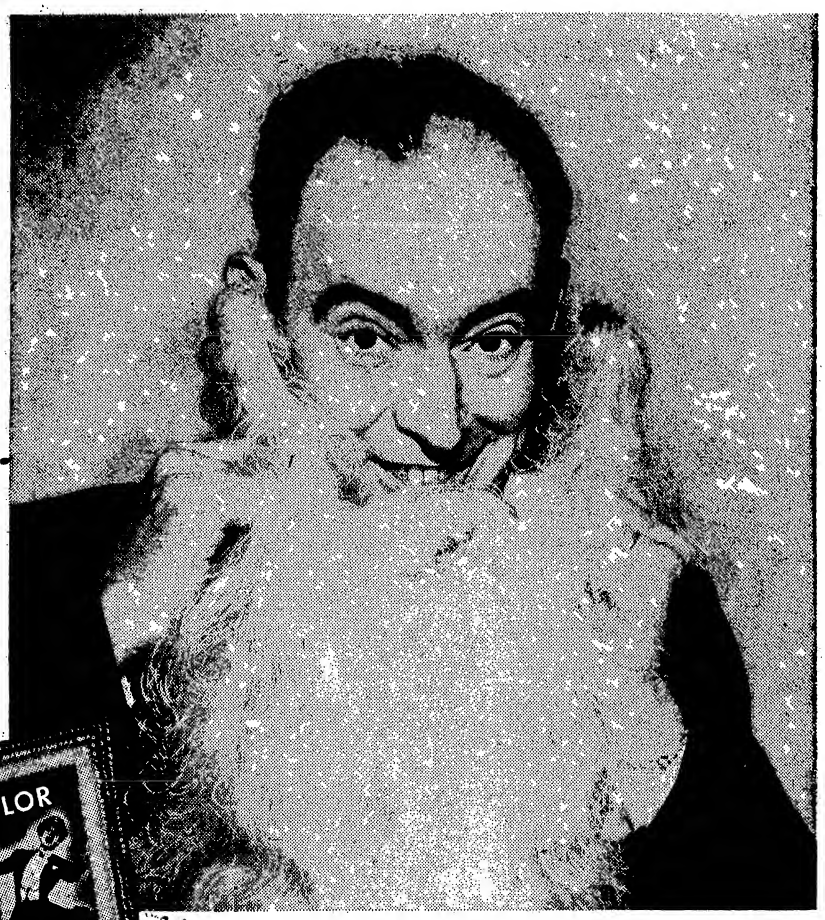
New Orleans, Nov. 23.

The Pitt, pix house closed for over three years in zoning dispute, may reopen, the Louisiana Supreme Court ruled Wednesday (17).

The high court denied the application of two property owners for writs forbidding operation of the theatre.

The house, operated by Pittman Theatres Inc., was shut down on the grounds that it violated a zoning regulation. The Zoning Board contended that the structure was erected in disregard to the zoning laws of the city and that part of the building was in E-commercial and the remainder in A-residential area.

GET READY TO PLAY SANTA CLAUS!





"DEEP IN MY HEART" had its first public preview in New York this week at Loew's Lexington. Wow! is the word for it!

East or West, the public loves it. In Los Angeles the Preview response cards, for the first time on record, were "100% Recommended"! And in New York it was equally sensational. They applauded during the picture, they acclaimed it at the end. When they do that, you know you've got an attraction!

M-G-M has delivered many important money hits to theatres at holiday time in past years, but never have we offered an entertainment so perfectly suited for Christmas-New Years presentation!

Aptly called "The Musical With A Heart," it is a beautiful love story that follows a celebrated composer's career along the rocky road to fame. You will truly be Santa Claus to your patrons when you play "DEEP IN MY HEART," the Big Holiday Attraction, spangled with stars, song hits, spectacle—all in glorious color.

★

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

Clips From Film Row

NEW YORK

Richard W. Altschuler, Republic's global sales chief, planed to the Coast over the weekend for huddles with prexy Herbert J. Yates.

William W. Howard, veepee in charge of RKO Theatres, off to the Coast Sunday (21) to o.o. the firm's houses in Denver, L. A. and Frisco.

Marty Blau, Columbia publicist, engaged to Cynthia Klein, girl Friday at the Emil Mogul ad agency.

Jimmy Boyle, Columbia exploiteer, back to southwest territory to push "Black Knight" and "Phfft." Previously he'd been ballying "On Waterfront" in same area.

Bob Weitman, ABC veepee, recovered enough from 10-day siege with flu to retur to his office.

Walter Gould's Gibraltar Productions acquired exclusive distribution rights to Hallmark's "Karamoja" and "Half-way to Hell" in nine eastern exchange areas. Harold Sugarman will head eastern sales organization handling those Hallmark pix as well as several others.

Marty Wolf, Altec assistant sales manager; M. G. Thomas, Altec division manager in Atlanta, and Atlanta branch manager Bruce Mewborn heading group of Altec reps at convention of Motion Picture Exhibitors of Florida in Jackesonville.

Interboro Circuit, headed by Sol Strausberg, leased its Corona Theatre in Jackson Heights, Queens, N. Y., to G. S. & D. Amus. Corp. via long-term deal consummated through Berk & Krumgold. House 1,600-seater.

Ethel Croog, secretary to Edward L. Kingsley of Kingsley International Pix, leaving that organization this month to wed.

William K. Everson, publicity manager for Allied Artists International Corp., addressed Springfield, Mass. Motion Picture Council Friday (19) on "History of the Western."

CHICAGO

Stan Kohlberg reopening Park Ave. Theatre in Park Ridge after house had been closed 18 years.

B&K installed C-Scope in its Paradise, Portage, Broadway Strand, Coronet and Luna Theatres recently, making 35 of the circuit's houses so equipped.

Film Council of America seeking 10 jurors for next year's Golden Reel Film Festival.

Irving Li ick, with Warner theatre chai here for 20 years, joined State - Lake managerial staff.

Monroe Theatre closed for day and half last week to install C'Scope and stereophonic sound.

State-Lake has "20,000 Leagues Under Sea" set for Christmas week.

"Hansel and Gretel," slated for Loop Theatre Christmas week, being tied in with local stores and cookie companies.

Lois Cohen taking over booking duties at Paramount for Ramona Hamilton, who resigned to become assistant to Harris Dudelson at Buena Vista Films, Walt Disney reps.

Will Methe, veteran B&K manager, undergoing surgery at Hines Hospital.

Abe Gilman opened new Buena Vista office in Indianapolis, where he's been made sales manager.

Bill Hollander, B&K chief publicist, back fro six weeks in Europe with his wife.

Milwaukee Towne Theatre case placed on Federal District Court calendar, with no date set as yet by Judge Julius Hoffman.

Teitel Films plucked Swedish film, "Illicit Interlude," for midwestern distribution.

Allied Theatres of Illinois holding 24th anni celebration at Chez Paree Dec. 29 with Van Nomikos as general chairman; Jack Clark, arrangements chairman; Bruce Trinz as publicist, and Charles Lindau and Jack Rose in charge of ticket sales.

DALLAS

Al Reynolds, general manager of Ezell & Associates, announced the circuit acquired the Buckner Boulevard Drive-In here from the Interstate Theatre Circuit as well as the Hi-Park in San Antonio from Alex & Weaver.

Bob Vaught and Hugh Millington opened their new C'Scope equipped Pioneer ozoner between Cross Plains and Rising Star.

Rubin Frels, operator of the Frels Circuit, observing his 40th year in show biz and 30th year of founding the circuit, currently operating 14 theatres in nine Texas cities.

Abe Levi sold his Texas Theatre at Waco to Eddie Fadal who operates the Coronet there. Kenneth K. Smith named manager.

The New Star opened in Teague, by the Harris Bros., replacing the Star Theatre which was opened there in 1919. Floyd Faubion made manager.

Tom Sumners will further expand his theatre interests in San Antonio when he takes over management of the Hi-Ho Theatre from Gidney Talley, Sumners is already operating the Josephine, Laurel and Woodlawn Theatres and the El Capitan Drive In. The Hi-Ho will operate on a three day per week policy, Friday through Sunday.

G. W. Wooten, formerly chief of base photo lab at Kelly Air Force Base, took over operation of the Sunset, a nabe house which has been shuttered since February; formerly operated theatre for years in south Texas.

After 17 years in the boxoffice of Empire Theatre, Ann Schafer is moving over to a similar post at the State in San Antonio.

Vernon L. Smith, Metro film exchange salesman, promoted to sales manager to assist Louis J. Weber.

James Laney of Atlanta named new manager of Hi-Ho Theatre in San Antonio by new owner, Tom Sumner, who recently bought the house from Gidney Talley.

The H. & H. Amus. Co., headed by O. L. Lowery and B. J. Hardy, opened the Glade Drive-In at Gladewater following modernization and installation of C'Scope. Fred Frick made manager of ozoner, coming from circuit's headquarters at Nacogdoches.

Alva S. Straight sold Rung Theatre at Rung to Mr. and Mrs. Don W. Trisko, who have been operating house for last 10 months.

A 17-year-old high school youth at Alice given 30-day jail sentence for taking a speaker from Buckhorn Drive-In operated by H. C. Gunter.

ST. LOUIS

Virgi la Davis, formerly publicity agent at Hotel Chase, and Kay Morton, formerly at KXOK, launched own ad public relations agency.

The Lemay, St. Louis County, relighted after having been dark since last July, by the owner, Mrs. Ella Maury. Wehrenberg Circuit operated house at time of shuttering.

The Cluster Theatres reopened its Lyric, Salem, Ill., dark for 20 months. The Salem will continue to operate.

Merchants in Neoga, Ill., reopened the Neoga, dark since last April with Kermit A. Bushur operating.

"The Robe" was first film shown on C'Scope screen installed in the Lincoln, Robinson, Ill.

St. Louis Amus. Co., relighted its Lafayette, shuttered last July when the cooling system broke down.

The Girard, Girard, Ill., reopened by Roy Hess; house was darkened several months ago.

A drive for toys for the underprivileged at Xmas produced 10,000 toys at 19 nabes; a toy was accepted in lieu of cash at a special Saturday program.

HARTFORD

Judge of Probate Joseph A. Adorno, who steps down from the county post in January, will be honored at a testimonial dinner hosted by Middletown Municipal Employes' Assn. He's a son of Sal Adorno Sr., gm. of the M&D Theatres, Middletown, Conn.

Albert M. Pickus, owner of the Stratford Theatre, and a national TOA vp., elected to the board of Stratford (Conn.) Chamber of Commerce.

A. J. (Jack) Bronstei , president, South Windsor Conn.) Realty Corp., planning world's largest ozoner, 2,010-car capacity Meadows Drive-In, Hartford, has left for Los Angeles to inspect drive-i properties. The Hartford project will be built by the Meadows Drive-In Theatre Corp. also headed by Bronstein.

Nick E. Brickates, manager of the Stanley-Warner Garde, New London, Conn., upped to Connecticut district manager for the circuit, succeeding late James F. McCarthy. In his new post, Brickates, a 26-year veteran of the film industry, will supervise 14 SW installations throughout Connecticut.

Francs, Anyone?

Producers Representatives, Inc., N. Y. outfit which handles distribution matters for indie filmmakers, is on the prowl for a "compensation" deal with anyone with, or about to have, a project in France.

PRI has nearly $200,000 blocked in that country, representing francs owned by its producer clients. Aimed for is a swap for American dollars.

'Family Features'

Continued from page 3

pix they accuse Hollywood of neglecting.

It's pointed out further than the "family" type of film which Rhoden wants to see made, is of the small-budget variety that has practically disappeared from the market. "It's no accident that we're no longer making 'family' films like the 'Andy Hardy' series," one exec observed. "They were discontinued for the simple reason that they didn't pay."

The N. Y. powwow tied in closely with the work already undertaken by the Council of Motion Picture Organizations. The accent was on more intense research as a means of widening the audience. While no concrete decisions were reached, and no further meet was immediately skedded Al Lichtman, 20th-Fox director of sales and the distribs' rep on the COMPO triumvirate, will report on the meet's findings at the next COMPO exec session in N. Y. Nov. 15.

Attending for TOA were E. D. Martin, its new prexy; Walter Reade Jr., board chairman, at whose request the get-together was arranged, and United Paramount's Leonard Goldenson. Following the COMPO meet, direct means of cooperation between the distribs and COMPO will be sought, and the necessary committees will be named.

Rapid growth of the potential juvenile audience was discussed by the participants in the N. Y. meet. It's felt that, in view of the competition from tv, the film industry must accentuate its pitch for the young. Cited is the example of Michael Myerberg's "Hansel and Gretel" puppet pic. Point is made, however; that any large number of such films might well turn out to be a drug on the market.

Exhibs Won't Look

Continued from page 3

tories absolutely refuse to handle foreign pictures, although they're in English, Puciato is waging a one-man campaign to break the no-foreign picture barrier. In a letter to Bennie Berger, head of North Central Allied, one of the holdout areas, Puciato stated: "There are several independent distributors besides myself who have top quality film but find we can get no business out of not only Minneapolis territory, but Des Moines-Omaha, Kansas City and St. Louis as well."

Puciato noted that franchise holders, "know that it is impossible to sell you fellows excellent pictures because you are determined not to play any foreign pictures, even though they are being played by the top theatres" in other territories.

Pointing out that Berger and other Allied members are asking the Government for help, Puciato asks. "Don't you think before you do anything like this you should at least screen the pictures that are available to you" and which "cannot even be brought into your territories because you boys are not even interested?"

Lester Kropp's Comment

St. Louis, Nov. 23.

As spokesman and president of the Missouri-Illinois Theatre Owners, a post to which he was re-elected several weeks ago, Lester R. Kropp describes exhibs in the St. Louis area as alarmed over the existing shortage of product and asks the distribs to give relief to the small theatres.

Kropp said, "We wish to commend 20th Century-Fox for the stand it has taken to stimulate independent product but we view with alarm the existing shortage of product and implore producers to hasten the availability of all product in 2-D so that the little fellow who cannot afford all the new modern equipment will be able to exist."

Briefs From the Lots

Hollywood, Nov. 23.

Joan Woodward signed an exclusive contract with 20th-Fox . . . National Legion of Decency handed a "B" rating to United Artists' "The Golden Mistress" because of "suggestive costuming and situations." . . . Edward L. Alperson's National Pictures took over production of "The Number One" and retitled it "Magnificent Matador" . . . Peggy King checked in at U for a song specialty in "Abbott and Costello in the Mummy" . . . Irving Wallace signed a term writing contract at Warners . . . Don Mankiewicz will screenplay his own novel, "Trial," for production by Charles Schnee at Metro . . . Herbert Rudley joined the cast of "The Court Jester" at Paramount . . . Hank Mann drew a comic role in Paramount's "You're Never Too Young" . . . Charles Boyer returning to Metro for the first time in 10 years to co-star in "The Cobweb."

Victor Mature will star i Columbia's "The Gilded Rooster," with William Fadiman producing and Robert Parrish directing . . . William Hopper snagged a featured role in U's "Tacey" . . . Touch Connors set for a key role in the Roger Corman production, "Five Guns West" . . . Columbia handed Dick York a term player contract. . . . Nat Holt allocated an ad budget of $250,000 for his indie, "Seven Bad Men" . . . Harry Tatelman and Robert Wilder teamed up to produce the latter's story, "Bright Shadow" . . . Cameraman Robert Surtees renewed by Metro for five years and assigned to "Ben Hur." . . . Bill Boyett spotted by Warners in "Strange Lady in Town" . . . Vince Edwards and Hildy Parks to star in Andrew Stone's indie, "Terror In the Night," at Columbia . . . Robert L. Lippert optioned Johanna Matz for a picture to be made abroad in 1955.

Columbia assigned Kim Novak to star in "Antonia," to be produced by Roy Huggins who wrote the original . . . Henny Backus drew a featured role in Metro's "Blackboard Jungle" . . . Agnes Moorehead will join Jane Wyman and Rock Hudson in U's "All That Heaven Allows" . . . Alan Ladd's next Jaguar production for Warners will be "The Darkest Hour," based on a novel by William P. McGivern . . . Charles Brackett assigned to produce "Of Hope and Glory," a Lionel Shapiro novel recently purchased by 20th-Fox . . . Eve Miller will play one of the top roles in W. Lee Wilder's "The Big Bluff," replacing Beverly Tyler who is ill . . . Republic renewed director William Witney for another year . . . Metro signed Hugo Fregonese to direct "The King's Thief," co-starring Edmund Purdom and Michael Wilding.

Gloria de Haven signed for second femme lead in Frederick Brisson's "The Girl Rush" at Paramount . . . Pete Smith completed "The Fall Guy," tenth and final film of his 1954-55 "Specialties" schedule at Metro . . . Hal Wallis bought Julius Epstein's original, "All Around the Town," as a starrer for Martin and Lewis . . . George Wells assigned to produce "My Most Intimate Friend," slated to co-star Lana Turner and Ava Gardner at Metro . . . British actress Joan Collins drew a term contract at 20th-Fox . . . Hayes Goetz purchased "General Hospital," by Henry Juros Donor, as his next film for Allied Artists . . . Paramount signed Gig Young to replace Arthur Franz in "The Desperate Hours" . . . Betty Caulfield resumes her film career with a role in "A Man Called Peter" at 20th-Fox . . . Edward G. Robinson will star in "Illegal," to be produced for Warners by Frank Rosenberg.

Richard Basehart will co-star with Neville Brand in Allied Artists' "Hold Back the Night" . . . Max Palmer snagged a role in W. Lee Wilder's "The Big Bluff" . . . Mamie Van Doren will double as co-star and technical adviser on chorine sequences i "Third Girl From the Right" . . . Jack Pollexfen signed Marvin Press for his indie, "The Indestructible Man" . . . Ann Codee and Janice Carroll joined the "Daddy Long Legs" cast at 20th-Fox . . . Allied Artists signed Scot Lee for "Code Three" . . . Frank McCarthy and William Lowe took an option on film rights to an untitled novel Ernest Hemingway is writing in Cuba . . . Edgar Stehli signed by Metro for a role in "The Cobweb" . . . Larry Harmon snagged a role in Howco's "Kentucky Rifle" . . . R. Wright Campbell, scripter of "Five Guns West," will double as an actor in the Roger Corman production.

William Rowland, Monte Brice and Irma Berk registered the title "Juvenile Jungle" for indie production . . . John Houseman appointed to the Screen Producers Guild's board, replacing Louis D. Lighton who is leaving on a world tour . . . Ann Blyth returning to Metro as femme lead opposite Edmund Purdom in "The King's Thief" . . . William Faralla organized an indie unit for production of films in Europe . . . Robert Aldrich signed Albert Dekker for a role in "Kiss Me Deadly" . . . Carroll McComas and Mark Hanna joined the cast of Sam Katzman's "Chicago Syndicate" . . . First assignment for Robert Wise under his new director contract with Metro is "Bannon," starring Spencer Tracy . . . Danny Kaye signed a troupe of 18 midget acrobats for "The Court Jester" at Paramount.

Anne Baxter gets the fe me lead in U's remake of "The Spoilers," to be produced by Robert Arthur . . . Band leader Leighton Noble plays a police dispatcher in Allied Artists' "Code Three" . . . Warners signed Lowell Gilmore for a featured role in "The Sea Chase" . . . U bought "The White King," authored by Samuel B. Harrison and assigned Aaron Rosenberg as producer . . . Metro cast Chris Randall in "The Blackboard Jungle" . . . Dana Andrews checked into Warners for resumption of work on "Strange Lady in Town" . . . Fay Morley joined the "Tacey" cast at U . . . Paramount signed Mimi Aguglia for a spot in "Th Rose Tattoo" . . . Ann Wilner snagged a role in "A Man Called Peter" at 20th-Fox . . . Columbia bought Arthur Gordon's original, "Reprisal."

Hugo Haas borrowed Cleo Moore from Columbia to star in his indie, "No Tomorrow" . . . Anna Sten returns to the screen to play a saloon keeper in "Soldier of Fortune" at 20th-Fox . . . Ella Fitzgerald will team with Frank Sinatra in a song number for "Finian's Rainbow" . . . Pathe lab closed a deal to process three pictures for Palo Alto Productions, starting with "Five Guns West" . . . Shirley Yamaguchi signed by 20th-Fox for a role in "The Tokyo Story" . . . Bert Freed drew a part in Paramount's "The Desperate Hours" . . . David Bensty, boy soprano, set to vocalize background music for "The Silver Chalice" at Warners.

DCA Distribution

Continued from page 7

ly, he made the point that first-ru houses are the ones feeling a product shortage and are in most need of additional pictures. Exec pointed to Boston as an example. Hub town, he said, has six important showcase theatres and often each of them needs a new "A" pic on a weekly change. Very much in contrast, he adds, with the suburbi house which has all six Boston firstruns to feed from.

Subject of crfticism, too, was DCA's suspected idea of staggering the release of a film territory by territory as a means of cutting down on the number of required prints. Boasberg conceded this is tentatively planned as an economy measure, underlining that a CinemaScope print, for instance, costs $1,100 and to blanket the country with availabilities would require 600 prints at extremely hefty expense. In comparison, only 225 prints of "Silver" have been ordered.

The v.p. said DCA will step up the order under exhibitor pressure —Seattle theatremen might demand a pic if Boston has it and they need it—but he added his own expressed suspicion that even the major companies are trying their utmost to slice their print orders.

If one area has a DCA pic subsequent to another wouldn't this dissipate the effect of national advertising coinciding with the first playoffs? Boasberg's answer to thi is he simply doesn't see real value in national advertising for individual pix. Instead, he underlines the importance of local, point-of-sale promotion. Experience has shown, he argues, that a successful first-run engagement is followed by successful subsequent runs and dismal showcasing means dismal follow-up runs in each area. Thi. means, he concludes, that each exchange city opening must be campaigned for individually and not made part of an overall national approach.

Inside Stuff—Pictures

Addressing the 300 guests at the Variety Club's "New Faces in New Positions" luncheon at the Hotel Bradford, Boston last week, Samuel Pinanski, American Theatre Corp. prez and honorary chairman of board of TOA, outlined to the guests the reasoning behind the organization of TOA's new committee to raise funds for indie producers. Pinanski, chairman of the committee, declared, "Everyone recognizes the fact that never before in history has the production end of our industry been so prosperous. We all hope it continues to flourish and to produce the same high calibre of features. But, despite the excellent pix that are being made today, there are not enough of them and in between the top product the exhibitor is starving. We must have more pix to fill in during the lean periods when the top product is not available."

Jack Warner continues to buy common stock of Warner Bros. His latest 5,000-share purchase ups his holdings to 295,490, plus another 13,400 shares in a trust account. Major Albert Warner, who had 160,000 shares in his own name, added 4,500 shares to his trust accounts, for a total of 31,000 shares.

Alfred E. Daff, of Universal Pix, sold his last 1,000 shares of common, with Preston Davie unloading 300 shares but retaining 409. Nathaniel Lapkin has acquired 11,241 shares of common stock in the Stanley-Warner circuit.

Because of his tv network show, "Disneyland," Walt Disney gets a slap in the current North Central Allied bulletin. The bulletin asserts the hour long show "looks like prime ribs for those who will sit at home and look into that infernal box." It'll be tough to drag the kids to dinner before 6 p.m., the bulletin comments. "Disney is wide open in the end zone with this show and will have plenty of time to advertise his current feature picture as he did '20,000 Leagues Under the Sea,'" declares the bulletin, concluding that "this surely will be a thorn in the exhibitors' side."

Dr. Roy Chapman Andrews, explorer and honorary director of the American Museum of Natural History, is to be the subject of a theatrical pic and a television series, per plans of Robert H. Nolan. Latter, a radio-tv producer, and longtime friend of Andrews, will head all production. Andrews has made all his writings available to Nolan and will serve as technical advisor on development of the properties. The two were associated in the "Keep Up With the World" radio series which Nolan produced and directed.

Some 600 friends, former employees and associates in the film business plus civic leaders attended a testimonial dinner honoring Harold J. Fitzgerald, retired prez of Fox Wisconsin Amusement Corp., at Schroeder Hotel, Milwaukee. At the dinner, a check for $5,000 was given to Fr. Clarence Ryan, S.J. of Marquette University, as a "kickoff" in establishing a Marquette scholarship dedicated to Fitzgerald's son, Lt. Richard H. Fitzgerald, who was killed in World War II.

Giving no facts, as usual, the Chicago Police Censor Board reports it rejected none of the 80 pix submitted for permits last month but made six cuts in the 401,000 total feet of film scanned. Of the number submitted, 22 were foreign, again pointing up an increased influx of foreign product here this year. Four pix were tagged for adults by the censors, and one of those was a foreign entry.

'Prods. Could If Would'

Continued from page 3

maintain it with curbs on new production.

Martin, arguing that heavier lensing skeds could be maintained if sincerely desired by the studios, stated that many competent stars, writers and producers are now on the prowl for television work and easily could be nabbed for pictures if Hollywood beckoned.

TOA-ers were in N. Y. last week to fill in on details of the new Exhibitors Film Financial Group, Inc., which the theatre org is fostering. Pinanski is temporary president.

Outfit is to engage in indie production financing. Capitalization is $10,000,000, its funds coming from theatremen through a stock solicitation. Securities Exchange Commission approval of the setup is now awaited. This will greenlight actual investments in the company by the theatremen. Future operation will be flexible to the extent that the public and other industry groups, apart from the exhibs, who are legally unrestrained from doing so, may be invited to buy in.

The purpose is to up the supply of pix which, in turn, it's figured, will have the effect of cutting rentals on the output from all companies. As the supply is enhanced, states Martin, there'll be an even balance of power between buyer and seller and lopped-off film costs on the overall will be the ultimate result.

Distribution of the financed product will be through non-major outlets, such as regional releasing companies. Point is made that one of the principal companies might drop a film from its own sked if it could take a substitute from the TOA operation. "We want to supplement production, not substitute it," commented Levy.

This, of course, brings up the point that banks insist on a major company release setup before production money is advanced to an independent filmmaker. Pinanski said he sees no problem in this respect. For one thing, he said, the new company will be putting up the "risk money."

EFFG is a separate entity being backed by TOA until it gets off the ground. It's a Delaware corporation and bylaws provide for a board of directors and an exec committee. SEC approval of the stock sale is expected in a few weeks. The stockholders, as they come into existence, will meet to elect directors who, in turn, will name permanent officers and exec committee members.

Guiding the operation in the interim, along with Pinanski, are John Rowley, v.p.; L. S. Hamm, treasurer, and Myron Blank, secretary. They're also on the temporary board with Martin, Walter Reade Jr. and Alfred Starr.

EFFG was brought into being at the TOA convention in Chicago early this month. At this, many theatremen said they'd be willing to invest the equivalent of one week's film rentals at their respective theatres. There are no official estimates as to the amount of actual stock buys in view.

Geo Minter

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closed since exhibs are in need of the widescreen product. Minter said one of his own problems with C'Scope was that, in partnering with 20th—which is offering such assistance—the company would expect to get first crack at the distribution rights. Si he has his own distribution org in Britain, such a deal isn't acceptable to him.

Minter found Hollywood extremely gross conscious. "It's not at all like in Britain now," he reported. "Everyone I talked to—producers, directors, etc.—spoke as much in terms of what their pictures would gross as in terms of their content." At home, he said, the creative minds weren't particularly concerned about the b.o.

As for the availability of American stars to work in Britain, Minter found a lack of interest among the top names. "It's the elimination of that tax loophole that's done it," he opined. "Actually, there are only a handful of top names around, and they're tied up way in advance." Minter leaves for London tomorrow (Thurs.).

The Visual Impact

Hollywood, Nov. 23.

Survey by Paramount reveals that television has forged ahead of radio for the first time as a means of exploiting motion pictures. It is estimated that the volume of plugs for films on tv this year has been twice that on radio.

Television is regarded as more potent than radio because of its larger audience and its visual impact. At th same time the analysis shows that tv is better adapted to some pictures than to others, while radio is more flexible and can be utilized for any kind of picture.

UA SELLS 16 EN BLOC TO WINNIPEG HOUSE

There being no restrictions on block booking in Canada, United Artists has licensed 16 consecutive programs to the Dominion Theatre, Winnipeg, Man.

The house, operated by Mesho Thriller, has been renovated and is switching to a firstrun policy with the UA lineup.

Metro Sales Team Back

Metro homeoffice delegation consisting of sales chief Charles Reagan, assistant sales chief Ed Saunders, and eastern sales topper John Byrne returned to New York Monday (22) following a two-day sales confab at the Blackstone Hotel in Chicago. All division managers were represented at the session, including George Hickey, west; John S. Allen, southwest; Rudy Berger, south; Burtis Bishop Jr., midwest, and John S. Maloney, central.

Meeting was concerned with Metro's release of eight pictures during the first four months of 1955. Films will be released at the rate of two a month. All are in color, with seven in CinemaScope. Pictures include "Bad Day at Black Rock" and "Green Fire," January; "Many Rivers to Cross" and "Jupiter's Darling," February; "Hit the Deck" and "Interrupted Melody," March, and "Glass Slipper" and "Boulevard in Paris," April.

Field representatives also convened in Chicago over the weekend to discuss exploitation plans on the eight pictures. Emery Austin, field chief, presided.

Harry Brandt

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peake Industries as assignee of the defunct Eagle Lion Classics.

Chesapeake charged that Brandt had not paid the full amount due Eagle Lion under certain licensing agreements on films rented some 150 theatres between Dec. 1, 1949, and April 28, 1951. Among other things Brandt denied personal liability on the ground that he was acting as agent for principals known to ELC. "If this be true," Justice William C. Hecht Jr. opined, "plaintiff could have no recovery and consideration of the remaining issues would become academic."

But in a lengthy opinion Justice Hecht noted that Chesapeake denies that Brandt disclosed the identity of his principals. "The written license agreements," the court added, "were executed in the name of the defendant Brandt, through Ingber, his agent and employee, and do not disclose the name of a principal, although the name of the theatre is shown."

Moreover, Justice Hecht ruled testimony of Ingber as well as that of George J. Waldman, onetime metropolitan district manager for Eagle Lion, bore out Chesapeake's claim that it was never aware of the individuals that Brandt represented. "I find that defendant did not disclose the identity of his principals," the court ruled, "Therefore he is personally liable for such sums as will be found due and owing to plaintiff on such items of its claim as will be allowed."

Previously ELC had prepared two invoices totaling $26,360 for which no payment had ever been made. Brandt subsequently offered two checks amounting to $23,160 in full payment of certain items but the drafts were returned after a five-month delay without being cashed. Meantime, the exact amount due is to be computed later in accordance with the court's decision.

Exhib-Backed Features Stack as 'B's'; Hard for Major Distribs to Appreciate

Day of the "B" picture may be over as far as the major companies are concerned, but it's still very much in evidence with the non-key exhibs who either can't get the "big" films, or else don't do too well with them.

Situation as it seems to be shaping up now favors the extremes. The key runs naturally want and need the "A" product, and they're getting it, even though there's a difference of opinion on whether or not it's coming through in sufficient quantity.

The suburbs, with two or three changes a week—and particularly the small-town situations—complain they're starving for the low budgeters that they can buy cheap and which catch their audiences' fancy.

It's this type of "B" film which the exhibs seem to be angling for when they set themselves up in business to make or finance pix. Since there's no market for the "B" feature in the major runs, such pix have to be turned out at very low cost so as to be able to recoup their investment from the smaller situations alone.

Distrib execs say the pattern of the future would appear to shape into big-budgeters and very low-cost pix. They're puzzled by announcements of plans for films running into $400,000 or $500,000 each. "How are they going to get their money back?" asked one sales topper.

Exhibs' projects envisioning flow of volume product appear to fall, for the most part, into the "B" group. This contrasts oddly with oft-repeated statements by both exhibs and distribs that audiences have become selective in their film-going and, over the past couple of years, have passed up the minor releases which consequently have lost money.

Observers say the only hope for "B" pix to rake in the coin under present conditions is to turn them out for $100,000 or less. A number of such films have been made. Latest exhib-backed org to enter the "B" field is American Releasing Corp. which plans to issue eight in 1955.

Just whether and where there is a film shortage at the moment is subject to many diverse views. Exhibs almost uniformly complain that there aren't enough pictures around; and they blame the studios. Distribs themselves can't make up their mind on what's what.

Said one sales exec this week: "There is no real shortage in the first runs. They just don't have as many pictures to pick from. It's the little fellow, the one with the three changes a week, who's suffering."

GRAINGER VS. SHEA

Judge Orders Breach of Contract Issue to Arbitration

New York Supreme Court Justice Joseph Gavegan last week ordered arbitration on E. C. Grainger's breach of contract claim against Shea Enterprises and Jamestown Amusement Corp. At the same time, the judge upheld the Shea claim that the statute of limitations applied, and limited Grainger's recovery to six years.

Justice Gavegan held that the Grainger-Shea-Jamestown agreements of 1942 and 1946 were valid and "the parties must proceed to arbitration." Request for arbitration of the contract matter by Grainger back in 1951 was countered by the Shea interests via a suit against Grainger, Ed Raftery and the late Dennis F. O'Brien, charging mismanagement of the Shea estate while they were executors.

Ruling by Surrogate Christopher McGrath completely cleared Grainger, Raftery and O'Brien of the charges.

Broidy Tells Publicists Drastic Changes Loom In Pic Merchandising

Hollywood, Nov. 23.

A drastic change in film sales, publicity and advertising methods in the "near future" was predicted tonight (Tuesday) by Steve Broidy, Allied Artists prexy, as keynote speaker at the eighth annual Publicists Guild dinner at the Hotel Statler. His speech, the sole serious spot in the annual frolic, envisioned a "new system of merchandising specialists."

Broidy paid tribute to publicists whose jobs are "not always fully appreciated in some quarters. Had you not done your job well," he emphasized, "films would not have met with success they've come to enjoy."

Upcoming system, Broidy declared, will be a switch from the present so-called endless belt operation. "I envision units of three or four men from publicity and advertising departments devoting their entire efforts over a period of many months, perhaps a year, solely on three or four films.

"Similarly, in the sales department, a separate sales manager will be assigned these same films as it is a responsibility on a national basis. These units' work will be coordinated, of course, by a general sales manager and a national director of advertising and publicity.

Why Cut a Good One?

Hamilton, Ont.

Editor, VARIETY:

I am only one of the many moviegoers eagerly awaiting "A Star Is Born" and it is putting it mild, to say the least, that I was extremely disappointed to read that "Star" is to be trimmed by about 30 minutes. Surely the customer deserves a better break than this. For year's many customers have been sitting through three and four-hour double bills (often putrid) and the exhibitor hasn't minded.

Why should Warner Bros. trim an obviously first-rate production like "Star" to suit some exhibitors?

Movies are better than ever these last few years, for sure, but why not keep them that way by leaving them intact?

Ken W. Daridge

Hayward Filming 'Point'

Hollywood, Nov. 23.

Leland Hayward has acquired screen rights to "Point Of No Return" based on J. P. Marquand's novel. Hayward produced the Paul Osborn legit adaptation of novel on Broadway with Henry Fonda starred. Film version next year will follow Hayward's production of "Spirit of St. Louis."

No release is set for "Point Of No Return" but "Mr. Roberts," Fonda starrer which Hayward recently completed, will be distributed by Warners.

Coyne European Holiday

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, left N. Y. over the past weekend for a vacation in Europe.

He'll see the plays and talk to picture people in London and then hit the Continent. He'll join his wife in Germany, where she's now visiting her parents.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
IRVING BERLIN'S "WHITE CHRISTMAS"
in VistaVision starring
BING CROSBY • DANNY KAYE
ROSEMARY CLOONEY • VERA ELLEN
Color by Technicolor • A Paramount Picture
and SPECTACULAR STAGE PRESENTATION

IN PERSON
JACKIE GLEASON
AND HIS ENTIRE TV CAST
ON SCREEN CinemaScope WarnerColor
ALAN LADD in DRUM BEAT
PARAMOUNT

CONGRATULATIONS TO
JUDY GARLAND
in "A STAR IS BORN"
ROBERT MANDA

How Will Antitrust Action Against RCA, Westinghouse Affect Bid For TV Stations—An FCC Poser

Washington, Nov. 23.

Department of Justice antitrust action last week against RCA and alleged co-conspirators may put the FCC in a tough spot when applications are filed by any of the companies named in the suit to purchase tv stations. RCA has indicated it intends to acquire two UHF outlets under the Commission's "five plus two" rule. Westinghouse, named as a co-conspirator, has reportedly negotiated a deal to purchase the DuMont station in Pittsburgh.

It's recalled that the Commission, under a previous Administration, held up licenses of motion picture antitrust violators. By sitting on a transfer application, the agency virtually forced Warner Bros. to drop a deal it once made to purchase KLAC-TV (now KCOP) in Los Angeles. More recently, it held extensive hearings before renewing the license of the Paramount Pictures KTLA (TV) station in L.A. and permitting United Paramount Theatres to merge with ABC.

In the past, the Justice Department has kept an eye on FCC actions involving antitrust violators. The present administration, as evidenced by the sweeping nature of the RCA complaint, indicates it is more intent on the monopoly front. Stanley N. Barnes, assistant attorney general in charge of antitrust, his associates say, "means business."

The Commission not only has the Justice Department to worry about but also the Senate Judiciary Committee which, come Jan. 5, will be chairmaned by Sen. Harley Kilgore (D-W.Va.), a strong antimonopolist who is almost certain to institute a few inquiries. Kilgore, VARIETY learned, wrote the Justice Department about six months ago regarding the patent situation in the tv manufacturing industry.

'Timing' Factor

The filing of the Justice suit so soon after the election has given rise to some speculation here that it was timed to "jump the gun" on Sen. Kilgore, whose Committee has jurisdiction over antitrust laws. But those who know Barnes discount this possibility. If there was any "timing," they say, it would have been of the delayed variety to avoid an impression of "monopoly hunting" for political purposes.

The Department's action came as a complete surprise although it was known that the Government had

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Baby Spectacular

The lengths to which some tv producers will go to satisfy their audiences, or even their panelists and guests, was pointed up in the case of Goodson & Todman and "Name's the Same" last week, when guest Arlene Francis named her "secret desire," which the panelists had to guess and which the producers attempt to fulfill.

"Secret desire" in this case was that Miss Francis wanted "Name's" panelist Joan Alexander to be the first actress to have news of her impending parenthood flashed in lights via one of the Broadway advertising spectaculars. Goodson & Todman went and did it. In the still of the night-before (14), a camera crew photographed the Admiral Television electric sign on Times Sq. spelling out the phrase, "The Name's the Same" and ABC-TV are happy to announce that Joan Alexander will be a mother in February." Film clip was shown on the show, and the Admiral sign flashed the phrase again while the show was on the air and once more at 8:45 p. m. that night so Miss Alexander could see it for real. Deal was worked out in advance with Artkraft, which owns and operates the sign.

Murrow's Yen For Pix Stars

When Bing Crosby goes on CBS-TV's "Person to Pers Dec. 3, tying in with this week's preem of his cross-the-board CBS Radio series, it will probably be the first of an extended series of "P to P" pickups of top pix personalities on the Coast. Murrow personally has expressed a desire to do a Hollywood pickup about every third week.

Negotiations are now going on which may spot Tyrone Power, Barbara Stanwyck and Harry James-Betty Grable, among others, from their Coast-berthed homes at intervals. Incidentally, it's understood that Metro has nixed any such participation of its contract performers on the tv stanza (although previously it has sanctioned a "Toast of the Town"-Metro identity).

Ryan To Helm Quality Radio

Chicago, Nov. 23.

William B. Ryan, former president of Broadcast Advertising Bureau, was named exec v.p. and managing director of the Quality Radio Group at a meeting of the board here yesterday (Mon.). At the same time, board announced its first sponsor for the 25-station taped network. Crosley Division of Avco Mfg. will sponsor "Midwestern Hayride," longtime WLW, Cincinnati, airer.

First task for Ryan is the establishment of a New York office and a sales staff to whip up presentations for prospective clients.

KRAFT TV'S 1-2 PUNCH (DEC.) ON NBC AND ABC

Kraft is upping its tv drama budget for a brace of "big ones" which will be literally slotted back-to-back on Dec. 1 (Wed.-NBC) and Dec. 2 (Thurs.-ABC).

On the former evening the Kraft hour will do an adaptation of "Camille" starring Signe Hasso. The ABC edition will be a television of "Kitty Foyle." Since the latter is a film property, it was necessary to give it the ABC slotting (which is an all-live, nonkinnie presentation. Because many NBC stations used delayed kinnes, pix properties are ruled out of the Wednesday showcase.

Sir Winston Will Make Milwaukee Famous Yet; Allis-Chalmers 'Salute'

Sir Winston Churchill, Britain's Prime Mi ister, indirectly getting a radio sponsor in the eyebrow-raiser of the waning year. NBC cards 80th birthday salute to Sir Winston titled "His Finest Hour" and slotted 7 to 8 p.m. next Sunday (28). Backing the bio-in-highlight is Allis- Chalmers Mfg. Co. of Milwaukee, the farm machinery outfit. Being sought as host is Charles Laughton, and others who may figure in the show are Sir Laurence Olivier, Sir Ralph Richardson, Alfred Lunt, Lynn Fontanne, and Carl Sandburg (with a special treatise) and publisher-author-panelist Bennett Cerf with a miniature anthology covering the Churchill span. Aim also is to cut in rtibutes from heads of nation. Web's tv'er on the Prime Minister, "Churchill '80," is slotted 2-2:30 p.m., Nov. 28.

Allis-Chalmers, incidentally, underwrites NBC-TV coverage of Chi's International Livestock Exposition on Nov. 30 in the 3 p.m. berth. It's the sponsor's seventh year in a row on the cattle congress.

New Life for 'Road'

Procter & Gamble's CBS-TV "Seeking Heart" has found it. Come Dec 13, the sudser's title will be changed to "Road of Life."

Format will follow the lines of "Road," longtime radio stanza.

ABC's 'T'Ain't So' To Facts Forum Pressure Charge

Latest excursion of Facts Forum and Hardy Burt, who produces two of its network shows—a plea to the American Civil Liberties Union to investigate attempts to destroy Facts Forum, coupled with the charge that ABC-TV dropped its "Answers for Americans" because of pressure—brought more amused astonishment at ABC than any other reaction.

In a letter to Patrick M. Malin, exec director of ACLU, Burt listed a series of alleged attempts to destroy Facts Forum by "pressure groups." This "Red-inspired campaign appears to be having some success," he said, and pointed to the case of "Answers for Americans," which ABC dropped early this summer after 34 weeks. "The network official in charge," Burt wrote, "was reliably quoted as having declared that 'Answers for Americans' . . was proving 'too much of a bother,' in that he was spending too much of his time replying to complaints."

Although the "official in charge" and the network weren't named in the letter, Burt apparently referred to John Daly, ABC's v.p. in charge of news and special events. Daly said on learning of Burt's charge that "any statement that the program was suspended because of volume of complaints concerning the program or any implication that the program was suspended by public pressure, in any form, is not founded in fact. No responsible official of the ABC network has made any such statement."

Daly pointed out that the program was cancelled "with three other programs with the advent of the summer season." Other shows dropped at the time were Martin Agronsky's "At Issue," Elmer Davis' program and Daly's own "Open Hearing." Reason given at the time was the fact that none of the shows had been sold, Davis had become ill, and the news & speci l events department was planning to overhaul its schedule for a fresh start in the fall.

Daly added that "mail and other public response or comment on the program was satisfactory in mail and volume, but was less than that of some other ABC public affairs programs." But an amused ABC exec privately commented that "there wasn't any pressure—we never pulled enough mail on the show for there to be any."

ACLU said it would study the charges.

10 Specs for Judy

Judy Holliday will do 10 specs in all this season under the Max Liebman production aegis, negotiations having been completed for the balance of the season. Her next one is Jan. 2. Dick Shawn, who has already done three Saturday-Sunday night specs, will do five more during the '54-'55 semester.

In addition, Miss Holliday has been pacted for one-shot dramatic stint in the Monday night "Producers Showcase" of tint specs.

Ex-Rad'o and Televisi
and now the
Rev. Malcolm Boyd
(continuing his ecclesiastical studies at Oxford, England)
Religioso TV
one of the many byline pieces in the
49th Anniversary Number
of
VARIETY

Stop Telecasting Fights

A fighter takes a dive; referees are suspected of myopia; the in-stadium fans serenade the waltzing pugs with "Let Me Call You Sweetheart," setups are palpably staged to comply with slogans that this or that fight club is "the house of upsets"—and television is party to it all. Why?

Any musclehead this side of Stillman's Gym knows that the fight racket is no sorority, and for television to give it "character" and respectability by telecasting some of these pushover leatherpushers is a gratuitous cuffo commercial which the pugs and their "smoky room" backstage manipulators don't rate.

TV is too close to the home and too intimate, to permit itself to collaborate, even unwittingly, in a swindle. Until the fight biz cleans from within itself—and it doesn't mean N.Y. State Boxing Commissioner Robert K. Christenberry frowning at them or holding up a purse for few hours—this soft-touch sideline money, in the form of videocasts, should be denied the shady collaborators.

Let beer and razorblades latch on to something else as a shill for a spell. Then coin and public opi may force the leatherpushers into self-regulation.

Abel

V for Satellite Victory

FCC's Unusual Texas Grant Brings Stinging Hennock Rebuke

Washington, Nov. 23.

In an unprecedented action, the FCC last week, by a 3-1 vote, authorized the use of a VHF channel as a satellite station to rebroadcast the programs of another VHF station 124 miles away. The grant was issued to KTRE in Lufkin, Tex., which will carry the schedule of KPRC-TV in Houston and plans no local programs. The Lufkin station will thus, in effect, serve as a relay for KPRC although the stations have no ownership ties.

Although it isn't likely, in view of the limited number of unused VHF channels, that many grants of this kind can be made, the authorization was surprising because the recently announced policy of accepting applications for satellite stations specified only UHF channels. It was also noted that KTRE had surrendered a permit last June for use of the same channel and that the Commission turned down a request by a UHF station in Tyler, Tex., to move the channel to the latter community.

The authorization provoked a stinging dissent from Comr. Frieda Hennock who termed the action "an almost incredible departure from two of the most firmly established policies of the Commission which have heretofore always governed the grants of broadcast licenses in the public interest." These policies, she said, are that station serve the needs of the community and that the licensee maintain control over the "operation and programming" of his station.

Pointing out that the Commission previously denied an applica-

(Continued on page 31)

HAMS, ALL

Even Fourth Estaters Battle for Equal Time Thesping

Newspapermen can be just as hammy as performers, though latter are figured more entitled to "have their pig and eat it too" by virtue of a traditional occupational disease.

Some wire services are reportedly fighting for "equal time," position and manner of presentation" in connection with NBC's Monday spectacular on Dec. 13 when the 90-minuter will be turned into a star talent salute—N. Y. clubhouse dedication of the Overseas Press Club titled "Dateli ."

There's also a bit of soul-searching on one phase of the Robert E. Sherwood vignette on the late Ernie Pyle, particularly concerning a candid extract from Pyle's memoirs.

Auto Coin Spills Over Into Radio

Some auto coin is spilling over into radio as the Detroit moguls get into high gear on fronting their '55 models in the most bitterly fought rivalry for postwar position.

Millions are at stake in tv, but the Detroit manufacturers are not discounting the power of the aural medium. A good deal of the radio coin is closely bunched as, for instance, Nash Motors plugging its '55 wheelers via purchase of three segments of "Amos 'n' Andy Music Hall" over CBS this week (24-26). Last night (Tues.) General Motors latched on to 9-9:15 on the web for a musical pageant airing to kick off the 50,000,000th car coming off its assembly line. Talent included singer Mark Dawson, Crane Calder and Max Meth's orch, with original tunes by Bernie Wayne and Paul Dudley. Meanwhile CBS Radio program veep Lester Gottlieb was in Detroit this week pitching presentations.

Film Pair Consultants To Young & Rubicam 'Between Pictures' Jobs

Hollywood, Nov. 23.

Mel Shavelson and Jack Rose, who recently completed producer-director-writer stints on Bob Hope's "Seven Little Foys" at Paramount, have taken up consultant duties at Young & Rubicam Advertising Agency under arrangement negotiated by agency veepee Nat Wolf. They'll be "on call" when not involved in picture making.

Deal brings pair into ad shop as consultants on shows in shop or in-making. Programs pair may create will be filmed as pilots by Young & Rubicam with complete ownership reverting to Shavelson-Rose who will be paid fixed salary with expense account plus insurance and other company benefits.

'Home,' 'Today' On Florida Location

Miami Beach, Nov. 23.

Negotiations were completed between city of Miami Beach public relations director Hank Meyer and NBC producer Mort Werner for telecasting of the "Today" and "Tonight" shows from a still-to-be-selected oceanfront hotel in mid-January.

Deal calls for cross the board telecasts through one of two weeks—Jan. 10 to 14 or Jan. 17 to 24. Plans call for bringing entire exec, writing and production crews here consisting of more than 50 personnel, marking the first time the shows will go on location, instead of using film or live inserts in New York. The city, which has allotted $20,000 toward defraying cable costs for tv programs which emanate from this setting on a national basis, is also arranging for accommodations; the airings will coincide with Miami Beach's 40th anniversary celebration as an incorporated city.

Meyer is also dickering with other units to come down through the season; recently "Home" show was telecast from the Casablanca Hotel with the city and the hotel dividing cable and housing costs.

LAUGHING IT UP FOR LADDIES

Noel Coward's TV Spec

Although NBC execs are reluctant at this point to discuss the matter in detail, it's a virtual certainty that Noel Coward will be coming over from England to do a tv spectacular for the network. It'll probably be in the spring, though the vehicle in which Coward would be starred isn't being tipped. Negotiations for finalization of the deal are meanwhile proceeding. It would be Coward's initial tv appearance in this country.

Howard Lindsay and Russel Crouse are quite excited over the reception accorded their "State of the Union" spec last week and it's likely they'll "guest produce" another one this season. If the right vehicle can be found, they'd like to reunite the Margaret Sullavan-Joseph Cotten-Nina Foch team for drama reprise.

Meantime, there's also possibility that the Monday night "Producers Showcase" spec will get a one-shot origination out of Dallas for a Margo Jones theatre-in-the-round production of two original tv plays by Tennessee Williams and William Inge. It would serve as a "pilot" for a contemplated Margo Jones series next season. This one's still in the formulating stage.

Coe Steps Out, Quinn to Coast In Lux Battle of East Vs. West

With the naming of Stanley Quinn as producer for "Lux Video Theatre," Fred Coe has stepped down from his consultancy berth and client-production-agency liaison for which he was pacted at $40,000 per annum. It was at Coe's own request that, having initiated the Quinn move to the Coast, he retire from the scene, which now permits him to devote full time to the "Producers Showcase" 90-minute every-fourth-Monday series on NBC-TV.

For the past seven years Quinn has been the producer of "Kraft Television Theatre" on NBC-TV, having produced more full hour live dramatic stanzas than anyone else in the business. (In the early days of Kraft, Coe and Quinn worked together on the show, Coe as NBC producer; Quinn for J. Walter Thompson. That was prior to Coe's move-in on Philco Playhouse.)

JWT decision to switch Quinn to Lux and the Coast, however, far from resolves the hassle going on in an effort to pump new life into the Thursday night NBC-TV stanza. Quinn is being sent westward, originating point for Lux, to inject "eastern thinking and techniques" into the stanza, for, it's presumed, there are few who more readily know the answers. But just how this will rest with "Corny" Jackson, JWT's Coast veepee and exec producer on the show, is something else again.

Jackson prefers keeping the Coast-made identity. (Stanza, as distinct from New York-berthed dramatic shows, has a tie-in with pix studios for properties, for one thing.) Jackson's purported grievance isn't against Quinn moving into the show, but he's represented as resenting the supposition that only the east knows how to turn out qualitative hourlong live entries.

Apparently it'll simmer down to a question of whether Quinn will have free rein to indoctrinate "eastern thinking" or whether the Jackson command will prevail.

Humorists
Arnie Rosen & Coleman Jacoby
have a bright editorial feature in
Nobody Asked Me— But:
another amusing byline piece in the
49th Anniversary Number
of
VARIETY

Seems Gleason Sore With Just About Everybody

Jackie Gleason, currently doubling from his Saturday night CBS-TV show into the Paramount Theatre, N. Y., where he's committed to six stageshows a day for two weeks, is doing a fast burn over the reported failure of the network's Gotham flagship station, WCBS-TV, to deliver the promised number of spots as a means of hypoing the theatre biz. Gleason feels attendance at the Par gould be a lot better. (In fact, he envisioned those around-the-corner queues as in the days of Benny Goodman but they haven't materialized. Neither, he claims, have all those CBS spots.)

On the other hand, WABC-TV, with, of course, its Par identification, via the ABC web, in understood to have pitched in with more "see Gleason at the Par" spots than the comic's own home-berthed station.

Gleason's unhappiness also extends to Capitol Records which reportedly had arranged to do a saturation job among Gotham disk jockeys in calling attention to the Par booking but which, the comic feels, wasn't fulfilled.

Gleason, incidentally, has been rehearsing his tv show in snatches —"while the feature film is on," as one showman put it.

Gleason, incidentally, racked up his highest Trendex of the season on Saturday (20), with a 45.1, to lead the November pack.

DuM Bows to NBC On Kraft 'Cadets'

NBC has emerged victorious over DuMont in the battle for acquisition of "Space Cadets," which Kraft is buying as a Saturday morning showcase for its kid-slanted caramel product. As result, series goes into the newly-developed Saturday morning kid block on NBC, in the 11:30 to noon segment. It starts as a sustainer Dec. 11 and goes commercial the first week in January.

Almost right up to signature time DuMont was in there battling for the billings and trying to clear major markets in view of the fancy sponsorship coin entailed.

When show bows on NBC it will complete the cycle of "Space Cadet" network identifications. Previously it had been on ABC, CBS and DuM. Kellogg had the show for three years on CBS and ABC.

NBC NIXES McCARTHY BID FOR FREE TIME

NBC turned down a request for free time for Sen. Joseph McCarthy this week. Request, made by the Senator's wife, presumably was to answer charges relating to his hospitalization. Neither the web nor Mrs. McCarthy gave the reason for the request.

Request was made over the weekend to Eugene E. Juster, manager of films for the web.

TV COMICS VEER TO MOPPET TIME

By LEONARD TRAUBE

Late in the day—but not too late for tomorrow — is tv programming brass discovering the flexible uses of comedic properties. Symbolic of what may well upbeat a minor trend into a major "dosign for laughs" is NBC's spotting of Paul Winchell into Saturday morning time as a part of a two-hour chock-a-block replete with kid appeal that day (Happy Felton, et al.). After the one showcase (20), it's premature to judge the eventualities; but it's significant that the web had been aggressively seeking a "sure" slotting for Winchell & Woodmen after he had failed to make the expected imprint in his erstwhile Sunday-at-7 p.m. time. (But neither, incidentally, did his CBS opposite, "Life With Father," which had been deemed surefire for all-the-family audiences in a theory that apparently exploded, with "Lassie" moving in on "Life," now in "big" time as a CBS Tuesday nighter, and Winchell moving out for the Art Linkletter "People Are Funny.")

Kidult Trend

What also appears to be on the way is a "kidult" kick—the berthing of talent and shows in slots that are conventionally for kids on the time element but, in addition, lure many an adult viewer. A fairly good case can be made out on this in Columbia's decision to put reruns of "I Love Lucy" into concurrent Sunday networking (offshoot of the traditional Ball & Arnaz Mondays at 9) at 4:30, which is "everybody's time." Proof of the pudding may be in the when, as and if of the sponsorial complexion come January or so, with the wagers laid on a product or products not limited to grownups, e.g., cigarets (Philip Morris being sponsor of regular "Lucy.")

CBS isn't saying and neither is Red Skelton, but the latter may eventually find himself forgetting all about Tuesday at 8 amid such hot opposition company as the Milton Berle-Martha Raye-Bob Hope rotationer and going "kidult." Where or when remains speculative, but Skelton has always been a dreamboat of sorts for the moppet crowd; added to his kingsized adherents, it's not too bad a parlay when in the proper slot.

A. & C. Rolling

Abbott & Costello seldom achieved a high grading in their live weekend workouts of past seasons, but their half-hour syndicated telepix series, while not of major stature in the conversation pieces of top brass gatherings, keeps rolling along around the country in prime kid slots. (Their feature film boxoffice stemmed strategically from the half-pints, complemented, of course, by ma and pa, as per circusgoing custom.)

Red Buttons, too, has the rest of the season to "make it" on NBC Friday nights at 8, assertedly a better kid-geared berth than his two-season CBS Monday at 9:30. There was where a good deal of his worries were pegged around whether he was capable of inheriting a substantial chunk of the "Lucy" audience—which he didn't accomplish regularly enough—aside from having to compete with "Robert Montgomery Presents."

There are those who "can't see" Pinky Lee, but taste bias aside, he's building in his late afternoon crossboard spot on NBC; whereas, in the case of the segueing "Howdy Doody," it's known that Gabby Hayes (Bob Smith's replacement), an engaging cutup oldster in the oaters, feels a bit uneasy as host in this formalized kid setup.

Bairds Into 'Babes'

First major teledate of Bil & Cora Baird, the puppeteers, since their exit as pactees of CBS-TV (and principally on "Morning Show"), will be a Max Liebman NBC-Saturday spectacular, "Babes in Toyland."

Dec. 18 biggie has also signatured Metopera star Roberta Peters.

CBS-TV in New Weekend Daytime Pattern; Dribblers in Sat. Hoop-la

CBS-TV's weekend pattern will assume new shapes and sizes beginning about mid-December, with the Saturday reshuffle aimed at recapturing station time and the Sabbath sequencing to be split down the middle in a departure from its uninterrupted skein of "Egghead" shows. The Saturday time is more significant at the moment in that it returns the web to bigtime basketball, with a formation that slots collegiate "Big 10" dribblers from 3 to 4:30 starting Dec. 11. It's planned as a 13-week schedule over a 15-week span since Christmas and New Year' both fall on Saturday this year and will not include the hoop-la.

Among wrinkles to be ironed out are tv blackouts, if any, in given areas, stati clearances and an expansion on school participation beyond Big 10 scope in order to make "hot" games available. The web already has Amana Freezers and Maytag Co. as backers, with one to go. In view of the 3 o'clock start, WCBS-TV's "Camera Three," one of the most widely kudosed educational programs, would have to be shifted, with probability that it'll ride earlier in the postnoon day. Also in the current lineup is another fixture of public service aura, "An Eye

(Continued on page 31)

Progr ing & Talent Veepee of ABC
Robert M. Weitman
expounds his reasons on
Room for All of Us
one of the many editorial features in the
49th Anniversary Number
of
VARIETY

When's a Hooper Rating Not A Hooper Rating?

There's going to be a national rating by Hooper, all right, but it's going to be without C. E. Hooper. Date set for start of setup, covering video only, is tentatively March, '55.

The entire affair is a puzzler with chiefly legal ramifications, and there's already trade talk centering around whether the Hooper chieftain can actually start a new rating measurement and still remove himself sufficiently from the scene to satisfy contract obligations made in 1950 with A. C. Nielsen Co.

For the past 15 months there's been talk, backed by a statement from Hooper himself, that he'd reenter national ratings as soon as the Nielsen pact would legally permit, but it has been anything but common knowledge that Hooper himself is bound to remain out of the business arrangement. To effect this, he proposes next year to set up possibly a separate corporate entity to handle national video ratings. Whether this means that he will, however, retain a financial interest in the firm though he does not have a hand in management, was not clarified. Instead, a statement by Hooper over the last week said the new biz will operate "without the services of C. E. Hooper personally." It was a written commentary and is seen as perhaps the legal phraseology to concur with terms of the Nielsen deal.

Hooper said that his new national rating will be set up "to the spirit and letter" of his contract with Nielsen. The Hooper topper said he "may be expected to continue to be personally active in local broadcast audience measurement and other television search."

MURROW DROPS OUT OF NBC-TV SPEC

Ed Murrow this week cancelled his scheduled appearance on the NBC color spec salute to the Overseas Press Club Dec. 13. Murrow said his ankling of a host's role on the "Producers Showcase" came about through a "contractual conflict," but reportedly it was CBS pressure that caused Murrow to quit.

CBS felt that Murrow was putting it in an embarrassing position by his appearance on a competing network, but even more important was the fact that he'd be appearing for RCA, one of the two "Showcase" sponsors, in direct competition with the CBS Columbia manufacturing arm. Murrow is a member of the CBS board; he's also a co-chairman of the Press Club, reason he was due to appear in the first place.

New Word for 'Love'?

When reruns of CBS-TV's "I Love Lucy" get launched as a Sunday afternoon second edition of the first series on the web starting early next year, the title will be changed to avoid conflict with the Monday night fixture. Before the web can pitch the Ball & Arnaz package for sponsorship it needs a station lineup, with affiliates currently being sounded out on clearances to support what's hoped will be a substantial network in the 4:30 p. m. time.

In the case of Mountai Zone stations, incidentally—which are not interconnected —there'll be local originations on the telepix skein.

2 Specs Crash Nielsen Top 10

Oct. 23 Top 10 Nielsens were "no" on one key count and "yes" on two others for NBC-TV, with "Dragnet" dropping to a low seventh but web's pair of spectaculars in the measured period rating 9-10. The Gavilan-Saxton CBS-Pabst fight rated fourth. The figures:

I Love Lucy (CBS)	52.0
Bob Hope (NBC)	50.6
Toast of Town (CBS)	50.3
Gavilan-Saxton (CBS)	49.8
Milton Berle (NBC)	45.6
Jackie Gleason (CBS)	43.9
Dragnet (NBC)	41.1
Groucho Marx (NBC)	40.5
Producers Showcase (NBC) (Mon.; Tonight at 8:30)	38.9
Sunday Spec (NBC) (Sunday in Town)	38.8

Radio Back in Biz

The N.Y. Times has returned to printing the week's radio logs in full on Sunday instead of using the space-saving "highlight" device. This was reportedly because of reader complaints. Week's highlights (radio and tv) are now pinpointed with a "star."

Radio-TV Mirror, which had shelved radio listings, is understood reinstating them in next issue.

It's recalled that Cue mag dropped radio logs a year or so ago but was forced to reinstate them several weeks later, admitting i a boxed story that readers had protested.

AFTRA Settles for Pension Plan In New 2-Year Network Contract; All Other Demands Are Bypassed

American Federation of Television & Radio Artists has reached agreement with the networks on terms of a new two-year contract, only new feature of which is the pension and welfare fund to be established jointly by the networks and AFTRA. All salary scales in radio and television will remain the same as under the old contract, and with the exception of a few working conditions where payment is not involved, AFTRA cast aside all other demands to secure the tv pension fund.

Wording of the new contract, which is retroactive to Nov. 16, is being worked out and will be submitted today (Wed.) to the AFTRA board, according to exec secretary George Heller. Membership ratification is expected within a couple of weeks. On the employer side, terms have been agreed on, and formal ratification is merely a matter of course. Sum total of the negotiations were to leave radio and transcriptions alone entirely, with no changes, and in tv simply to establish the pension fund.

Workings of the fund plan call for employer-only contributions amounting to 5% of each artist's gross compensation. This was a compromise from the 10% originally sought by AFTRA. Fund, which is expected to net something like $2,500,000 annually, will be administered by a six-man board of trustees, with three representatives from industry and three from the union. Monies collected will be held in escrow until the fund is formally set up.

WBSC's All-Sepia Grid

Bennettsville, S. C., Nov. 23.

Broadcasting history was made last week in this area by WBSC, the 10,000-watter serving this rural area, with the broadcast for the first time of a football game between two Negro high schools. Program, which aired Friday (19) afternoon, was sponsored by four clients, only one of them Negro.

Game was between the local Marlboro County Training & High School and Tomlinson High of Kingstree, S. C. Between-halves interview featured Milton Stubbs, senior class president of Marlboro.

CBS Radio Goes About Its Biz Just Like the Old Days—Even Hiring Help

At CBS these days and yesterday, the radio side continues to receive as much promotion and inspiration from the top down as if it were the latest addition to the broadcasting sphere. Centralized in the activity are the various factotums of the network and spot sales divisions, with latter, via sales promotion manager Sherril Taylor, currently fronting a brochure titled "Radio—a Continuing Success Story," which is pitching "the growth of radio during television's most productive years" ('47 to '54).

That this and other voluminous literature emanating from 485 Madison Ave. headquarters is not mere "paper talk" is reflected in the fact that in the last couple of weeks there have been a number of key appointments on both the web and spot fronts. Latest additions to network sales posts under Dudley Faust include Lillian Selb, manager of costs, estimates and contracts, and John Callow and Jack Mann, account execs. Spot sales acquisitions under Henry R. Flynn, general sales manager, and Milton F. Allison, eastern chief, embrace John McCorkle and Ralph Dennis as account execs in N. Y. and Alice Santti, manager of contracts, and Michael Campbell, sales service manager nationally.

In other words, CBS Radio ain't just boosting the medium—it's hiring people for it.

TONI, CARTER DROP CBS RADIO 'CORLISS'

Toni Co. and Carter Products scrapped co-sponsorship of CBS Radio's "Meet Corliss Archer" as of Monday (22). The web will fill the p.m. slot with "Mr. and Mrs. North" starting next week.

That will mark a return of the Barbara Britton and Richard Denning starrer to the longtime half-hour berthing, with "North" having been aired briefly as a quarter-hour 9:15 p.m. strip.

WHAS Marathon Nets 160G for Handicapped

Louisville, Nov. 24.

WHAS and WHAS-TV 16-hour Crusade for Handicapped Children marathon collected a total of $160,000 in money and pledges Saturday (20) with hopes for $180,000 expected to roll in after the marathon ended at 2 p.m. Sunday (21). Entire fund-raising drive was carried on radio and tv, and funds collected will be used exclusively to provide services over and above those already being carried on.

The Crusade, which was aired on radio and tv from Memorial Auditorium, had the entertainment assist of Pat O'Brien, Don DeFore, Monica Lewis, Bill Hayes, Hal LeRoy, Pedro Gonzales-Gonzales, and the entire talent staff of WHAS and WHAS-TV.

Philly's All-Star Pitch

Philadelphia, Nov. 23.

Warren Hull, Fran Allison, Gabby Hayes and Maria Riva will headline the 16-hour Cerebral Palsy Telethon which will be simulcast over the WFIL stations, starting at 10 p.m., Saturday night (27). Jack Steck, executive program director for WFIL and WFIL-TV, is staging the telethon which is sponsored by the Philadelphia Inquirer Charities, Inc.

The program will originate from Philadelphia's Convention Hall. In addition to the Philadelphia telephone coverage, phone centers will be set up in Camden, N. J., Langhorne, Pa., Wilmington, Del., Atlantic City, N. J., and Easton and Pottsville, Pa.

TV PACKAGE DESIGNS ON LESTER LEWIS SKED

TV packager-personal manager Lester Lewis (Associates) has formed Video-Color, Inc., tintele group serving current and new-to-the-medium sponsors. Prime function will be to "stage manage" product presentation intended for hues, as well as to create package designs.

Company will be staffed with departmental specialists, and among them now in the N. Y. house are Walter Dorwin Teague (Associates), designers, and Video Vittles, consultants in preparation of food-for-tv. Being dickered are two tv scenic artists and a duo of electronists with color mixing and studio lighting background.

Frank Farrell's Astor Shift From Sheraton

With the takeover of the Hotel Astor, N.Y., by the Sheraton Chai, Frank Farrell will move the origination point of his ABC afternoon strip from the Park Sheraton's Mermaid Room to the Broadway Room of the Astor in a few weeks. N.Y. World-Telegram & Sun nitery columnist will also get a new slot for the music-and-interviews segment.

Reason for the new time is the confluence of interview segments in N.Y. at 1 p.m., with Tex & Jinx McCrary on WRCA and "Luncheon at Sardi's" on WOR. Farrell will move back into the 12:35-1 slot, bringing with him three Betty Crocker spots and two commercial newscasts.

ABC-TV Drops 26 College Events

ABC-TV has decided to drop its plans for airing 26 Saturday afternoon winter and spring collegiate sports events. Web has declared its intention of airing the events following the close of the NCAA football season, and had indicated that this was a condition of the deal under which it acquired the grid schedule. It was learned this week, however, that ABC's contract with the NCAA gave it the option of dropping the events if it thought them unfeasible.

Decision reportedly was motivated by difficulties in scheduling, cost of airing the events and lack of sponsor interest. NCAA and the web had previously mentioned such possibilities as the Dartmouth Winter Carnival, the Skyline Intercollegiate Rodeo, the Drake Relays, the Penn Relays and the Intercollegiate Regatta. Some of these were technically impossible to pick up, others too expensive, and the total of available events didn't make for 26 weeks' worth.

This, added to the fact that the network took a loss of about $1,000,000 on its football schedule, led the net to drop the projected winter-spring schedule.

Kaiser-Willys Joins Closed-Circuit Hoopla

Kaiser-Willys joins the growing list of automobile companies to hold closed-circuit television meetings to outline sales plans or to unveil new lines. The Kaiser-Willys session, handled by Box Office Television, will be piped to 21 cities, with hotels carrying the event in 18, tv studios i two, and a theatre in one (Rivoli in Toledo, auto company's homeoffice.).

Originally it was planned to hold the majority of the get-togethers in theatres, but this was ruled out when it was discovered that the auto company would not be able to display its new models on the stages of the theatres. Few of the theatres had facilities whereby they could fly the screens.

Kaiser-Willys is the fifth auto company to make use of the closed-circuit medium.

Better Than the Show, Mebbe

There may come a time when tuner-inners on WRCA-TV, N.Y., will be glad when the sound and pictures conk out. The "Please Stand By" legend has been tossed out the window by NBC's flagship in N.Y. Newly created are "goof" slides by Max Buck, promotion mastermind of the web's Gotham outlets.

No more hair-pulling by the technicians when a coaxial goof occurs to interrups video or audio. The slides have been prepared with a warm and humble approach running interference for what is usually a minor national disaster.

When the video screams, a slide shows a Milquetoast character holding a flickering match, peering into the darkness and whispering, "Who Put Out the Lights?"

When the audio goes, the slide shows a gentle character using a huge hearing aid pressed against a tv set and the caption, "We've lost our voice."

In the event—perish the thought!—of both audio and video breakdown, it's a double slide: first, a cartoon of a ruffled figure poking out of a tv screen, hand to chin, crying "Oops! Something's happened." Second, by a cartoon showing a bereft engineer before a maze of electronic equipment, baffled but saying, "and we're fixing it."

In other words, the "Stand By" pomp will be replaced by a romp, but as to what happens when even the slides can't be transmitted . . .

Nice Work If You Can Get It

Hollywood, Nov. 23.

Happiest band in the land is at ABC.

All the 19 tootlers under the wand of Rex Koury have to do for their pay is to run over to the network on Thursdays and pick up their checks. Since last week they've had nothing to do musically and there's nothing for the immediate future. The three radio shows they played—Reed Browning, Koury and "Relaying With Ronnie"—have been cancelled.

Under the AFM agreement, ABC must maintain a 19-piece house orchestra. Tab to the network runs to around $3,000 a week. Muting of the instruments, however, has cost casual jobs of arrangers and copyists.

Unique situation at the network, both radio and tv, was created by a new system of bookkeeping installed by Robert O'Brien when he was executive veepee (since returning to United Paramount theatres operation.) Under the arrangement the house band is charged against the company but whichever operation, radio or tv, uses the bandmen, the fees must be assumed by the employing medium. Since the heads of each operation must stay within their own budgets, with no extras for live music, there is little desire to incur the added expense. Ergo, neither radio nor tv has made any further requests for the house band. The net's video wing dispensed with live music weeks before, using only a small group for the Jack Owens show.

TV No Longer an 'Interloper,' Sez Billy Grady; Sees Majors Moving In

Hollywood, Nov. 23.

Admitting he once looked down on tv as an "interloper" filled with a lot of "carnival men," Bill Grady, Metro casting director for 27 years and now casting chief for the Chrysler series, acknowledges he's reversed that opinion completely, now that he's in television.

He added, "I have a great deal of respect for tv, and I believe the motion picture industry is softening in its attitude and developing a healthy respect for the medium.

Despite the fact major studios have nixed his bids for their pactees to appear on the live show, Grady is convinced eventually the majors will be producing vidfilms for tv, probably for a pay-as-you-see subscription system, as advocated by Zenith prexy, E. F. McDonald Jr.

Grady's experience in tv has been that w.k. players' reluctance to do tv is gradually evaporating, with most of them now ready if a suitable script is provided. Some have offered to be on if their segments were filmed, but to this the exec says "no—that would add $22,000 to the weekly budget."

Grady bemoans the fact there isn't enough time for preparation. He feels the tv operation could be streamlined considerably if vet pix creative artists were brought into it. "Tv could get these experienced cutters, editors, unit managers and assistant directors if they would pay for them, and they would make a tv operation much more efficient," he said. Lack of story material is one of the real

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Makeup Artists, Hair Stylists May Strike Nets

Hollywood, Nov. 23.

Makeup Artists & Hair Stylists Local 706 is seeking IATSE sanction to strike CBS and NBC following breakdown of negotiations for a wage increase. Union, according to local prexy Howard Smith and business agent Fred Phillips, is seeking to establish a wage commensurate with area scales for television work.

Union at first asked an increase of 20%, finally dropping it to 9% as a final proposal after network producers asked a contract extension for an extra year. Top increase offered by the webs was a 7½% boost.

WU Finds It's Easier To Fly Evans to N. Y. Than Equipment to Chi

Western Union, new alternate week bankroller on "Down You Go," explained to Chi tradesters (interested in keeping Windy City broadcasting and telecasting at top stride) that the show had to move to N. Y. or there'd be no sponsorship for the DuMont exposure at all.

It all boiled down to whether it was less expensive to fly moderator and Chi professor Bergen Evans to N. Y. each week or fly—at much greater expense and difficulty — equipment for use in the show's chief commercial each week from N. Y. to Chi. WU intends to demonstrate types of electronic telegraph machinery, calling for presence also of engineers and other technical experts from Eastern labs.

The Lou Cowan-produced video paneler starts for WU on Dec. 8. With the exception of Evans the entire panel will be changed with the locale. The net, it's understood, is contemplating a shift within a short time, from the Wednesday night time slot.

Taylor Takes 'Land' To NBC; Web's Bowl Buys

NBC Radio wrapped up sponsors this week on post-season football and other formats. Avco is down for the Cotton Bowl and Gillette takes the Rose Bowl. But these one-shots, while not to be sniffed at, don't compare in total coin to General Motors' moveover to NBC in commentator Henry J. Taylor's switch to that web from his longtime ABC stanza (and prior to that, Mutual), "Your Land and Mine." It's a longterm deal that continues Taylor's GM identification. Slotting is 8 to 8:15 p.m. Mondays, same time as his current ABC showcase, and it starts Dec. 13.

Another piece of business for the web is from Q-Tips, latching on to Mary Margaret McBride's daytime capsule.

Storer '5 Plus 2' Finalized in Fla.

Miami, Nov. 23.

Storer Broadcasting Co. this week completed negotiations for acquisition of two south Florida UHF stations—Ft. Lauderdale's WFTL (23) now in operation, and recently licensed WMIE-TV (27) in Miami—subject to approval of the FCC.

When and if okay comes, plans call for combining the two stations into a 1,000,000-watt operation which will round out two Storer tv holdings permitted under the FCC "five plus two" ceiling. WFTL is already in operation, while WMIE holds a construction permit. Annouecement of the sale was made by R. H. Gore, head of the Ft. Lauderdale station, and E. D. Rivers for the Miami group, in conjunction with buyer George E. Storer. Indie AM stations WPTC and WMIE owned by the sellers are not included in the transaction, for which no sale-figures were revealed.

Storer, who moved his home offices to Miami Beach a year ago, disclosed that orders for the 1,000,000-watt transmitting equipment has been placed with RCA pending FCC approval, with first step immediate increase in power to 276,000w from the present 20,000 until completion of a 1,000 foot tower.

Norman E. Kersta, exec veepee of WTFL-TV, will remain in that post under the new setup.

NCAA MAPS '55 TV STRATEGY

4A's Powwow 'Goes Tint'

Radio-tv session of the eastern annual conference of the American Assn. of Advertising Agencies got a thorough look-see at what's new in color Monday (22) at the Hotel Roosevelt in N. Y. Aside from two closed-circuit demonstrations and an educational film on color tv, agencyites were treated to their first glimpse of RCA's new 21-inch receiver, with six of the new models serving the entire large room of 200-plus people. Receivers haven't been shown except to press and some distributors and network personnel.

CBS and NBC chipped in on the closed-circuit stuff, with the former reenacting the production that went into General Foods' color commercial for Maxwell House coffee a few weeks back on "Mama." It was clear and concise exposition by CBS color production chief E. Carleton Winckler that should have served to dispel agency dismay at the prospects of producing tinted live blurbs. NBC's contribution was a closed-circuit remote from its Brooklyn color studios showing the advance planning and the setting up of Sunday's (28) two-hour production of "Macbeth." Final contribution was a CBS color film prepared for distribution to civic and lay groups on how colorcasting is done. It added little to agency knowledge, but is a good contribution to public relations for the web and the industry.

Paul White (Who Should Know) Sez Radio Getting Too News-Happy

By FARRELL DAVISSON

Chicago, Nov. 23.

Radio may be abusing one of its greatest assets by the "dilution through overuse" of news programs. That was the warning given to the Radio-Television News Directors Assn.'s annual convention here last week by Paul White, now exec news editor of KFMB, San Diego, and generally recognized in the trade as the dean of radio news chiefs and the founding father of the CBS news operation.

In his keynote talk, White declared there are "disturbing indications that the medium is scheduling news programs with too little regard for the amount and variety of news available."

"I've heard radio stations boasting that they have from 20 to 30 regularly scheduled news programs a day. And I suggest that's too many. On the average day there just isn't that much new news to sustain interest. There are too many days when today's news sounds like yesterday's, and at the same time a preview of tomorrow's," White asserted.

He warned that by saturating the early morning, early and late evening hours with block booked news shows, radio is risking loss of audiences to tv in periods in which so far AM listenership has held up well. Newsman also suggested that radio is missing a competitive bet in not devoting more "news" shows to the discussion of ideas and concepts as opposed to

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Ignoble Gobel

N. W. Ayer was the agency for the 75th anni Electric Light telecast which gave comic George Gobel such a big push. Since then Gobel's Saturday night NBC-TV series has been murdering the rival "That's My Boy" show on CBS —another N. W. Ayer account (for Plymouth).

So what happens? "That's My Boy" has been cancelled.

Alert RTNDA To Restrictions On AM-TV Coverage

Chicago, Nov. 23.

The increasing restrictions of television's right to cover the news were a major preoccupation of the speechmakers and delegates at last week's three-day Radio-Television News Directors Assn. convention here. The new alarms came amid complaints that the organization has failed to play an aggressive role in combating the legislative and judicial hurdles erected against the tv camera.

Vet newsman Paul White, now exec editor at KFMB, San Diego,

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AM-TV News Directors Make Annual Citations; Van Dyke Named Prexy

Chicago, Nov. 23.

Radio-Television News Directors Assn.' annual award for an outstanding radio news operation went to CFQC, Saskatoon, Sask., Canada, where Godfrey Hudson is news-editor. No comparable award was granted to a tv news staff although W. C. Whitmarsh of WBZ-TV, Boston, won the special event honors.

Distinguished achievement citation for radio news reporting went to KRNR, Roseburg, Oregon, Bob Grant, news director; the tv citation was won by WSAZ-TV, Huntington, W. Va., Nicholas Basso, news director, and the tv special event award went to WJSR-TV, Providence, R. I., Warren Walden, director.

Russ Van Dyke, KRNT, Des Moines, was elected new prexy of the ass'n. He succeeded Jim Byron, WBAP, Fort Worth. New program veepee is Paul White, former CBS news chieftain and now exec editor at KFMB, San Diego. Harold Baker, WSM, Nashville, was named radio veepee and Charles Harrison, WFIL, Philadelphia, new tv veep.

Treasurer is Sheldon Peterson, KLZ, Denver. New board members are: Ted Koop, CBS, Washington; Ralph Renick, WTVJ, Miami, and Parker Hoy, WLAM, Lewiston, Me.

CHARGES ABC-TV 'GOOFED' ON SALE

By now it might be too late, but the National Collegiate Athletic Assn. is employing a new strategy to hold its weakening ranks together and to interest the tv industry and advertisers in another year of controlled, nationally-televised football. A faction of the NCAA, probably still the largest but of not much greater strength than the opposition, is understood to have fathered a letter to ABC-TV that is the key to future hopes.

Sent recently, the letter scores ABC-TV for faulty handling of the grid series sale, which was finally managed at a great loss to the network only a few days before the first of 13 games. The letter was reported to have said that the network sales staff fumbled, and that the games—even if done on a controlled basis next year as they are now—will continue to be a good buy for a bluechip sponsor.

Puff NBC-TV

The letter is accompanied by word-of-mouth by various officials of collegiate football that if NBC-TV had held on to the package for another year, the series would still be riding high, with no talk as there is now of the end of nationally televised collegiate football. They are saying that if ABC hadn't left itself wide open for a no from General Motors on sponsorship in '54, another national bankroller would surely have signed on for the ride—at a profit to the web as well as NCAA which collected, according to most recent information, $2,260,000 for rights.

NBC, it was pointed out by an exec of college ranks, would first have "felt out" General Motors for another year of sponsorship before actually making a formal approach. ABC, on the other hand, went directly to the sponsor, expecting certain inking of a new contract. The moment ABC overtures were made, it became an open-secret for all tv to follow, and when GM nixed the deal, an NCAAer insists, it frightened off all other potential bankrollers.

Even, though it's purely hypothetical, it's figured enough "ABC goofed" talk will stir video to some different thought.

Internal Dissension

The reason the whole thing might be too late to do any good is because the networks are aware now of NCAA internal dissention. For example, CBS-TV just pacted with the Big 10 for basketball this year (see other story), where it

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Kobak's 12-Point 'Save Radio' Formula Sparks 4A's Conclave

By BOB CHANDLER

Realistic reevaluation of radio's rates and programming by "people who believe in the medium" necessary to prevent radio from being "throttled unintentionally," Edgar Kobak told the radio-tv session of the eastern annual conference of the American Assn. of Advertising Agencies Monday (22) at the Hotel Roosevelt in N. Y.

The onetime Mutual prexy and present consultant laid down 12 areas for reevaluation in a speech he said would probably get him "chased out of town." He called for a thorough review of network and station rate cards, the elimination of "deals" both by the stations and the timebuyers, and called on those people who don't believe in radio to "get the hell out of it."

Point-by-point, Kobak said:

1. Buyers should make a real cost study of network and station operations.

2. Rates should be based on a "more realistic evaluation of media, local and network." Better research exists today than formerly.

3. Rates should be made contiguous day-to-day as well as contiguous for the same day.

4. Breakdown of rates for less-than-hour usage should be reviewed. He was one of the network officials, he said, who helped set up the 60% of the hour rate for a half-hour time and 40% for the quarter-hour. This wasn't based on a true cost study, he said, "We just plucked the figures out of the air . they seemed logical." But time and habits have changed since 1927.

5. Review the present station compensation setup, "which is a

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Dinah the Winnah

Following are the latest Nielsen standings for the battle of the evening multi-weekly tv vocalists:

Dinah Shore (NBC)	21.5
Perry Como (CBS)	20.1
Eddie Fisher (NBC)	19.5
Tony Martin (NBC)	17.5
Jo Stafford (CBS)	15.6
Jane Froman (CBS)	14.0

British Equity Bans Performers From Eurovision

London, Nov. 23.

British Actors Equity have slapped on a complete bar on their members participating in the Eurovision interchange of television programs between Britain and seven continental countries until agreement is reached on bonus terms for performers and a limitation of transmissions. Their action is in concert with every other European organization of actors, musicians and vauders.

At a recent session of the European Broadcasting Union, reports Gordon Sandison, the Equity general secretary, the international labor federations demanded an extra 50% fee for performers in the country originating the transmission and in respect of each country receiving it. This was put forward to prevent the program exchange developing into a form of cheap television service to displace live performers.

In a report to Equity members, Sandison reveals they met with a stony reception. The EBU refused on principle to discuss any limitation in the number of relays and, in regard to extra fees, suggested a scale based on the number of license holders in each of the receiving countries.

There was a maximum of 40% extra where there were more than 2,000,000 licenses, down to 5% where there were 25,000 or less This would have meant that only programs transmitted to Great Britain would qualify for the highest bonus level, but relays from the United Kingdom could go to three or four other countries for an additional fee of possibly less than 20%.

Candor

Ed Kobak took the advertising fraternity jokingly to task for their tendency to exaggerate i addressing the eastern conference of the American Assn. of Advertising Agencies this week. He offered the end-all to blownup audience statements by stating of hi WTWA in Thompson, Ga.:

"My station reaches fewer radi homes than any other station on any network." WTWA is a Mutual bonus station.

Ad Men's Global TV Primer

Rodney Erickson, Young & Rubicam v.p. in charge of account planning, still won't qualify as narrator for a Fitzpatrick travelog, but he provided an agency eye-opener on what to expect in international tv and how to make the most of it. Speaking before the radio-tv session of the eastern annual conference of the American Assn. of Advertising Agencies at the Hotel Roosevelt in N.Y. Monday (22), he declared that agencies will be called upon sooner and with greater frequency than they anticipate in servicing American clients in overseas markets, and he summarized the systems and facilities already in operation in those markets.

Because American gross national product will reach over $500,000,000,000 by 1964, much of that will be sold in foreign markets, Erickson pointed out, and television will be doing much of the selling job. Television, he said, "will be one of the motivating media" in selling American product overseas, and agencies would do well to familiarize themselves with the present state of video in foreign nations.

The four factors which have retarded the growth of television overseas, Erickson said, have been weak signals, low set sales, inadequate programming hours and poor programs. An acceleration can be expected due to increased and better programming via dubbed American shows where the countries will allow the shows to be brought in. At present, Y & R has broken down international tv country-by country, and the latest count is 11 commercial nations, two partly commercial, 15 government-operated and 27 in the planning stage. It's these latter which are watching how American commercials and programs function in foreign countries to guide themselves in deciding between commercial or government operation, he said.

Breakdown.

Nation-by-nation, Erickson summarized as follows:

Canada — Get your programs cleared by the CBC. Get your commercials cleared by the Health & Welfare Dept. If you're going to do live commercials, affiliate with a local producer.

Mexico — There's some filmed programming available dubbed in Spanish. Otherwise, if using film, use sports shows, musicals or films with a soundtrack consisting of narration that can be done in Spanish by a live announcer. Commercials should be produced on the spot in local vernacular at the "very good film studios" available in Mexico City.

Cuba—Same story, except the Cuban vernacular differs from Mexican. Have your filmed commercials made on the spot.

Puerto Rico—Pretty much the same again, except if you package a local version of an American quiz show, you're liable to do sensationally well.

England — Use low - pressure commercials at first for the new commercial system. You're going to have to buck some excellent BBC programming for awhile. There are five or six producers of excellent theatrical commercials who can do a topnotch production job. Use English actors for the blurbs.

At present, that's about the extent of foreign operations, but the "next step" is expansion into Germany, Italy, France and Sweden in Europe; Brazil and Argentina in South America and Japan and the Philippines in Asia. In every case, Erickson said, it's important that much of the work be done locally. "Local help is of the utmost importance and it must be stressed that it is extremely hazardous to do in N. Y. what can be done very easily on the spot."

Title of Erickson's talk was "Around the world with Script and Stopwatch" but actually he described it as "how to get a free trip for yourself to Europe, Asia or South America."

Woman's Home Companion Sets Radio-TV Subsidiary; 'For Sale' Tag On Bally

Washington, Nov. 23.

In a precedent-making move, Woman's Home Companion mag is setting up a radio-tv and telepix subsidiary for production. Woodrow Wirsig, editor-in-chief, speaking today (Tues.) before the Women's Ad Club here, said that in addition to a previously announced show for ABC radio, a live video series will start on NBC after the first of the year. Mag also plans to produce, probably for syndication, two half-hour tv film series. All shows will be offered for sponsorships, with the Crowell-Collier publication seeking only to regain costs, making the most important facet of a production unit the promotion it will afford the mag.

Wirsig said the radio-tv campaign will be intensive, with all program ideas to be culled from the magazine. The ABC radio series, for instance, is based a mag feature called "Marriage Counsellor." One of the vidpix skeins will bear the same title.

Companion's European correspondent, Marguerite Biddle, already has lensed the pilot in the other telefilm series. It's an "at home" interview format encasing European personalities.

THE EDITOR'S DESK
With Nathan Straus, Leon Goldstein
Producer-Director: Goldstein
15 Mins.; Fri., 9:30 p.m.
Sustaining
WMCA, N. Y.

Although the Federal Communications Commission has okayed the right of station managements to broadcast their views on controversial subjects, that privilege is apparently still a highly dangerous limb to go out on. Frank Stanton, CBS prexy, did a one-shot editorial recently in behalf of video coverage of the Watkins Senate Committee hearings on the censure motion against Sen. McCarthy. That was the sum total of broadcast editorial opinion up until last Friday (19) when WMCA launched its weekly series, "The Editor's Desk," which will give station owner Nathan Straus a chance to express his views on issues of the day.

The conception and launching of this series took considerable moxie since editorial opinion, on any side of virtually any topic, is certain to stir disagreement, and perhaps distaste, among one sector of the listening audience. That however, is the point of the show since it's dedicated to the idea of stimulating community thinking on public issues.

Perhaps even more laudable than the idea of a regular editorial stanza was Straus' choice of editorial subject on the preem. He could have played it safe by coming out for clean subways or against juvenile delinquency. That would have been a bore, but nobody would have been irritated. Instead, however, Straus plunged directly into probably the most divisive subject in the U. S. today —the problem of the national administration's loyalty-security program.

Straus was not happy about the situation and he said so in sober, moderate, but unmistakable terms. He sharply criticized the loose criteria used to designate subversives and raised the fundamental point that bureaucratic dismissals of suspected disloyal Government employees violated the basic guarantees of due process and the right of appeal. Straus called for a thoroughgoing review of the matter.

Editorial opinion on the air can be a double-edged sword. What a reasonable station owner can do, an extremist owner can do also. WMCA officials are evidently aware of this danger and are prepared to air contrary opinions from listener's letters in subsequent weeks.

Also on the preem stanza, there was a roundup of editorial opinion from the N. Y. daily newspapers. This could have been an effective way of giving pro and con opinion side by side with the Straus views, but the editorial excerpts were on an entirely different subject. This split the show's focus, but it's a fault that can easily be corrected.

Leon Goldstein, WMCA program chief who has been instrumental in giving the station an intelligent, public-minded attitude for the past 20 years, handled the show's preamble capably and cued the reading from the dailies' editorials by the various staff announcers.

Herm.

MacLeish on State Of American Radio: 'The Bloom Is Off the Peach'

By ROBERT J. LANDRY

Warren Bower (asst. dean of NYU's General Education Division) brought out some interesting comments on radio itself in his interview last week over WNYC, N.Y. (Tuesday, 9:30-9:55) with Archibald MacLeish. Immediate occasion was a review of MacLeish's new book of poems, "Songs For Eve," just published by Houghton Mifflin, but the talk turned to verse dram for the air. Back in 1937 MacLeish's "Fall of the City" was a sensation when produced by the late Irving Reis on the Columbia Workshop. The following year another MacLeish verse drama, "Air Raid" was done by CBS.

"What now?" Dean Bower asked and Prof. MacLeish (Harvard) answered. Today the American radio broadcasters are tired, bored and economically insecure. They are married to an alternation of phonograph records and commercial plugs. Neither CBS nor any other organization on this side of the pond now has any interest whatever in MacLeish's work, or in verse drama. His recent "Trojan Horse" was given a 100% chill here but has been produced and repeated by the British Broadcasting Corp.

MacLeish waxed lyrical about

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BING CROSBY SHOW
With Buddy Cole Trio; announcer, Ken Carpenter
Producers: Bill Morrow, Murdo MacKenzie
Director: MacKenzie
Writer: Morrow
15 Mins., Mon.-thru-Fri., 9:15 p.m.
CBS, from H'wood

The way they used to tell it, the sun never set on the British Empire; Der Bingle still retains an empire of sorts, (money aside), what with resurrection of those platters far and wide on the kilocycle horizons. It's been more than a score of years now since Crosby started groanin' low and high on CBS from the top and bottom of the Decca; either way, he took command, setting pace and records that figure to stand forever or, if not, to be enshrined in a special vault along with the antique statistics of a sports firmament he loves so well. He chalked up so many "firsts" that it's become a cliche to call the roll.

So now Bing Crosby is on a CBS Radio cross-the-board quarter in the fractional 9:15 p.m. time that listeners are bound to find. He is now the elder statesman-singer, the doyen of his bracket, and as great a radio personality as ever. Continuing parallel are his leading corpsmen and friends—Bill Morrow and Murdo MacKenzie bringing the show in, with Mackenzie also directing and fisherman pal Morrow doubling as writer—in a format that is both typically Crosby and a bit beyond the conventions. Bing is an exponent of the sing, but his talk is true, an incredible combination that's he's made all his own over the years, whether on an hour's kick or in tidbits of thisa or thata.

Monday's (22) opener seemed less than 15 mi utes; but even twice that much would still seem fleeting. It's the one sure measure of his standing as a performer, and CBS program veep Lester Gottlieb must have had to talk even faster and more engagingly to sell Crosby this daily deal. After all, how much of the coin can he keep? More at stake, perhaps, was steady identification and prestige, with mebbe a bone thrown to Columbia to have it retai its strong competitive hold on nighttime programming, the best in the biz.

Crosby said it right in the Intro: not too hokey, won't yock it up, will pitch encomiums, etc. But the songs are not mere postscripts, such as "This Old House" to the Buddy Cole Trio's pianola stuffola and revved up beat; a "Hey There" out of "Pajama Game" with its quiet, authoritative and almost new interpretation, plussed by the Cole group's counterpoint; segueing brightly into "But Not For Me." And in between, the talk; it's never small talk with the Tacoma lad. Went from grid to golf to Georgia and a hatchick, all attuned to the Morrow bag of conversational tricks, with Crosby never varying from the vehicle status, so that it comes out with the pure Crosby imprint, with the light touch given to human interest quickies that seemed in the orthodox commentator's groove, inspiration built in to boot, and may well have been designed to make the chirpings subordinate to the informal analyst.

Crosby's snappers come off so easily, you begin to expect them. There will be guests—lots of them —but the preemer didn't have 'em. The precious minutes were needed to set the stage and Crosby would rather be dead than not give a drop-in the full due. If "Amos 'n' Andy Music Hall" doesn't get its Inheritance from Crosby and Crosby himself doesn't rate a rating, radio is indeed on the way to you know where.

Trau.

Radio Followup

CBS' "Hallmark Hall of Fame" paid tribute to the late Lionel Barrymore last Sunday (21). The actor, who died Nov. 15, at the age of 76, had hosted that program since September 1952. As a memorial to Barrymore, the scheduled Hallmark show was cancelled and a special program honoring the vet thesper was substituted.

Program included some interesting anecdotes and personal comments relating to Barrymore. Several name actors took part in the salute. Among those who participated were Edward Arnold, Helen Hayes, Jimmy Stewart and Bing Crosby. Also on hand were author-biographer Gene Fowler, Metro production chief Dore Schary and J. C. Hall, prexy of Hallmark Cards, show's sponsor.

Show was done tastefully. It offered listeners a brief insight into Barrymore's character via the rehashing of certain incidents in his life. Dr. Norman Vincent Peale wrapped stanza up with a short eulogy.

Jess.

THE THANKSGIVING HOUR
With Ethel Barrymore, Pat O'Brien, Keefe Brasselle, Bing Crosby, Perry Como, Marina Koshetz, John Brownlee, Nan Merriman, Alyne Dumas Lee, Robert Wagner Chorale, others
Producer: Rev. Patrick Peyton, C.S.C.
Directors: Lew Lansworth, Rocco Tito
Musical Directors: Harry Zimmerman & Emerson Buckley
60 Mins., Sun. (21), 2 p.m.
Mutual, from N.Y., H'wood

Father Patrick Peyton's fifth Thanksgiving Week broadcast, transcribed for presentation over the Mutual network Sunday (21), under the aegis of Family Rosary Crusade, had for its theme, via drama and music, faith in God and faith in America. A serious and sometimes solemn program, keyed to the threat which the free world faces, the hour enlisted the services of a topflight cast in Hollywood and New York. It was competently and in many places distinctively produced, although there were moments of unevenness and drag.

The dramatic and spiritual preachment pivoted on the story of a retired school teacher (played by Ethel Barrymore) who, having lost her purpose in life, starts for her home in Wichita for Thanksgiving and for good. She meets on the train a disillusioned law student. Striving to restore his faith i the U.S. and his future, she successfully does so, while regaining her own.

In a series of flashbacks—to the Constitutional Convention and Benjamin Franklin's comment about the country's foundation on faith in God; to Bethlehem at the Birth of Christ; to Abraham Lincoln and his dependence on Divine Guidance in Civil War days—the message of faith and prayer was emphasized and reemphasized.

Solo and choral singing interspersed and intertwined the rather thin story line, always threaded to the thematic Faith and to America. A summation by Pat O'Brien, who narrated an opening segment on the necessity for belief and the efficacy of prayer, posed the alternatives; "build up the whole world" through faith, or "blow it to pieces." Then came a decade of the Rosary, with the Hail Mary recited and sung (striking Gregorian chant, presumably by Robert Wagner Chorale, lent a beautiful effect here). Father Peyton closed with brief words of thanks and a prayer —recorded and probably used before.

Miss Barrymore gave a fine reading of the lines, the philosophy and the preachment. Keefe Brasselle registered well in the role of a skeptical Blackstone student. O'Brien, like Miss Barrymore, a longtime faithful supporter of Father Peyton's radio apostolate, handled the narration vigorously.

Minor parts were nicely handled, there being several outstanding voices in the Bethlehem sequence.

Harry Zimmerman directed the musical portions from Hollywood; Emerson Buckley, from New York.

Jaco.

WHERE HAVE YOU BEEN?
With Horace Sutton, Harriet Van Horne, Marc Connelly, Ernie Kovacs, Peggy McCay; Jack Costello, announcer
Producer: Jane Kalmus
Director: Parker Gibbs
30 Mins., Thurs., 9:30 p.m.
NBC, from New York

The list of panel stanzas where guessing games are played has been increased by one. "Where Have You Been?" is the latest. The casing wasn't witty enough nor the topic sufficiently different to survive a stale format.

Lineup called for Horace Sutton as emcee. It was felt that was appropriate since he is an expert on travel and, ostensibly, that's what the show was about. As often happens, though, a man with talent in one field (in Sutton's case it's writing) doesn't always succeed as something else. Sutton was a slight caricature of an announcer, sounding highly dramatic when he should have been conversational. Panelists were Harriet Van Horne, Ernie Kovacs, Marc Connelly and Peggy McCay. Some of them were heard performing pleasantly at other times in similar panel quizzers, but their humor was tired when it wasn't absent on the second week (18) of the NBC "Where" program. And it was the panel only that was being depended on for the show's graces.

The format itself got little attention. Even if there are no longer new ideas for panel programs, those available must be detailed to perfection. Here the format failed to hold suspense and was, additionally, often muddled. Guests piled up points for holding

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From the Production Centres

IN NEW YORK CITY . . .

Is CBS on the prowl to fill the "information adviser" vacancy created by the return of **Jack Gould** to the N.Y. Times? . . . **Milburn McCarty** Associates opening p.r. branch on the Coast with **Ed Thompson** and **Neil McDonald** in charge of the Sunset Blvd. setup. (Thompson, ex-radio ed of Milwaukee Journal; McDonald, ex-reporter of L.A. Examiner and Herald Express) . . WRCA's **Phil Alampi** to attend Int'l Livestock expo and 4-H Club Congress i Chi this week and next . . CBS' "FBI in Peace & War" racks up 11th year on web tonight (Wed.) . . **Jim Coy** in Kansas City last weekend making industrial film for Calvi Co. . FCCommissioner **Robert E. Lee** and the **Rev. Theodore Hesburg**, prexy of Notre Dame, to speak at radio-tv-ad agencies' annual communion breakfast at Waldorf Sunday (28) . . . CBS newsman **Ron Cochran** permanently shifted from D.C. to N.Y. . . . **Dwight Cooke** on cross-country lecture kick . **Milt Schwartz**, WRCA-plus-tv A&P staffer, planing to K.C. for hometown gobbler gala . CBS exec producer (news) **Robert Skedgell** to Dixie with family for a week . . . Addition to **Earl (Harem) Harder's** WRCA traffic staff is **Paula Powdermaker.** Returned to station after long illness is newsman **Clyde Kittell** . . . **Ted Wear**, one of the 24 Christopher Award winners and a brother of **Mike Wear**, VARIETY mugg, won his medal for being writer of the radio show, "Proclaim Liberty," in the NBC Inheritance series last July 4 . . ABC Radio tapped **Bill Hayes** to star in a new half-hour variety sustainer, "Take 30," which moved into the Tuesday-at-10:30 slot last night . **Martin Block** doing a monthly column on disks for Compact mag.

Clem McCarthy and **Bill Slater** given lifetime memberships in the Sports Broadcasters Assn. . . **Ed Stokes** to emcee a WMGM deejay strip . . WQXR to give over two hours to chronological rundown of Broadway musicals on Turkey Day (tomorrow) . . . **Kenneth Danielsen** to Broadcast Advertising as reporter-writer on national promotion . . . **Joe Rosenfield**, WMGM gabber, to guest tomorrow (Thurs.) before Brooklyn Red Crossers . **Don Reid** is creator and co-producer of "College Quiz Bowl," now in its second year on NBC . . . **Mort Bassett** was appointed to John Blair rep sales staff . . **Emanuel Bozeman** to conduct WLIB's "Gospel Train" . Gillette has inked to bankroll Blue-Gray grid game via Mutual on Dec. 25.

Ginger Rogers planed into N.Y. last weekend and guested with husband **Jacques Bergerac** on CBS' "Make Up Your Mind" and solo on tv "What's My Line?" . . . **Walter Bowe**, ex-NBC, named radio-tv time buyer at SSC&B . . . **Gail Clooney**, nine-year-old sis of **Rosemary** and **Betty**, guesting on former's CBS show tomorrow (Thurs.).

IN CHICAGO

John (Scotty) Keck has departed his veepee and radio-tv director post at Henri, Hurst & McDonald to join Needham, Louis & Brorby as assistant to radio-tv chief **Jim Cominos. Jim Shaw** moved up to the HH&M berth . . Chi NBC-TV sales topper **Ed Hitz** marks his 26th anni with the network Dec. 1, while **George Diefenderfer**, Chi NBC Radio sales headman, notches his 14th . . . **Walter Kiernan** subs for toastmaster **Don McNeill** on ABC's simulcasted "Breakfast Club" the week of Dec. 6 while the latter travels south for a week of hunting . . . **Frank Yahner** joined Needham, Louis & Brorby as veepee and account supervisor on the Campbell Soup billings . . . WBBM special events director **Hugh Hill** off next week for a three-week Florida hiatus . . . **Bill Smutzer**, ex-WBKB, new member of John Keys' WMAQ-WNBQ ad-promotion staff . . . **G. W. (Johnny) Johnstone**, NAM's radio-tv director, and **Col. Barney Oldfield**, Air Force information officer, in last weekend for the annual Radio & Television News Directors Assn. conclave . . **Mike Ferguson** is WBBM's new assistant promotion manager . . . **Larry Gutter**, ex-WOKY-TV, Milwaukee, joined **Angus Pfaff's** WNMP in Evanston to help launch the suburb's UHF'er . . . **Elly Reed** is new WBBM staff vocalist . . . Wyler Soups came through with a 52-week renewal for WMAQ's noontime newscasts cross-the-board . . . An additional 15 minutes has been tacked on **Henry Cook's** morning deejay show on WMAQ . . . Fels & Co. reordered a bundle of 40 one-minute blurbs on WGN's daytimers.

IN SAN FRANCISCO

William Winter, KPIX newscaster decorated by the Moroccan government for "understanding and objective broadcasting of the problems of the Moroccan people" . . . **William C. Dempsey**, KPIX education and production director, is in Louisiana this week meeting with the State Educational TV Planning Commission to whom he has been asked to serve as a consultant . . "The Ali Baba Show," first local remote from a ballroom, starts Dec. 3 on KPIX . . . KSAN hosted the trade at a cocktail party Nov. 18 at the Downbeat Club and showed an exhibit on the characteristics of the local Negro market. Entertainment was provided by the Vernon Alley Trio. Alley is a disk jockey on the rival KLOK.

IN PITTSBURGH . . .

Wilkens Jewelry Co.'s "Amateur Hour" celebrating 20th anni on radio and fifth on tv this month . . . **Ernest Brown** has joined the WCAE sales staff, replacing **Alex Trust**, who resigned to go back into the construction business in Illinois . . . **Dave Scott** starts a new daily quizzer, Mon. thru-Fri. for 15 minutes at 6:30, on KQV Monday (29) . . . **Hank Stohl**, WDTV announcer who was laid up for nearly two months with the mumps and pneumonia, is back on the job again . . . **Joan Reichman**, local girl formerly with the Kudner agency in N.Y., has gone with Jackie Gleason Enterprises as a production assistant . . . **Eddie Rodgers**, singer with the Coronets, passed an audition for "Chance of a Lifetime" and will be on the **Dennis James** networker within the next month.

IN DALLAS

Buddy Harris, dean of local deejays, upped to program director at KGKO, but continues his disk slot . . "The Pastor Calls," religioso filmed here by Coffman Film Co. for 50 tv stations, resumed on KRLD-TV . . . WFAA-TV sports announcer **Jerry Haynes** also heading his own 30-minute midday variety show there across the board . . . **Freddy Jenkins**, ex-Duke Ellington sideman, now a deejay on KWBC, Fort Worth . . American Airlines sponsoring new midnight to 5:30 a.m. classical record show, six ayems weekly, on KRLD . **Don Blotcky** added to WFAA's sales staff . . **Don Robinson**, announcer at KIXL, is new program director of KIXL and KIXL-FM . . . **Donald S. Newbury**, KLIF sales rep, resigned to become commercial manager at KFH, Wichita . **Steve French** joined sales force at KLIF.

IN MINNEAPOLIS .

Helen O'Connell to top United Cerebral Palsy Celebrity Parade telethon from St. Paul Paramount theatre stage over WTCN-TV and WMIN-TV Saturday night (27) . . . Minneapolis and St. Paul American Association baseball teams set for 22 home games telecasts each coming season, instead of previous 16 . . NBC's radio "Quiz Bowl"

'Continued on page 34)

Sophocles Sock on TV

"Omnibus" on Sunday (21) devoted a full hour to a production of Sophocles' "Antigone." Both from a standpoint of tv dramaturgy and from the promises inherent in the whole "Omnibus" concept, it was one of the most ambitious and rewarding presentations of the season. If only for the opportunity it provided tv audiences in bringing this classic tragedy to theatrical life, the Ford Foundation-incepted CBS series merits wide praise.

With Sidney Lumet at the directorial helm, "Antigone" was treated with understanding and intensity. With little of the archaic remaining in the adaptation by Dudley Fitts and Robert Fitzgerald and with much of the poetry and rhythm maintained, the Sophocles drama was exciting and absorbing. Granted some minor imperfections, the plus values were more than adequate to compensate for some apparent awkwardness in manipulating the costumes and the lines.

The actual production was treated to unique staging, suggesting a large open courtyard with changes in scene and time effected by blackouts achieved by the roaming camera, and with Barry Jones doing the Greek equivalent of Frank Craven in "Our Town" as the annotator linking the various episodes.

A fine cast tackled the herculean task well, with Jones and Beatrice Straight as the doomed "Antigone" contributing outstanding performances. Philip Bourneuf as the proud and tyrannical King Creon; Kevin McCarthy as the son who tries in vain to convince his father that he is neither the State nor God; and Shepperd Strudwick as the blind sage whose plea for mercy and understanding is equally as futile, all vested the 2,500 year-old play with meaning. *Rose.*

NBC Makes Just Like Nighttime in Preeming Sat. Ayem Kidvid Block

By ART WOODSTONE

NBC-TV's new block of kid stanzas constitutes an initial and major effort to control the potentially massive national audience of juveniles of a Saturday morning. After the bow (20), two things were obvious: (1) the network is anxious, through what shapes as the key show (Paul Winchell stanza), to duplicate in some measure the success formula of the Pinky Lee evening strip, with "adult" elements for kids, and (2) the three half-hour programs, from 10 to 11:30 ayem, are as diversified for youngsters any group of nighttime shows for grownups might be. Essentially every show has a different character. The casing categories, with certain qualifications, are: variety, quiz and a show (part live, part films) that splits time successfully between a little education and circus entertainment.

The first of the morning's kiddy-scopes was "Happy Felton's Spotlight Gang," and it was probably the all-round best of the setup. Emcee Felton made up in extreme knowhow what the other two shows sometimes left to zaniness. "Gang" will appear at 10 ayem every place along the hookup except N. Y., the town from which it originates. WRCA-TV, N. Y., because of local commercial ties, is slated to show it on a week's delayed basis (via kine) at 11:30 ayem. "Gang" pilot included films of an English panto act, a Viennese acro-contortionist team and a lion taming turn working out of Rome.

The acts were topflight, constantly drawing the oo-aas from Felton's gallery, and they were centered in different parts of the globe, giving the rotund gabber opportunity to throw in carefully phrased and effective remarks and queries re geography. As a matter of fact, Felton managed an educational fillip nearly every minute, without once being pedantic. Not only was the education in geography (by means of an every day classroom globe of the world), but in zoology (by lions and tigers) and in accuracy (by subtling modifying the overly imaginative claims some of the juves made.)

Where NBC was concerned, most of the care seemed to go into making the "Paul Winchell and Jerry Mahoney Show" at 10:30. Web used producer Hudson Faussett and his staff of three scribblers

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HAPPY FELTON'S SPOTLIGHT GANG
Producer-Director: Craig Allen
Writer: Charles Speer
30 Mins., Sat., 10 a.m.
Sustaining
NBC-TV, from N. Y.

PAUL WINCHELL AND JERRY MAHONEY SHOW
With Milton DeLugg and trio, Maybin Hewes
Fred Collins, announcer
Producer-Director: Hudson Faussett
Writers: J. Franklin Jones, Hy Zaret, Allan Stearn
30 Mins., Sat., 10:30 a.m.
TOOTSIE ROLL
NBC-TV, from N. Y.
(Moselle and Eisen)

FOREIGN PRESS REPORT
With Harry N. Sperber
Director: Ed Cooperstein
15 Mins., Sat., 7:15 p.m.
Sustaining
WATV, Newark, N.J.

There's plenty of room for new ideas in the tv news broadcasting field where, with a few exceptions, commentators are still content to follow the radio pattern. In his "Foreign Press Report" over indie station WATV (N.J.), Harry N. Sperber makes a brave attempt to pioneer into a comparatively new field by giving viewers an idea of what the foreign press is saying. There's fascination in that kind of reporting, and Sperber's method has real merit.

Unfortunately, the show caught last Saturday (20) did little more than provide a hint of what "Foreign Press Report" could be if it tried a little harder. Accent, with the exception of one or two news items, was on the light side. There's no quarreling with this approach, but it shouldn't be allowed to dominate the show.

Sperber, who was chief U.S. army interpreter at the Nuremberg war crimes trial and who obviously possesses the qualifications necessary to do an intelligent job of news analysis, started off with a comparison of German, French and Swiss mag reports on the situation in Indo-China, interlacing his

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LET'S FACE IT
(Colgate Comedy Hour)
Bert Lahr, Vivian Blaine, Gene Nelson, Betty Furness, Jimmy Gleason, Robert Strauss, Gloria Jean, Pat Horne
Producer: Bob Welch
Director: Sid Smith
Adaptor: Edmund L. Hartman
60 Mins., Sun. 8 p.m.
COLGATE
NBC-TV, from Hollywood
(Ted Bates)

"Let's Face It" presented as part of the Colgate "Comedy Hour" on Sunday (21) on NBC-TV, was probably the best production of that series in the current annum. A strong cast, competent production, and a worthy score selected from Cole Porter's works, were only partially responsible for the general excellence of this session. Unfortunately, some of the strength of the show was dissipated toward the end, which may be ascribed to the comparatively old book and to the fact that the song renditions were entrusted to two voices. Latter facet removed some of the inherent color in presentation.

Performancewise, the work of Bert Lahr was probably outstanding, and the surprises by Betty Furness comes closely behind. Lahr essayed a triple role, being cast in drag as an ancient aunt, as an equally ancient soldier, and as conferencier between the acts. His work in every department helped tie the show together. Miss Furness, as one of the wives whose husband is carousing, handled her lines and situations neatly. Since she's been on the Westinghouse commercial kick for so long, perhaps too many have forgotten she's a capable actress and comedienne. Joan Blondell, originally cast as one of the wives, took ill, and had to stepout.

The major romantic roles were by Gene Nelson and Vivian Blaine, who sparked off the stories nicely and did right by most of the numbers. These roles were essayed in the original production by Danny Kaye and Mary Jane Walsh. Miss Blaine had a chance at "I've Got You Under My Skin" a ringer as far as this musical is concerned, and Nelson had his big moment in "You Are To Me Everything." His terping was on a high level.

Jimmy Gleason, as the tough sergeant; Robert Strauss as a soldier, Virginia Gibson, Gloria Jean and Pat Horne provided other valued assistance. As in the other tele-adaptations of Broadway musicals, topical references helped hide the vintage of the book.

"Let's Face It" is the second Porter opus to be presented by Colgate. Last season Frank Sinatra, Ethel Merman and Lahr provided the highlight of that series with "Anything Goes." *Jose.*

Tele Follow-Up Comment

Ed Murrow's "Person to Person" Friday night was an "all show biz" installment spanning a few eras in the cavalcade of U.S. entertainment, with the appearance of Lillian Gish representing a throwback to the early D. W. Griffith "Birth of a Nation" silent film days (although as Miss Gish confessed, she's done fewer films than legit work). And for the "upstart" generation of the "new show biz," the latter portion of the show picked up Robert Q. Lewis from his east side Manhattan (Gracie Sq.) apartment.

"Person" thus hit an interesting note in contrasts. Miss Gish, for one, seldom looked more charming and gracious. In carrying the torch (in a sort of one-woman crusade) for the naming of a Minister of Arts to the President's Cabinet, there was the ring of sincerity and conviction in her "write your Congressman" appeal. Otherwise her chronology dating back to the old 14th St. silent film casting tryouts, when Mary Pickford was still Gladys Smith, made interesting listening.

The Robert Q. segment was almost a revelation in terms of showcasing comedians on "Person." For unlike the less fortunate experiences in the pickups of Groucho Marx and Martin & Lewis, wherein the latter couldn't quite decide whether th occasion called for being funny or serious (with result that they were neither), Robert The Q., amid his plushy and interestingly-antiques at-home surroundings, lent himself to some forthright clinical observations of what makes a "new generation" radio and tv comic click. He was properly humble and always alert.

As a "then & now" show biz recap, "Person" hit a good stride this time up. *Rose.*

Ed Sullivan's CBS-TV "Toast of the Town" seemed to tempt tuner-inners to become tuner-outers in favor of chief rival "Comedy Hour" on NBC Sunday (21) by giving over the first quarter-hour to Ballets Espagnols, current at the Mark Hellinger Theatre, N. Y., and in its last week there. The booking forced the show into presenting the troupe as the opening flash since the Spaniards sked a Sunday night performance at the house. Style of the Teresa & Luisillo dancers is novel and a bit strange to American audiences; moreover, one serious workout plus a comedic quickie are obviously not sufficient unto themselves to sell the approach.

"Toast" viewers must have thought it odd to be pitched a "Hatfields and Coys' number of Romeo and Juliet thread titled "Luna de Sangre" (Moon of Blood). Tragedy is performed sans musical accompaniment, the beat being self-supplied by heel stomps, handclaps, fingersnaps and whiplash sounds. While seemingly out of place on the Sullivan stanza, it had an offbeat splendor in the enactment by Luisillo and Teresa as the star-crossed lovers, with Antonio Cano and Felix Rodriguez as the assassins and Miguel Carmona as storyteller. Second number was more in the vaudeo groove in Maria Vivo's lively comedy singing.

Show's other components were more familiar. Victor Borge was in there with the piano laughs but surprised by giving Chopin an uninterrupted serioso workover and then, with the toastmaster, living and mugging it up in a contrived El Morocco setting as the Met Opera's so-called Four Horsemen—Roberta Peters, Cesare Siepi, Cesare Valletti, Fernando Corena—got in their own relaxed innings by belting away at songs. Included were "Figaro" from "The Barber of Seville" and "March of the Musketeers," used as fulcrum for interpolations. Miss Peters and Valletti also squared off on Romberg's "Sweethearts" with some goofings

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SHOWER OF STARS
(Entertainment on Wheels)
With Betty Grable, Ed Wynn, Harry James, Danny Thomas, Jean Hagen, Sherry Jackson, Rusty Hamer, Groucho Marx, Eddie Mayehoff, Rochelle Hudson, Gil Stratton Jr., Michael O'Shea, William Bishop, James Dunn, others; William Lundigan, host; Art Gilmore, announcer; Lud Gluskin, music
Producer: Ralph Levy
Director: Seymour Berns
Writers: Milton Pascal, Morris Freedman
60 Mins., Thurs. (17), 8:30 p.m.
CHRYSLER CORP.
CBS-TV, from Hollywood (color)
(McCann-Erickson)

"Entertainment on Wheels," this month's "Shower of Stars" segment for Chrysler, was timed to coincide with the unveiling of the new Chrysler line and was written and staged to exploit the w models as fully as possible within its 60-minute framework. As such, it more properly a closed-circuit vehicle for dealers than a public spectacle for the viewer at large. Even as an "entertainment" show, using comedy and music as the basis of the plugs for the cars, it falls into that "roadshow" category that's been used successfully by industry over the past few years.

But these specialized efforts directed toward a specialized audience to which the goings-on have particular interest don't necessarily qualify as top television entertainment for the general audience. As a dealer show, it was probably great—as a regularly scheduled television entry, whether in black and white or in lush prismatic tone, "Entertainment on Wheels" was somewhat on the dull side.

First half of the show was devoted to sketches and songs wrapped around various modes of earlier transportation, the medicine wagon, the showboat, the railroad-station-in-the-sticks and even Ed Wynn's mobile piano. Opener, the medicine wagon stint, was a bigscale production number, too big in fact, since the screen was far too crowded to make the choreography effective. A better-staged dance number was the railroad station routine, done around an old pot-bellied stove, where the choreography was more tightly-knit and far more imaginative. This number gave James a chance to blow his horn loud and long in solo reminiscent of his "Sing, Sing, Sing" stint.

Showboat routine had Wynn as the captain in a n.s.g. string of standup gags, and Betty Grable in two numbers, "Her Golden Hair Was Hanging Down Her Back," and a less demure "Clap Hands," in which the Grable gams were shown to better advantage than ever before on tv. And they're still worth a gander. A word about Miss Grable—she seems a far better singer, dancer and personality on tele than she ever was in pix, largely because with the spontaneity of tele she gets across a vivaciousness she never displayed in motion pictures. Wrapup on the first half was the mobile piano—a modern day version with a baby grand flanked by fenders—with Wynn appearing here at his best and Miss Grable spinning off a nice "Just Too Marvelous."

Second half was a 30-minute commercial, with Chrysler drawing on its talent from all networks to showcase their individual lines. Thus it was the Danny Thomas "family" (Jean Hagen, Sherry Jackson and Rusty Hamer) displaying the new Dodge; Groucho Marx appearing very briefly on behalf of De Soto; Eddie Mayehoff, Rochelle Hudson and Gil ("That's My Boy") Stratton Jr. for Plymouth; and Michael O'Shea, James Dunn and William Bishop with the Chrysler. Wynn, James and Miss Grable handled the Imperial with a "Cinderella" takeoff. Best of the sketches was the Thomas turn and Mayehoff's exposition on the Plymouth (a speech which in its histronics sounded strangely like Sen. McCarthy, with the same gestures and intonations). Finale had Art Gilmore "out front" announcing each model as the individual stars got into them to "ride away" from the theatre. It was all done neatly on an interior stage.

Some credit should go to Milton Pascal and Morris Freedman for a good, if not wholly successful, try in their scripting. While they had the commercial laid before them as the raison d'etre for their script, they gave it some palatability. Ralph Levy's production was all that could be asked, and Seymour Berns' direction kept things running smoothly. Format was obviously a client-agency decision, and it was one that shouldn't be encouraged for the future. This type of presentation should be confined to the touring industrials and the closed-circuit dealer shows; straight commercials ought to be enough for the public, which will appreciate them all the more if there's a good television show to go along with them. *Chan.*

BEST FOOT FORWARD
With Marilyn Maxwell, Robert Cummings, Jeannie Carson, Charlie Applewhite, Pat Carroll, Harrison Muller, Hope Holliday, Arte Johnson, Jimmy Komack, Candi Parsons, Gene Blakely, Howard St. John; Charles Sanford Orch
Producer-Director: Max Liebman
Writers: Billy Friedberg, Fred Saidy, Neal Simon, Will Glickman, William Jacobson
Music: Hugh Martin-Ralph Blane
Choreography: Rod Alexander
90 Mins., Sat. (20), 9 p.m.
OLDSMOBILE
NBC-TV, from New York
(D. P. Brother)

As the third in the Saturday night series of Max Liebman spectaculars, "Best Foot Forward" has like many another spec-happy vehicle, completed the cycle of show biz transformations, having initially bowed as a legit musical back in '41, later becoming a film, and, now in its video reincarnation. They They should have called it quits with the pic version.

It's not enough to concede that a 90-minute show, particularly one that's flirting around with a $200,000 or so budget, has "its moments," which, obviously, this one had. In fact, there were some very good moments. But moments aren't enough where such elaborate showcasing is involved, when the competition is so tough and when expectations (in the face of some sock Liebman productions the last few times out) are running high.

"Best Foot Forward" registered as a big disappointment in the onward and upward ascent of the tv specs primarily because it was a lamentably creaky vehicle to start with. As a Liebman showcase it boasted some fine talent. It was vested with all the auxiliary production assists worthy of the Liebman tag (staging, choreography, standout musical backgrounding by the always reliable Charles Sanford, etc.), and yet it never came to life. It was so bogged down by stereotypes in book and dialog that it seldom generated any spirit.

Even the usually-reliable "Buckle Down Winsocki," a rouser if ever there was one, fell short of the mark (both as a production number and in the reprise for the show's finale), for even at this point "Best Foot Forward" didn't catch fire. What was missing was the unstudied feeling and reckless abandon of kids.

Perhaps the one surefire element in the show was the sturdiness of the Hugh Martin-Ralph Blane score, for it's remarkable how well it holds up today. Such items, along with "Winsocki," as "Three B's Barrelhouse, Boogie & Blues); "Every Time," "Shady Lady Bird" and "What Do You Think I Am?," the numbers that catapulted the Martin-Blane teamup into the big-time, are as engaging today as they were 13 years ago. It's fortunate, too, that the cream of the crop was entrusted to the capable Jeannie Carson, the British musicomedy star imported to this country by Liebman for this and an upcoming spec two weeks hence.

Miss Carson has a distinctive quality all her own. A tiny, titian-haired looker with undeniable charm, she can deliver a number with the best of them, and her "Shady Lady Bird," "What Do You Think I Am?" and "Everytime" were effectively sold. However, this rah-rah vehicle was hardly th choice for Miss Carson. Even her accent seemed out of place. She deserved better.

Marilyn Maxwell as the glamorous movie actress who lets her eager-beaver agent bring her to a Winsocki school dance (the role played on the stage by Rosemary Lane and by Lucille Ball in films) may have been type casting, but did little to advance the Maxwell cause. Perhaps telltale evidence i the fact that her major number, a mambo backgrounded by a male chorus, was lifted out of her recent nitery act at Ciro's, Hollywood. Aside from some cavorting with the kids, it was a thankless role and her opening blues number was not her dish of tea. Pat Carroll as a "blind date" brought some needed comedy relief, but has a tendency to overmugg in the Martha Raye key. Her teamup on the "Three B's" number, however, was one of the best bits in the show. Robert Cummings suffered through the role of the agent (nobody could do anything with such a book) and Charlie Applewhite performed adequately in the role to which Tommy Dix (of the legit and film versions) seemed born.

The color was excellent. *Rose.*



YOU PUT THEM TOGETHER

T-H-T makes the sales!

)DAY, HOME and TONIGHT have long since made their mark
ı is a great NBC-TV network program in its own right. Now
have been combined into T-H-T, the most flexible participation
in network television, offering three star salesmen and reaching
separate markets.

hether you figure it by electronic calculator or on the back of an
ope, T-H-T offers an enormous number of combinations weekly.
calculator said 32,767, but who believes calculators any more?)
you select the right combination for *your* product . . . *your* cus-
's . . . *your* competitive picture . . . *your* seasonal promotions.

ith T-H-T you can buy as many participations as you need, dis-
:ed as you choose among these three programs:

)DAY The personal selling techniques of DAVE GARROWAY have
this pioneer early-morning news and special features show an
ınding success. Reaches the whole family—housewives, children,
ing men and women.

OME Charming ARLENE FRANCIS in less than a year has made
E TV's major source of homemaking advice and information.
E is watched by a predominantly feminine audience—women who
time out of their busy days because they are vitally interested in
)ving their own homes.

)NIGHT Easy, breezy STEVE ALLEN and his guests bring com-
music and surprises to a new live, lively late-evening show. On
TONIGHT you reach the biggest adult male audience available at Class "C" rates . . . and you make the last impression that *lasts*.

TV competition is tough. The big rewards go to the advertisers who buy television that most closely fits their advertising needs. T-H-T is designed to do exactly that with Dave Garroway, Arlene Francis and Steve Allen working for you on the air and at point-of-sale. And dealer acceptance is amazing.

Holiday note. T-H-T can put your products on display for the gift season with as little as 72 hours notice!

You will be glad to learn that combination buys of TODAY, HOME and TONIGHT entitle you to discounts up to 20%. Smart sponsors such as Dow Chemical, Northam Warren, Bissell Carpet Sweeper Co., United States Tobacco Co., and Broil-Quik, Inc. are already taking advantage of T-H-T's flexibility. Ask your NBC-TV representative about the profitable arrangements *you* can make.

NBC TELEVISION
a service of RCA

Television Chatter

New York

Allen-Carpet Stores, one of the **Ernie Kovacs** sponsors, pulled a switch on the comic by sending three store managers to the WABD show last week to deliver the commercial—which kidded Kovacs a la his ribbing his sponsors . . . **Robinson Stone**, currently playing the title role in the Broadway Chapel Players' version of "Noah," into Kraft Theatre tonight (Wed.) on NBC . . . "Claire Mann's Glamour Secrets," the WABD beauty expert's book on grooming, into its third printing . . . **John Pupton** planed in from the Coast for his Monday night (22) role on "Robert Montgomery Presents" NBC production of "Homecoming." . . . **John K. M. McCaffery**, WRCA-TV's "11th Hour" newscaster, to deliver lecture on Ernest Hemingway at Gunnery Prep, Washington, Conn., Dec. 1 . . . **Stan Lee**, asst. producer of CBS-TV "Danger," has written "Silent Witness," about a subway murder, for the Nov. 30 stanza . . . NBC telecasting Macy's Turkey Day parade, but among CBS'ers participating will be canine **Lassie** and comics **Abbott & Costello** . . . WRCA-TV program mgr. **Steve Krantz** out of University hosp and back at desk soon. . . . **Joe Abdullah** into DuMont's "The Stranger" Friday (26) . . . Femmes invading **Sid Caesar's** show like mad. **Nanette Fabray** already made permanent and **Eleanor Parker** has six-week pact to play **Howard Morris'** wife—both booked after doing guesters . . . **Jay Barney** on last week's "The Stranger," on Sunday's (21) "You Are There" and tomorrow's (Thurs.) "Mail Story," making uninterrupted parlay . . . **George Skinner** launched contest to name the "Electronic Man" on the WCBS-TV ayemer, but what a lot of tradesters want to know is whether "EM," who is being pitched as "out of this world," comes under the industry's AFTRA-inspired pension plan—in other words, does he qualify for pieces of silver? . . . **Betty Sue Albert** pacted for series of Necchi commercials . . . **Dana Hardwick** on "Justice" again last week . . . NBC telecomic **Pinky Lee** entertaining handicapped kids at Brooklyn's Jewish Chronic Disease Hospital today (Wed.) . . . **Reginald Rose's** script for "Studio One" on Nov. 8 was not an adaptation of Justice William O. Douglas' book, "An Almanac of Liberty," but an original teleplay inspired by title and basic theme of "Almanac" and fictionalized for the CBS-TV stanza.

French singer **Marcel Le Bon**, who made his tv dramatic debut via "Armstrong Circle Theatre" four weeks ago, signed for Kraft's production of "Camille" Dec. 1 . . . **Johnny & Penny Olson** and their accompanist, **Al Greiner**, planing to Milwaukee Saturday (27) to do a 16-hour United Celebral Palsy telethon . . . **Lindsay MacHarrie**, onetime "We the People" producer for Young & Rubicam and latterly radio-tv production manager at Calkins & Holden, joined CARE as an assistant in its public relations setup.

Bert Parks received a citation for his tele emceeing last night (Tues.) from Philadelphia's Poor Richard Club . . . "Masquerade Party" moderator **Peter Donald** back fro Houston, where he officiated at the opening of KTRK-TV, new ABC affiliate there . . . **Frank Baxter** (the actor, not the Dr.) set for the cast of today's (Wed.) "World of Mr. Sweeney" on NBC . . . Also set for "Mr. Sweeney" today **Michael Dreyfuss**, who also goes into "Portia Faces Life" next Tuesday (30) . . . **Jamie Smith** into "Kraft Theatre" on ABC tomorrow (Thurs.) . . . **Max Wilk** completed a scripting chore for the Imogene Coca show . . . **Charles Winninger** planed in from the Coast for rehearsals in "Best of Broadway" production of "The Philadelphia Story" Dec. 8 . . . **Brenda Lewis** set for two of DuMont's "Opera Cameos," on Dec. 5 and 12 . . . **Martin Balsam** into cast of "The Stranger," on DuMont, Friday (26). Ditto **Lamont Johnson** . . . **Constance Clausen** making her first tele appearance since the birth of her twin sons recently via the femme lead on Friday's (26) "Big Story" . . . **Bob Anthony**, former **Harry James** vocalist now recording for MGM Records, booked for the **Ted Steele** WOR-TV show for two weeks with options.

Chicago

Redd Gardner new assistant exec producer at WBBM-TV . . . **Duane Weise**, who handled the technical launching of the U of Missouri's KOMU-TV, has signed on as chief engineer for WTTW, Chi's educational station . . . **Joe Petrillo** and **George Oliver** added to the WNBQ production staff . . . Oldsmobile taking a seven-week ride on **Frank Reynolds'** Sunday night WBBM-TV newscasts . . . **Howard Miller**, assisted by **Hollis Burke**, hosting a new afternoon aud-participationer on WNBQ aimed at the middleaged set . . . National Homes bankrolling the "Mr. & Mrs. North" vidpix Friday nights on WGN-TV . . . WBBM-TV program director **Bill Ryan** vacationing in Florida . . . ABC veep **Sterling (Red) Quinlan** awarded a distinguished service certificate by Amvet's Police Post 18 . . . **Ken Nydell** calling the turns on WGN-TV's four Sunday afternoon Roller Derby telecasts for the Libman Co.

Paul White

Continued from page 25

the "hard facts" yarns. Pointing out that an idea or a concept can't be photographed, he argued that the sound-only medium may have an edge over tv in this area.

As for tv news, White said it's steadily improving and assuming an increasingly important role in local programming. The most remarkable improvement has been in video's coverage of the "set events" such as sports. Part of the improvement has been due to technical experience and "the astonishing discovery that a good picture tells its own story and that frequently the best thing an announcer can do is to keep his mouth shut."

Not all tv gabbers have learned that "the news announcer serves best as a parttime interpreter rather than a fulltime yaketeer. Diaphragmic diarrhoea is a difficult disease to eliminate entirely. But it's no longer epidemic."

Billy Grady

Continued from page 24

weaknesses in tv because the medium absorbs material so rapidly, added Grady.

"There is no room in this business for thieves. You have a deadline to meet every week, and that's it," he declared. Grady said: "When I was at Metro I pressed a button and 40 people went to work for me. Here I press a button and do it myself."

Very optimistic about the future of video, Grady foresees need for much manpower for the mushrooming industry, with a resultant bonanza to Hollywood.

Antitrust

Continued from page 22

been looking into the patent situation in the electronics field. The previous Administration had instituted a grand jury investigation which was dropped by former Atty. Gen. James P. McGranery just before President Eisenhower was inaugurated. The case had been kept open, however, for possible civil action.

Government's complaint, filed with the U.S. District Court of New York, not only charged RCA with monopolizing patents in the radio-tv field but also using its power to control new developments including color tv and services.

The complaint named as co-conspirators General Electric, Westinghouse, A. T. & T. Co., Western Electric and Bell Telephone Labs. These companies, the Department alleged, "have harassed actual and potential radio-tv manufacturers by instituting more than 250 patent suits against them and in many cases their customers, without ever bringing a single one of these suits to trial, and apparently without adjudicating the validity of a single one of the patents which they presently control."

The Government charged that RCA has achieved its power in the radio-tv field by acquiring ownership or licensing rights in 10,000 U.S. patents. It further alleged that RCA acquired its patents and patent rights from the principal foreign radio-tv manufacturers, from many of its important licensees, from co-conspirators and from its own research.

The effect of RCA practices, the complaint charged, is to make competitors depend upon RCA for patent rights and technical know-how, to prevent other manufacturers from originating new developments and thus keeping them from the public, and to "unreasonably" restrain manufacture, sale and distribution of radio and tv products.

The complaint asked for an injunction to stop RCA from continuing its alleged practices and for a hearing looking toward restoration of competitive conditions in the radio-tv patent licensing business and the manufacturing field.

RTNDA

Continued from page 25

set the theme in his opening keynote address. He warned "we've arrived at that hour of crisis when, if our organization is to survive, it needs strong and crusading leadership" in combating the prejudices which interfere with video's news coverage. "And I hope that every member will leave this meeting with the determination that on local, state and national levels—let this be our slogan—'from here on out we want to be included in.'"

Most specific proposal came from Harold E. Fellows, prexy of the National Assn. of Radio-Television Broadcasters who invited the news chiefs to join forces immediately with the NARTB's own Freedom of Information committee. He revealed that the industry group is setting up FOI committees in the state broadcaster associations and asked that the newsmen participate.

"Through such cooperative effort, I would assume every news director in the nation, and those under his supervision, would become volunteers in spotting the early symptoms of the creeping paralysis of censorship. These symptoms might appear in a bill introduced in a state legislature; in a proposal at a city council meeting; in a public utterance of an office-holder, by one who aspires to office or by a representative of any one of the professional societies in the United States. Once discovered, they can be reported immediately to a central point, for consideration by the joint committee for pursuant action."

At the final business session Saturday (20) the convention voted that the RTNDA ally itself with other groups for a concerted attack on the tv news boycotts.

The delegates also gave a special nod to the CBS high brass for its campaign in behalf of tv's right to cover public events. CBS chairman William S. Paley and prexy Frank Stanton were singled out for their "top management" concern with the problem of news in the electronic era.

Next year's RTNDA convention will be held in Denver in November.

Kobak

Continued from page 25

roadblock to any overall tion."

New Program Concepts

6. Develop new program concepts to meet tv competition. "Some progress" is being made, but as long as the same people are also responsible for tv, the problem can't be licked.

7. Stations and networks should work toward a high dollar volume from sign-on to sign-off, with an eye toward a smaller profit margin for each hour. Larger volume can be achieved with a realistic rate card.

8. Deals should be be killed by all networks and stations. A deal is a "dishonest way of doing business," and any sound rate card should never have to be broken. The buyer in a deal is "as guilty as the seller."

9. Networks, stations and reps should work as a "united team" to build a solid foundation for radio.

10. Continuity "made radi strong," and the trend away from it is hurting radio and tv as well.

11. "The trend toward control of programs by networks is dangerous in the long run." Selling participations without the interests of the buyer in the improvement of the program will weaken the program structure. No one organization can look after improving all programs. "You folks shouldn't let 'em get way with it."

12. Complete separation of radi and tv management and operations on station and network level is necessary for the success of each medium.

Kobak called on the agencies and all other branches of the medium to sit down together and study the overall problem "before radio suffers," and before the job of bringing it back gets much tougher. "Radio can't be killed," he said, "but it can be throttled unintentionally."

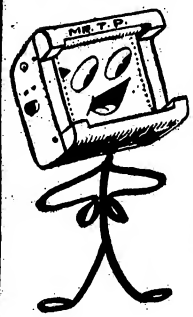
Adrian Murphy's 'Sell'

Network radio reaches more different homes per dollar today than it did before television, Adrian Murphy, CBS Radio president, said yesterday (Tues.). Addressing the media meeting of the easter nual conference of the American Assn. of Advertising Agencies at the Hotel Roosevelt in N. Y., Murphy said that while this statement might come as a surprise, new program and selling patterns along with a new pricing of nighttime facilities have brought this condition about.

In pre-television radio, in 1948, Murphy said, an evening advertiser with a weekly half-hour show could reach 4,800,000 homes for $19,000. Today, with a CBS strip, the same advertiser reaches 5,000-000 different homes for $15,000 on the basis of five broadcasts. Total impressions are greater, because the gross weekly audience, comprising homes which listen more than once, is 9,000,000 homes.



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NCAA

Continued from page 25

was previously thought ABC had exclusive rights to televise all NCAA activities. As a matter of fact, the 26-week deal that ABC originally made with NCAA to get the grid package is expected to fall through at any time.

• Other resistance to the controlled nationally televised plan fostered by the NCAA-TV committee comes from Notre Dame which wants unlimited freedom to make its own national tv football deal. The Big 10 and the Coast Conference, either or both of which is strong enough to part with the parent NCAA on tv matters, are seeking regional deals. And if another national deal falls through, regionals will constitute next year's grid picture on tv.

Danny Hill, NCAA-TV committee liaison informed broadcasters in N. Y. last week that controlled vidcasts (as to predetermining games for video, and other usual restrictions) will not be ended for next year. However, it is felt in other quarters that a number of schools will be willing to make concessions along that line to attract tv coin in '55.

CBS-TV Weekend

Continued from page 23

New York" at 3:30, usually followed by a feature film.

Sunday spotting of reruns of "I Love Lucy" (retitled) concurrent with the regular Monday night series will be a comedic break into such a lineup as "Face the Nation," Dr. Frank C. Baxter's "Now & Then," "Adventure," Eric Sevareid's "American Week," "The Search," "Omnibus," and "You Are There"—four and a half High-Q hours that for span and content is unprecedented in network television. With the whatever-it's-tagged "Lucy" reprises expected to be berthed at 4:30, it will thus fall between Sevareid's slick news format and "Omnibus" and oust "The Search," lately inaugurated educational pix done by arrangement with leading universities. Since "Search" is down for 26 installments, chances are it would be transferred to another time.

Apparently "Lucy" won't be launched in its Sunday dress until late in January or as soon thereafter as a sponsor or two comes knocking at the door. The day after New Year's (2), Edward R. Murrow and global correspondents will gather around for what has become an annual—"Years of Crisis"—with Murrow's sponsor, Amoco, bagged for the 4 to 5 p.m. cosmic one-shot preempting Sevareid and "Search," Sabbath after that (9), the web is in for another oner, out of Washington, via the self-explanatory "Meet the New Senators" from 2:30 to 3:30.

Negro Job Brush

Continued from page 1

gro talent. Two years ago, a survey revealed that only one Negro artist was employed for every 200 whites. "In radio the situation was even worse."

The Negro public is becoming quite concerned about the omission of his people in this distorted picture of American life," the report scolded, saying further that pinning the responsibility of this type discrimination on any one group—network, agency or sponsor—is hard to do.

Discovered was the fact that scribblers were ordered to eliminate roles for Negroes in some scripts that were already finished. Bigotry at many ad agencies is constantly denied, yet, maintains CCNP, the practices continue to exist.

Th most specific charge of bigotry against Negroes in radio and tv concerned NBC-TV's "Amahl and the Night Visitors," shown a number of times with a white singer in the role of the "traditional black king." CCNP, told that the stanza employed the same casting pattern time and again, called it "a sort of systematic exclusion."

More examples of barring Negroes from performing in radio and video were cited. "A certain long-run serial was originally to have employed a colored maid and finally went on the air with a white actress in the part." Even Negroes in crowd scenes is avoided, giving, in such instances, "the impression that one-tenth of America's population does not exist." A warning was given that Commies make political fodder of such things.

The report said: "The reluctance to cast Negroes in these roles is ascribed to anticipated objections on the part of the Southern market." CCNP charged such beliefs were false, particularly since radio, which is not subject to such geographical values, hires even fewer colored actors than tv.

In the main, the CCNP report tore into hiring practices, but a few plaudits were thrown at Ed Sullivan, Arthur Godfrey, Garry Moore, Steve Allen, Tex and Jinx McCrary and Edward R. Murrow for taking cognizance of Negroes.

Satellite Victory

Continued from page 22

tion proposing to accept all the programs offered by a network. Miss Hennock declared that KTRE "proposes not merely to take all network programming, which would permit some choice of local programs under the licensee's own judgment, but rather to take the entire programming fed to it by another station. And the grant is made without any explanation for this unfortunate and drastic reversal of a most salutary policy based on the statutory requirement that every licensee be responsible for, and maintain control over, the operation of his station."

The decision means, Comr. Hennock asserted, that "one station may tie to it any number of satellites, which would not be considered as under common ownership, but which would constitute with it a new network of great and unhealthy competitive force. Carried to its logical conclusion it would virtually make it impossible for unaffiliated stations and stations affiliated with weaker networks to survive under the present economics of television."

In turning down the Tyler request, the Commission took the position that since the assignment would give Tyler a second VHF channel at the expense of the only VHF in Lufkin it would be unwarranted, in light of the new application by KTRE. The Tyler request was made by Jacob Newborn Jr., who told the Commission his UHF outlet, KETX, was in "immediate danger" of bankruptcy The station is now off the air.

Schenectady—Raymond W Welpott, connected with General Electric's broadcasting stations department since 1941, originally as an accountant, has been appointed manager of WRGB-TV. Merle Galusha, former school teacher, who joined the company in 1950 as supervisor of farm broadcasting for WGY and WRGB, has been named manager of the radio station.

Television's 'Get Out of Town'

Continued from page 1

marked a departure from stereotype N. Y.-L. A. formats and production methods. But eventually even Chi was given the brush and today enjoys something of a "ghost town" status as an origination centre. (Just as it happened in radio.) Moving Garroway into Gotham marked the demise of his Chi show and although there's talk of reviving "At Large" it'll be a New York version of the original with variations.

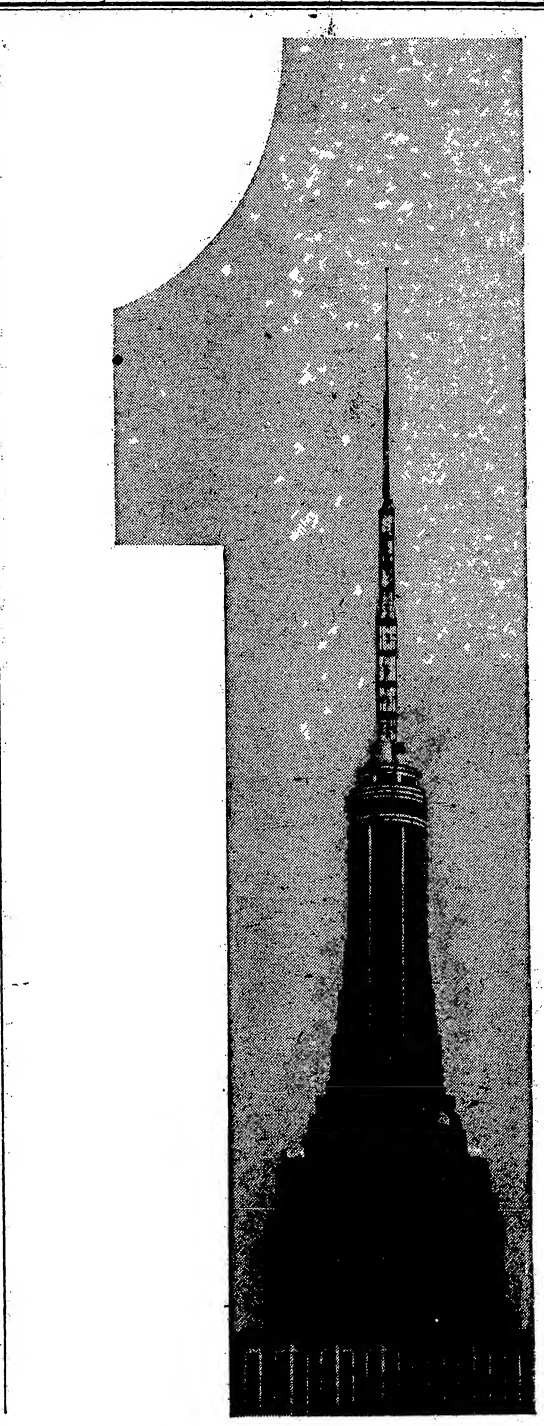
True, it's recognized that the big talent is either in N. Y. or in Hollywood. But by the same token practically any out-of-town point of origination, whether it's in Texas or Oklahoma City, is within three or four hours flying time of either N. Y. or L. A., if it's a question of using name stars.

But primarily the major void felt is in television's repudiation of an Oklahoma City, a Dallas, or a St. Louis or a New Orleans in attempting to capture a new flavor and atmosphere native to these "out-of-town" centres and developing their talent and techniques for network originations.

There are major network affiliations in even the most remote parts of the country today, all handsomely equipped studio-wise and with latest facilities and equipment They're even primed for color, and if not, NBC's color remote crews are standing by and rarin' to go.

NBC prexy Pat Weaver some time back conceived a "Wide, Wide World" project designed as a series of spectacular one-shots wher by the network's remote crew would wander far afield and bring America into the nation's living room. But even this falls short of the basic premise of getting out of town for fresh ideas and patterns to show the rest of the country how a Chi or a New Orleans or a Kansas City does it (just as Nashville gave the conte ry music scene something in Americana).

Thus the contemplated move to Dallas for a Margo Jones network presentation would represent, along with Colgate "Comedy Hour's" planned live pickup out of Mexico City, the first major thrusts toward the achievement of such goal. Jonas Silverstone, theatrical attorney representing the Texas producer, is the prime mover in the bid to get tv "out of town" and into Dallas for the one-shot network pickup. He's even envisioning a regular season series for tv utilizing major American writers who cut their playwrighting teeth at Miss Jones' theatre-in-the-round.



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one company sponsors Mary Margaret McBride, twice a week, 10:00 to 10:05 a.m.

another company sponsors Ben Grauer with news, three days a week, 3:00 to 3:05 p.m.

You can sell to millions of listeners, *in* the home and *out,* when they're ready to listen. You can sponsor:
Flash news by leading NBC newscasters, to reach a man-and-woman adult audience... travel tips for America's vacation-planning millions ...how-to-do-it hints for make-it-yourself householders... Hollywood news and gossip from the heart of the film colony... service features of every variety, of proven interest to the nation's women.

There's a personality and program material available to give you editorial support. You gain when your commercial is presented in the right atmosphere.

You can sell listeners for as little as 52¢ per thousand.

The Holidays are near. Better find out *fast* what's in it for *you.* TAKE FIVE!



NBC RADIO *a service of* RCA

Radio Reviews

Continued from page 26

out against the panel's detecting where they've been. Clues were in riddle form and not very provocative. And what was very annoying was that the first guest who'd been to someplace in Switzerland (the panel got the Switzerland in two guesses but spent several repetitive minutes trying to get the someplace, only to fail) didn't say a word, while Sutton asked the questions. This and other "little" oversights that arose gave the program a contrived air.
Art.

PLAYER PIANO PLAYHOUSE
With Dick Tucker; Jerry Shipman, guest.
30 Mins., Sat. 10 p.m.
Sustaining
WBZ, Boston

As a direct result of the successful piano roll collecting contest conducted by various WBZ announcers and deejays the station has skedded this half-hour segment airing a few of the piano rolls collected during the nine week drive.

Initialer teed off with "Put Another Roll on the Old Player Piano" followed up by emcee Dick Tucker and his guest, Jerry Shipman, a collector, descending, via echo chamber, to the vault where the 18,000 rolls are presumably stored to pick out a few numbers for the show. Boys kicked around some of the various amusing titles, "When the Black Sheep Returns to the Fold" and "Any Little Girl can make a Bad Man Good" before Shipman decided to air a couple of ragtimers perforated by "Fats" Waller and James P. Johnson.

Midway in the stanza, "My Gal Sal" and "Bye Bye Blues" were inserted with emcee Tucker inviting the listeners to join in a community sing, Tucker vocalizing the first chorus to get things under way. As an added nostalgic gimmick, a 1925 roll of "Collegiate" was pitted against Fred Waring's etching of the tune which resulted in the boys embarking on a bit of reminiscing of the musical styles of the "torrid 20's."

Show, which should appeal to listeners on a nostalgic kick, is aided by Tucker's sly sense of humor and easy to take chatter.
Elie.

PETER LIND HAYES SHOW
With Mary Healy, Harry Snow, The Toppers, Norman Leyden Orch, George Bryan, announcer
Producer: Al Singer
Director: Frank Musiele
Writers: Singer, David Vern
25 Mins.; Sat., 9:30 p.m.
CBS, from N. Y.

Second outing of the "Peter Lind Hayes Show" last Saturday (20) rated as an okay combination of tunes and chatter. Hayes has an affable personality, with his handling of the show keyed along Arthur Godfrey lines. In relation to Godfrey, Hayes subbed for the vacationing G last week on radio and tv.

Program has Haye. sparring with other members of the show, primarily his wife, Mary Healy. Gab was routine for this type of an informal airer, with an occasionally good laugh line breaking through. A sizeable hunk of program's running time was devoted to songstering, with Miss Healy, Harry Snow and The Toppers registering nicely in that capacity. In addition, the Norman Leyden orch, with Teddy Wilson at the keyboard, took over for one number.

Program, incidentally, is carried over the CBS net Saturday at 1:35 p.m. and locally that evening at 9:30.
Jess.

HARMONY HARBOR
With Marjorie Payne, Acadian Male Quartet; Syd Davidson, narrator
Producer: Iris Stewart
Writer: Frank W. Doyle
Narrator: Syd Davidson
30 Mins., Sun., 12:30 p.m.
Sustaining
CBS, from Halifax

The lovely old song "Shenandoah" always fades in and out at start and finish of this 39-week sea-tale-and-shanty show, now in its seventh year on Canadian Broadcasting Corp.'s Trans-Canada Network.

Half-a-dozen others, from actual shanties to the occasional pop like "Harbor Lights," are tied in with narrated episodes from the inexhaustible lore of Canada's Maritime Provinces, with frequent references to the neighboring New England States.

For instance, when caught recently, "Sleepy River" followed some reminiscences about the early days of the ocean-bound St. John. The tale of a pirate raid on Lunenburg introduced "High Barbaree." One of how Britain long ago cleared the seas of such marauders "that men might live in freedom" cued Kipling's hymn "Lest We Forget." Then, not to be one-sided about it, came the story of a brutal British navy invasion of a settlement founded by settlers from Boston, whose homes were burned and tidal dikes destroyed. Topping that was Gilbert & Sullivan's classic rib "The Ruler Of the Queen's Navee."

Other songs thus introed were "Trader John" and the southern U. S. rollicker "Johnny Comes Down," which followed a tale of buried treasure guarded by pirate ghosts who "were a bunch of regular night wls," as the treasure seekers complained who stayed up very late but still couldn't shake them. That treasure has never been found.

Acadian Male Quartet, directed by Marjorie Payne at the organ, did a fine stirring job of the shanties and other songs. Frank W. Doyle's scripts were nugget-filled, tightly written, and effectively narrated by Syd Davidson. Iris Stewart's overall production was first-class; and if the connection between song and story was occasionally far-fetched, it's the entertainment that matters—since the history is accurate and the songs not mealied up for "mass appeal." Result is one of CBC's most steadily popular programs, a model for any coastal area and likely elsewhere too.
Gard.

ELAINE DROOZ SHOW
45 Mins.; Mon.-thru-Fri., 1:15 p.m.
Participating
WPTH, Albany

An expanded list of participating sponsors led to recent extension of program from 30 to 45 inutes. Aimed at women, it consists of news and comments on fashion and the home, interviews, and some commentary. An air regular for seven years and with WPTH for six months, Elaine Drooz rates as one of the best Capital District femmecasters. With certain changes, she could qualify for New York: the potentials are th

Forte is interviewing. Miss Drooz has few superiors in quizzing doctors, (her father was and her brother is a physician); also does well with actors and authors. She has two series with medicos going, one in a tieup with Albany County Heart Assn.
Jaco.



Eileen BARTON
Latest Coral Release
HAPPY BIRTHDAY MY DARLING
B/w
WITHOUT LOVE
Dir.: William Morris Agency

MacLeish

Conti ued from page 26

the great promise of the Irving Reis period in radio. "Radio with its free imagination, needing little production, mostly words, was God's gift to the poets," the former Librarian of Congress stated, in effect. He was very excited then, felt that radio had created a unique platform for poetry which had gradually ceased being an art form with a mass basis of appeal as in Longfellow's time.

Bower expressed surprise that no radio station would recognize the potential. Was not this radio's autumn of maturity with every station seeking a special format—some accent of its own, whether hillbilly, or progressive jazz, or sports, or foreign language, or whatever. Why no room for poetry? MacLeish didn't know. He thought "the bloom is off the peach at the networks." Whatever the validity of Bower's impression that radio in this television era caters to "cultural minorities," it simply didn't seem to apply to verse drama. He doubted that the broadcasters wanted to spend even nominal amounts for mounting drama.

It didn't last long but radio did promise to be the great new stage of verse. Television? Ah, that was different, said the Harvard bard. You had to open your eyes and see the scenery, not just hear the words. MacLeish thereupon read five or six of his new poems, and read them beautifully.

Incidentally Warren Bower's book-and-author series, "The Reader's Almanac" is now in its 17th year on WNYC. Programs are now taped in advance.

KTRK-TV Preem Hoopla

Houston, Nov. 23,

KTRK-TV went on the air here with a special inaugural program on Saturday (20) with a host of tv stars and the Houston Symphony Orchestra under the direction of Ferenc Fricsay. The opening telecast originated from the Music Hall with inserts from the Channel 13 studios.

Peter Donald was m.c. of the show with Marguerite Piazza, James Melton, Senor Wences, Kyle Macdonnell and Raye & Naldi, as guests. Vocal and dance ensembles were directed by Alfred Urbach and Hallie Pritchard of Houston.

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From the Production Centers

Continued from page 26

network show being transcribed on U. of Minnesota campus as result of Minnesota team's victories. Admission to public is free . . . **Jack Horner,** KSTP tv and radio sports director, resigned to join KEYD-TV, scheduled for Jan. 1955 launching . . . **Jim Lange,** who appears in title role of "Captain 11," WMIN-TV children's show, drafted into Marines, but as a private. **Jack Rebney** replaces him . . . U. of Minnesota radio station KUOM broadcasting series of 13 programs dealing with Midwest's history and current developments in the region . . . **Billy Graham** in town to transcribe radio programs . . . **Miller Robertson,** one-time KSTP tv and radio vice president in charge of sales and recently part owner and general manager of KEPO tv and radio, El Paso, returning to Twin Cities to assume post of WTCN radio and tv assistant general manager here.

IN DETROIT . . .

WXYZ-TV will originate for the ABC net 28th annual J. L. Hudson (department store) Thanksgiving Day parade from 10:15 to 11 a.m. Thursday (25) with **Paul Winchell-Jerry Mahoney** doing commentary and Chrysler Corp. sponsoring . . . Appointment of **Gayle V. Grubb,** managing director of WJBK radio and tv and veepee of Storer Broadcasting Co., to directorship of Storer's new Frisco office, ups **Harry Lipson** from assistant general manager and sales manager to general manager of WJBK radio and puts **Bill Michaels,** formerly general manager of Storer stations in San Antonio, in general manager's seat at WJBK-TV. First time, incidentally, managerships of the WJBK stations have been split . . . Mayor of Detroit proclaimed Saturday (20) **Ed McKenzie** Day in honor of WXYZ disk jockey for devoting time and entertainment to teenagers and cooperating with Dept. of Parks and Recreation . . . WWJ-TV put its 1,063½-foot tower and transmitter into operation Monday (22), extending coverage 100 miles, in ceremonies headed by **Warren S. Booth,** president of The Detroit News, owner of the station, and general manager **Edwin K. Wheeler.**

Tele Followup Comment

Continued from page 27

on credits as between Romberg and Victor Herbert. In all, a click session.

Part of the third quarter (about seven minutes) was Sullivan's filmterview in London with producer John Huston and star Gregory Peck anent the "Moby Dick" pic shooting there. Aside from good vis-a-vis elements, it was a hot plug for the film (with clips due on "Toast" next Sunday). Bringing up the rear were juggler Rudy Horn, a frequent pactee on the show, and Jimmy Boyd, who seems to have an okay holiday song going in "I Saw Mommy Do The Mambo With You Know." A Santa Claus and a femme carried out the lyric values niftily in terp and caper.
Trau.

Jack Carson has made what may well prove the most amazing recovery of the season. Last month, preeming in the NBC Friday-at-8 Pontiac spot occupied three-for-four by Red Buttons, the big fellow just couldn't make it against a weak script, ditto staging and offish utilization of guests. Last week (19), the towering easygoer with the amiable puss and fine sense of timing was able to ring up a high score. Reason could be a realignment of the scripting stable, which now consists of Leo Solomon, Hal Goldman, Al Gordon, James Allardice and Harry Winkler. They gave him lines and situations that were bright and funny, and he was more than equal to the carryout. Producer Mann Holiner and director Jim Jordan Jr. were alive to the tick and the tock and came through on their chores without waste motion and with a sensitive regard for the basic laugh values.

The slotting of guestar George Gobel was an additional hypo to a story line that was well on the way before "meteoric" Gobel's capers with Carson via the Mocambo cafe's locale, plussed herein by the punchlines oozed out by vet character comic Fritz Feld. Up ahead, the reliable Benny Rubin helped along the pre-Mocambo deal in his role as tailor-made proprietor wherein the byplay clicked on all cylinders. Also figuring in the stanza were Connie Towers, Elvia Allman and Sandra Gould.
Trau.

"Frontiers of Faith," half-hour religious stanza via NBC-TV, on Sunday (21) marked the 300th year of settlement of Jews in America with a gripping story of the founding of a synagog in Rhode Island in 1762. Entitled "Trap Door," the teleplay was a moving recital of how a sceptical member of the congregation was convinced that there was no need to worship God clandestinely in the new world.

Fearing that "hatred remains the same" despite the change of countries, the skeptic dug a tunnel under the altar of the new synagog as a possible haven in event of oppression. In showing that his fears were groundless the Morton Wishengrad script wound up with a quote from George Washington which championed tolerance and ruled out bigotry and persecution.

Cast which included Joseph Weisman, Betty Miller and Wesley Addy, among others, ably caught the flavor of the story under Martin Hoade's crisp direction. Third in a series commemorating the American-Jewish Tercentenary, the program was produced in cooperation with the Jewish Theological Seminary of America with Doris Ann holding the production reins.
Gilb.



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*(*PINKY, that is, not Robert E.)*

20,000 FANS MOB PINKY!!

TRAFFIC TIED UP 3 HOURS!!

CLEVELAND NEWS.



TELEVISION and RADIO

BY MAURICE VAN METRE

The Kids Like Pinky Lee

You had to see that huge crowd with your own eyes to really believe it could happen. I'm talking about that jam of youngsters and their fond mamas and/or their proud papas who blocked traffic around Hotel Statler last Saturday afternoon.

The kiddies were there to see Pinky Lee, one of their newest television heroes. He had flown here from Hollywood to stage five shows in the hotel's ballroom under the auspices of Halle's toy department.

The result was inevitable. It appears almost every boy and girl from 3 to 8 who had heard Pinky urge them to come to the hotel felt he was extending them a personal invitation. They came in droves. Finally, the police were called to restore order and three of Pinky's shows were cancelled.

Pinky Lee Is Kid

The amazing thing to me is that Pinky Lee should have such a hold on children. Obviously, I'm not up on child psychology. Before he started his present show a few months ago, Lee had made very little impression on TV viewers. Two years ago, he co-starred in "Those Two," first with Vivian Blaine and then with Martha Stewart. It faded from the screens after some lame ratings.

But now look! As an entertainer for children, Lee can attract 20,000 fans (including parents) one afternoon in Cleveland. What has he got? Well, for one thing he invites the young fry of Los Angeles to his studio and acts as though he is one of them. That never fails to win young friends and influence parents.

NEILSON RATING 12.1!!!



FRONT PAGE of the CLEVELAND PLAIN DEALER

PINKY STORMED BY 20,000 FANS

Six Faint, 10 Children Lost and Traffic Snarls

BY JAN MELLOW

A burlesque comedi who played here 12 years ago came back to Cleveland yesterday and tied up traffic for almost three hours at E. 12th Street and Euclid Avenue.

Police said six women fainted, 10 children were lost, 15 squad cars called and buttons were ripped off the overcoats of patrolmen by spectators wanting souvenirs.

Since January of this year Pinky has starred in a television show for youngsters from 5 to 5:30 p. m. daily, Monday through Friday, on the N. B. C. network, WNBK locally.

20,000 Turned Away

The Halle Bros. Co. thought it would be nice to bring Pinky here to open the Christmas season for the Halle toy shop.

Nobody is sorrier than Paul J. Hoover, store manager, unless it is the 20,000 Lee fans who were turned away.

What happened is this: Halle's issued tickets to several hundred youngsters for three performances in the store. As calls continued to come in, the store realized that Pinky was too popular for such a limited appearance and arranged for five performances in the grand ballroom of Hotel Statler.

For the first show, at noon, 5,000 children and their parents lined up outside the Statler, 2,000 of them admitted. For the second, at 2 p. m., the lines outside went up to 10,000 and the inside attendance—much of it in a normally staid lobby—rose to 4,000. Meanwhile, the crowd continued to grow outside.

By 3 p. m. police had complained, the fire department was unhappy about the crowd, the Statler was as thoroughly disorganized as such a well-run establishment can be, and Hoover had called off the rest of the shows.

Performs Atop Busses

Finally traffic on E. 12th Street was blocked off and Pinky made an end run that would have done credit to an Ohio State halfback and reached two Greyhound busses. He climbed atop them and spoke to the disappointed but noisy children.

He even sang—one of his favorite television numbers: "You rub the place where you put your hat; you pat the place where you buckle your belt." Illustrating the participation principle that has made him beloved among the 3-to-13 set, the youngsters joined in.

When a crowd estimated by police at over 20,000 couldn't get to Pinky Lee, Lee got to the crowd by performing on the roof of a bus. Mob was so great that safety authorities insisted on cancelling the last three of five scheduled performances at the Grand Ballroom of the Statler Hotel.

With deep reciation to Larry White and Adrian Samish, Sweets Company of America, International Shoes, Luden's Cough Medi General Foods, Kolynos who have made all this possible.

PINKY LEE Star of the PINKY LEE SHOW

COAST-TO-COAST FIVE DAYS A WEEK ON NBC-TV

Management WILLIAM MORRIS AGENCY

PINKY LEE WILL APPEAR IN MACY'S THANKSGIVING DAY PARADE IN NEW YORK!

Television Reviews

Continued from page 27

commentary with plenty of stills from the publications.

Next came a story about an anti-U.S. film being made in Germany; a picture layout on milk-drinking French premier Mendes-France; a bit about photogenic French twins, and a humorous Austrian cartoon. It was an amusing 15 minutes, but it could have been a lot more than that.

Americans are the best-informed people in the world, but they know comparatively little of what the rest of the world thinks of the U.S. and world problems. "Press Report" could easily become an important means of filling that gap if it weren't so concerned with human interest. There must be a large viewer group that would be interested, for instance, in the tenor of some of the foreign editorial comments; or slants in news reporting abroad.

Scanning of the foreign press, even granting the necessity of retaining pictorial values for tv, should produce a plenty-meaty commentary. Taking into account the brief time alloted the show, it might easily concern itself with no more than a single topic of news and its treatment by the foreign press. Viewers who tune on Sperber and this kind of program would likely be more interested in a serious approach rather than a stress on pictorial oddities.

Hift.

CALL THE PLAY
With Mel Allen
Producer: Leonard Key
Director: Joseph Kohn
15 Mins.; Sat., 6:15 p.m.
General Cigar Co.
WCBS-TV, New York (film)
(*Young & Rubicam*)

Mel Allen, who calls the plays on top sports events, has now surrounded himself with some old film clips and a flock of White Owl cigars for a 15-minute sports quiz show. The new series, tabbed "Call The Play," is an okay quizzer for the sports fans but those cigar plugs should be minimized or the viewers will start playing with the dial. Most of show's value is dissipated by Allen's incessant hammering on the glories of White Owl.

Show's format is simple enough. Three clips of major sports events are showcased for a few minutes and then stopped just before a decision applying to the rules of the game is to be made. Viewer then is given eight seconds to decide what should be done. The clip is then unspooled to give the answer. Final query is directed at a viewer who sends his name and phone number via an Ameche query. If he guesses right, it's a $100 bond prize—if not its built on to the following week's prize.

On the preem show Saturday (20), clips from baseball, football and basketball games were shown. The queries were tailored for those wellup on the games and Allen emceed affably. It's when he switched to pitchman that he became irritating. *Gros.*

WEEKEND WORKSHOP
With Jim Hamilton, Kay Westfall
Executive Producer: George Heinemann
Producer-Director: Paul Robinson
60 Mins.; Sat., 11 a.m.
Sustaining
WNBQ, Chicago

WNBQ, NBC-TV's Chi o&o, is sending out to its sister network stations along the eastern co-ax this hour-long do-it-yourself weekender. Angled for the home owner or renter with a fix-it yen, it's sort of a kingsized "Walt's Workshop" which has been a WNBQ local fixture the past five and a half years.

First lesson (20) indicated the project has the stuff to catch on with a limited audience although its 60-minute span is big dose for even the most avid home craftsman. With Jim Hamilton and Kay Westfall counterpointing in a young couple homemaker role, it's staffed by a duo of competent, personable ad libers. The Curt Nations sets, practically a fullsize mockup of a house, give the demonstrations a realistic dimension and Paul Robinson's lensers come through with the necessarily exact cutting.

Framework aside, the opener seemed to spend too much time stressing the obvious in the various explanations. For example, too much of a production was made of Hamilton's demonstration of how to clean rainspouts and gutters. It's doubtful any handyman worth his salt learned much new. Ditto with Miss Westfall's wall painting sequence. Somewhat more promising was the attic insulation visual "lecture" with the help of a specialist guest. *Dave.*

DAVID BRINKLEY'S NEWSROOM
Director: Frank Slingland
15 Mins., Sun., 12:15 p.m.
Sustaining
NBC-TV, from Washington

This is leisurely, pleasant review of the week's news, with a minimum of the standard breath'ess, stop-the-presses approach, and a maximum of human interest and personality appeal. A recent entry to web's news show from the capital, it should score with Sunday audiences looking for a new twist to the news.

Show is an effective combo of film and live commentary by staff newscaster David Brinkley. It represents the cooperative efforts of the news staff, with Brinkley wrapping it up with his pleasantly relaxed style. Presented in three segments, it makes the news palatable and understandable to the average listener.

First segment on show caught featured the man-in-the-street reaction to "peaceful co-existence," the Brinkleystyled "slogan of the month." Technique is borrowed straight from Hollywood, with each subject appearing in closeup and rattling off his or her reaction to this potent $64 question. Eliminating the routine of a stock interview format is smart programming and makes for variety of subjects and points of view.

Second segment, a straight interview portion, was right on top of the news and had particular human interest value. This was a filmed interview with, and in the home of, "security risk" Frank L. Dobbins, ex Bureau of Printing and Engraving employee fired for alleged Red sympathies. Case, based on what appears to be the flimsiest of evidence, has become a "cause celebre" in recent weeks, so selection was especially timely. Brinkley, handling interview chores, gave his subject his head without intruding himself unnecessarily to score with fine tv interview.

Final portion, consisting of an offbeat feature, wrapped up the quarter hour show with a something-for-everybody feeling. Based on the current Library of Congress exhibit of the works of photography-pioneer Arnold Gentha, segment consisted of a series of the more interesting Gentha stills flashed on tv screen with Brinkley filling in details. Such photo-greats as Gentha's studies of the young John Barrymore, the early Sinclair Lewis, an early Tallulah, and the famed photo of Greta Garbo which won her a Hollywood test, couldn't miss with most viewers.

Show is thankfully free of analysis or ponderous commentary, and has an unusual quality for new shows—audience appeal as well as good editing. *Flor.*

WEIGH YOUR WORDS
With Rev. Edward R. Glavin, Sister Mary Rosina, Jerome R. Walton, others
Producer: Angela McDermott
30 Mins.; Mon., 10:30 a.m.
Sustaining
WRGB-TV, Schenectady

Informative, interesting program, covering many facets in which the proper use of words is important, features faculty members of College of St. Rose in Albany, students and others on one of the 10 half-hour weekly segments which WRGB allots for "TV Schooltime."

Opener of the series showed imagination in the employment of video for education: a sketch, with the voices of Prof. Jerome R. Walton and their children, off screen, and puppets on camera, demonstrating how choice of and emphasis on words can create family harmony or disharmony. Despite the sometimes slightly uncertain handling of the puppets by two college girls and several uneven moments in the skit, the "lesson" came off very well. A charming picture of the Walton family, with the Sister-commentator, lent a warm touch to the finale. Children of lay faculty members appeared on another block caught. Several originations in which the blackboard-and-pointer approach was used did not register as effectively, video-wise.

Angela McDermott competently produces this well-planned series targeted at outside as well as at school-room lookers. *Jaco.*

Inside Stuff—Radio-TV

Appearance of French Premier Pierre Mendes-France on NBC-TV's "Meet the Press" on Sunday (21) was not without its prelude and propaganda. Prelude: Mag publisher Gardner Cowles threw a gala for the prime minister in New York last week. Among bigwigs present was RCA-NBC board chairman David Sarnoff. Sarnoff was asked to lead off in questioning Mendes-France on foreign policy, etc. But the general, with a canny view of public relations, is understood to have said, "Let's save that for 'Meet the Press.'" Propaganda: Instead of the traditional glass of water, the Frenchman's tumbler contained milk, he having suggested the switch himself to further his campaign to encourage his countrymen to drink less of the hard stuff.

One phase of next Sunday's (28) CBS-TV "Omnibus" will draw its creative talent from web-N. Y. flagship WCBS-TV. Paul Tripp, the fixture of "On the Carousel," kid educationaler, and author of "Tubby the Tuba," has scripted a 20-minute segment titled "Music Lesson," visual history and demonstration of the French horn, with historical treatment in cartoon form. The Three Ber Bros., symphonic triplets, will be the instrumentalists. Staging the piece will be the station's Roger Englander, whose current variegated output includes "Space Funnies," "Jr. Sports Session," "Our Goodly Heritage," "Rain or Shine" and "Sports of the Night." Englander, a student of the French horn (he's a Julliard grad), will also stage the remote coverage from the Cloisters of Vienna Boys' Choir, slated for "Omnibus" Dec. 19.

Incidentally, the show's treatment of Beethoven's Fifth via batonist-annotator Leonard Bernstein (widely kudosed and earning a nod for "Omni" exec producer Robert Saudek) drew a layout in this week's Life mag, which had arranged it in advance in the hope that it would be what it turned out.

Tex & Jinx McCrary will be cited by the Federation of Jewish Philanthropies for their "humanity" work in radio-tv at Dec. 9 dinner of the organization. The duo, via their WRCA-N.Y. "Tex & Jinx Show," will pull a switch tomorrow (Thurs.) by saluting the work of the Foster Parents' Plan for War Orphans and launching a campaign to enable 1,000 children abroad to enjoy their first "real" Christmas. Joi ing them on the stanza will be Tallulah Bankhead and Look mag's Fleur Cowles.

Incidentally, WRCA-plus-tv are cooperating with the Young Men's Board of Trade in a drive to collect funds for another 1,000 N.Y. kids—orphaned and underprivileged—who'll be sent on a Xmas shopping spree Dec. 10. Execs and personalities from the twin outlets attended a kickoff lunch last week to spark the campaign.

Lifting of the tv freeze has given National Assn. of Radio and TV Broadcasters a tremendous upsurge in membership. A handbook issued by the Assn. last week revealed that as of Oct. 1 active tv members (stations and four networks) totaled 261. This is nearly triple the tv membership of two years ago. NARTB's radio fold has also expanded, active members numbering 1,127. Only ABC among the radio nets is not listed.

Growth of tv has increased the associate membership of the organization to 117 of which 24 are vidpix producers and distributors.

Pittsburgh's oldest radio show, "The Amateur Hour," sponsored by the Wilkens Jewelry Co., began its 20th year of broadcasting over the weekend as well as its fifth year on television. It was the first live show to emanate from Pitt's first station, DuMont o.&o. WDTV. It is simulcast on KQV. Program's most distinguished alumnus is Dean Martin, who was then living in Steubenville, O., and got his start on "The Amateur Hour." First m.c. was Bernie Armstrong. He was followed in turn by Brian McDonald, now with "Ice Capades," Lang Thompson, a bandleader, Davy Tyson, presently an early morning deejay on Pitt's WCAE, and the present emcee, Al Nobel.

Larry LeSueuer was erroneously listed as the producer of Longines-Wittnauer's CBS-TV "Chronoscope" in VARIETY's chart of program costs. The name slipped in by virtue of LeSueur's permanent identification as panelist of the three-a-week series. Producer is, of course, Alan Cartoun.

Sigma Delta Chi, national professional journalism fraternity, at its recent convention, officially heralded KDKA of Pittsburgh for carrying the first political newscast on the air when it broadcast the Harding-Cox presidential returns in 1920. Sigma Delta Chi voted to present station with a plaque commemorating the event and will do so next November with appropriate ceremonies when the silver anniversary of the historic occasion rolls around.

NBC-TV Sat. Ayem

Continued from page 27

(just like for the grownup casings) in building the program. The show wasn't particularly intelligent stuff but it was entertaining. It zipped along and used many "adult" variety elements, not the least of which was conductor-clown (i shirtsleeves) Milton DeLugg.

Except for principals Winchell and dummies, Mahoney, Knucklehead and Irving the mouse, who either wore collegiate sweaters and

FUNNY BONERS
With Jimmy Weldon, Easy Marvin, others
Exec. Producer: Ralph Edwards
Producer: Leslie Raddatz
Director: Stuart Phelps
Writers: Gil Howard, Raddatz
30 Mins., Sat., 11 p.m.
Sustaining
NBC-TV, from N. Y.

beanies or just looked funny, no great attempt to follow standard juve costumery lines was made. Young gal terper-singer, Maybin Hewes, wore blue jeans, for example. Winchell worked with Mahoney on his knee, but there were portions of the casing devoted to his wooden cohorts in conversation, where human hands were inserted in the dummies' baggy sweaters, thus making them seem more alive. It was surprising to note the great number of little touches, including the band as unidisguised adults, that are so typical of stuff for above-age-12 appeal.

The last show, at 11, was quizzer "Funny Boners" starring another ventriloquist, like Winchell, named Jimmy Weldon. A Coast-emanation, it was built on preem like a juve version of truth or consequences, seltzer bottle and all. Here some very fine things and some very bad things took place. Weldon and his dummy Webfoot Webster charmed the kids. Duck-like Webfoot is probably the cutest dummy to be seen on the video screen today. Like Mahoney, he played the cocky kid that reportedly holds so much appeal for juve viewers. On the definitely downbeat side is the occasionally patronizing way clean-cut southerner Weldon bent to his pewsters. Worst facet, but one that probably won't be repeated since it had to do with guestar Johnny Mack Brown, was a lack of preparation and overemphasis on weapons. Weldon tried to compensate for the anticipated gun slinging tricks of Mack Brown by throwing in ineffectual morals like "Go on green" and "Guns are bad."

Portland, Me. — WCSH and WCSH-TV have undergone key staff shifts within the past few days, with managing director William H. Rines calling the shots. Charles R. Brown was upped to technical topper for both the radio and tv stations. Arthur Owens was upped from program boss to director of radio operations and Bernard Poole is new program and production chief at WCSH-TV.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i. ., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

DETROIT — *Approx. Set Count*—1,200,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	25.0	49	50.7	You Asked for It	WXYZ	20.2
2. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 7:00-7:30	22.9	56	41.2	Files of Jeffrey Jones	WJBK	10.2
3. Superman (Adv)	WXYZ	Flamingo	Wed. 6:30-7:00	21.9	81	27.0	Telenews Ace Weather, Chuck Davey	WJBK	2.3 / 3.0
4. Wild Bill Hickok (W)	WXYZ	Flamingo	Mon. 6:30-7:00	21.0	71	29.5	U of M Football	WWJ	5.7
5. Cisco Kid (W)	WXYZ	Ziv	Thurs. 6:30-7:00	18.3	51	56.2	Liberace	WWJ	13.4
6. Annie Oakley (W)	WXYZ	CBS	Sun. 4:30-5:00	17.0	65	26.2	Zoo Parade	WWJ	6.5
7. Mr. District Attorney (Myst)	WJBK	Ziv	Wed. 10:30-11:00	16.2	39	41.5	Best of Broadway	WJBK	17.5
8. Racket Squad (Adv)	WWJ	ABC	Sun. 6:30-7:00	14.4	39	37.0	Biff Baker, U.S.A.	WXYZ	13.0
9. Heart of the City (Dr)	WXYZ	UTP	Fri. 6:30-7:00	13.9	58	24.0	Showcase of Stars	WWJ	7.0
10. Liberace (Mus)	WWJ	Guild	Thurs. 6:30-7:00	13.4	37	36.2	Cisco Kid	WXYZ	18.3

PITTSBURGH — *Approx. Set Count*—1,150,000 — *Stations*—WDTV (2), WJAC (6), WENS (16)

1. Amos 'n' Andy (Com)	WDTV	CBS	Wed. 8:30-9:00	50.2	77	65.3	Godfrey and Friends	WJAC	13.6
2. Waterfront (Adv)	WDTV	UTP	Mon. 9:30-10:00	45.7	72	63.2	Badge 714	WENS	7.9
3. Death Valley Days (W)	WDTV	McCann-Erickson	Sun. 7:00-7:30	43.8	84	52.3	People Are Funny	WJAC	4.1
4. Liberace (Mus)	WDTV	Guild	Thurs. 9:30-10:00	37.2	64	58.1	Ford Theatre	WJAC	10.6
5. Heart of the City (Dr)	WDTV	UTP	Mon. 9:00-9:30	36.5	59	62.3	The Medic	WENS	17.1
6. Janet Dean, R. N. (Dr.)	WDTV	MPTV	Sun. 10:00-10:30	35.2	66	53.6	Father Knows Best	WJAC	9.1
7. Inner Sanctum (Myst)	WDTV	NBC	Wed. 9:00-9:30	33.8	56	61.0	Kraft TV Theatre	WJAC	16.8
8. Favorite Story (Dr)	WDTV	Ziv	Fri. 10:30-11:00	32.5	63	51.3	Person to Person	WENS	10.8
9. Drew Pearson (News)	WDTV	MPTV	Sun. 11:00-11:15	25.0	77	32.2	Lullaby Theatre	WJAC	4.8
10. Superman (Adv)	WDTV	Flamingo	Sat. 5:00-5:30	23.4	87	26.9	NCAA Football	WENS	3.6
							Scoreboard; Sports Time	WENS	1.8

ST. LOUIS — *Approx. Set Count*—650,000 — *Stations*—KWK (4), KSD (5), WTVI (54)

1. Mr. District Attorney ( )	KSD	Ziv	Mon. 10:00-10:30	35.1	81	43.2	Florian Zabach	KWK	7.8
2. Favorite Story (Dr)	KSD	Ziv	Tues. 9:30-10:00	33.1	77	42.9	Cavalcade of America	KWK	9.4
3. Badge 714 (Myst)	KSD	NBC	Mon. 9:30-10:00	32.4	57	57.3	Studio One	KWK	24.1
4. Lone Wolf (Myst)	KSD	UTP	Thurs. 10:00-10:30	28.9	70	41.5	Stop the Music	KWK	12.4
5. Liberace (Mus)	KSD	Guild	Tues. 10:00-10:30	27.0	66	41.1	U.S. Steel Hour	KWK	14.1
6. Superman (Adv)	KSD	Flamingo	Mon. 6:00-6:30	22.6	90	25.0	Local-World News, Weather Sports Desk; Film Short	KWK / KWK	3.1 / 1.7
7. City Detective (Myst)	KSD	MCA	Fri. 9:45-10:15	22.2	62	35.8	Meet Corliss Archer	KWK	15.6
8. Stories of the Century (Dr)	KSD	HTS	Wed. 9:30-10:00	20.2	40	50.7	Best of Broadway	KWK	30.5
9. The Falcon (Myst)	KWK	NBC	Sun. 10:00-10:30	18.8	68	27.6	Your TV Theatre	KSD	8.8
10. Ellery Queen (Myst)	KWK	TPA	Thurs. 9:00-9:30	18.0	34	53.0	Lux Video Theatre	KSD	34.4
Racket Squad (Myst)	KWK	ABC	Thurs. 9:30-10:00	18.0	35	51.2	Lux Video Theatre	KSD	32.5

CINCINNATI — *Approx. Set Count*—525,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. I Led Three Lives (Dr)	WLW-T	Ziv	Thurs. 8:30-9:00	30.0	50	60.4	Climax	WKRC	24.2
2. Liberace (Mus)	WCPO	Guild	Fri. 7:30-8:00		47	48.4	Coke Time Perry Co	WLW-T / WKRC	18.2 / 13.5
3. Badge 714 (Myst)	WLW-T	NBC	Sun. 7:00-7:30	20.8	47	44.6	You Asked for It	WCPO	14.4
4. Mr. District Attorney (Adv)	WLW-T	Ziv	Tues. 10:30-11:00	20.6	54	38.4	Stop the Music	WCPO	12.6
5. Favorite Story (Dr)	WCPO	Ziv	Tues. 7:30-8:00	18.0	45	40.5	CBS News—D. Edwards News Caravan	WKRC / WLW-T	10.5 / 18.2
6. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	17.5	61	28.9	Meet the Press	WLW-T	8.5
7. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	15.4	70	22.1	Early Home Theatre	WKRC	5.8
8. Death Valley Days (W)	WKRC	McCann-Erickson	Fri. 10:30-11:00	13.5	40	33.7	Time Will Tell	WCPO	9.2
9. Gene Autry (W)	WKRC	CBS	Sat. 7:00-7:30	10.8	29	37.7	Midwestern Hayride	WLW-T	22.0
10. Hopalong Cassidy (W)	WKRC	NBC	Tues. 6:00-6:30	10.5	56	18.7	Range Rider	WLW-T	6.8

ATLANTA — *Approx. Set Count*—415,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	36.6	81	45.3	Inside Outdoors	WAGA	4.5
2. Racket Squad (Myst)	WSB	ABC	Sun. 7:00-7:30	28.0	67	41.8	You Asked for It	WLW-A	
3. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	26.9	89	30.3	Prep Parade	WLW-A	2.3
4. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	26.1	77	33.8	Sports Scholar Football This	WAGA	3.8
5. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 7:30-8:00	17.1	37	46.6	Dinah Shore News Caravan	WSB / WSB	21.7 / 19.0
6. Badge 714 (Myst)	WLW-A	NBC	Wed. 9:30-10:00	16.6	26	63.1	I've Got a Secret	WAGA	27.9
7. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	16.4	67	24.5	Meet the Press	WSB	7.9
8. Liberace (Mus)	WLW-A	Guild	Mon. 8:00-8:30	14.3	24	59.7	Burns & Allen	WAGA	25.7
9. Annie Oakley (W)	WSB	CBS	Sat. 6:00-6:30	14.0	64	22.4	Lucky 11 Ranch	WLW-A	5.2
10. I Led Three Lives (Dr)	WLW-A	Ziv	Wed. 10:30-11	11.7	34	34.2	Best of Broadway	WAGA	16.6

SEATTLE-TACOMA — *Approx. Set Count*—355,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KMO (13)

1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	39.6	63	62.5	Dinah Shore News Caravan	KOMO / KOMO	10.6 / 11.1
2. Annie Oakley (W)	KING	CBS	Thurs. 6:00-6:30	32.8	81	40.7	Adventure Time	KTNT	4.7
3. Liberace (Mus)	KING	Guild	Wed. 8:30-9:00	32.6	45	71.9	My Little Margie	KOMO	28.5
4. Amos 'n' Andy (Com)	KOMO	CBS	Thurs. 8:30-9:00	30.4	45	68.3	Climax	KTNT	18.1
5. Superman (Adv)	KING	Flamingo	Mon. 6:00-6:30	30.2	73	41.6	Ramar of the Jungle	KTNT	4.5
6. Meet Corliss Archer (Com)	KOMO	Ziv	Sun. 6:00-6:30	29.2	58	50.1	Playhouse 15 Washington Reporter	KING / KING	11.5 / 11.1
7. Kit Carson (W)	KING	MCA	Tues. 6:00-6:30	28.9	74	39.0	Dandy Time	KTNT	43.0
8. Range Rider (W)	KOMO	CBS	Tues. 7:00-7:30	28.3	53	53.4	Life With Father	KTNT	11.9
9. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	27.2	47	57.4	Dear Phoebe	KOMO	23.4
10. Favorite Story (Dr)	KING	Ziv	Tues. 8:00-8:30	26.8	38	70.3	Bob Hope	KOMO	36.0

CENSORS SIZZLE TELEPIXERS

Guild-DuMont Talks

Guild Films and DuMont officials have been holding preliminary discussions toward an affiliation of the three DuMont owned-and-operated stations with the Vitapix lineup which Guild will employ as outlets for national spot sales of its upcoming shows. Talks are still in the early stages, and, according to Guild prexy Reub Kaufman, don't involve any purchase of the DuMont network.

Kaufman, currently in Chicago, admitted that talks have been held with DuMont topper Ted Bergmann on Vitapix affiliations in New York, Pittsburgh and Washington, along with "corollary" deals, but he vehemently denied reports circulating earlier this week that Guild was negotiating for the purchase of the network. Bergmann had also issued a denial that the web up for sale. Kaufman did say that the talks had covered the possibility of Guild's acquiring some DuMont shows for filming and subsequent Guild distribution, and also that he had discussed the possibility of leasing some DuMont studio space for filming some of Guild's upcoming shows. But he pointed out that he's talked with other studio owners in N. Y. too, since a large proportion of Guild's upcoming product will be shot in Gotham.

Addition of the DuMont o&o's would strengthen the Vitapix station lineup in a couple of tender spots. Vitapix has no member station in N.Y., for example, and WABD would shape up as the strongest outlet outside of WCBS-TV and WRCA-TV, both of which aren't available. A DuMont affiliation in Pittsburgh would give Vitapix one of the most powerful outlets in the country.

Kaufman's current Chicago visit is for series of talks with additional stations interested in joining the Vitapix lineup, which presently has a membership of 35 stations. Kaufman said this number would rise to 60 within "the next few weeks." Understood one of the reasons for the Chi visit, apart from other midwest station talks, is to firm up entrance of WGN-TV in Chicago into the lineup. This, along with N. Y. and Pittsburgh, would open up all the major markets to the Guild-Vitapix combine, thus eliminating any clearance problem that might block a national sale.

Gibbs Spearheads Bermuda Reorg, Seeks New 'Mandrake,' 'Charter' Deals

Complete reorganization, designed to pay off some $235,000 in debts and to get production rolling again on the "Mandrake the Magician" series and start shooting on "Charter Boat," has been instituted by the stockholders of Atlantic Productions, the Bermuda-based telefilm production outfit. First moves of the stockholder group will be raising of additional coin to pay off debts, an accounting of the entire setup and dismissal of the present management.

Stockholders, headed by Jack Tucker of Bermuda and Dr. Villem Zwillinger of N. Y., have "drafted" John Gibbs as their executive consultant. Although Gibbs won't own stock and won't participate in management, he's calling the shots on the reorganization on behalf of the stockholders, and he said last week that it was fundamental to the reorganization that all debts must be paid before production can resume. While the stockholders will raise more money to pay off the debts, an accounting operating both from New York and Bermuda will be made. Writers, actors and other talent represented by Gibbs himself are owed money by Atlantic, and that's the first step which will be made by the reorganized outfit.

Once this is cleared up, production may resume, but if it does, it won't be before Jan. 15 at the earliest. Negotiations are in progress for a financing and distribu-

(Continued on page 42)

Telefilm Series To Haunt Houses

Hollywood, Nov. 23.

A world-wide telefilm series based on authentic data concerning haunted houses will be produced next year by a new firm, founded by Richard Carroll, novelist and editor of Fawcett Publications' Gold Medal Books, and Paula Stone. Series, to be known as "Haunted Houses of the World," starts with 13 based on English haunted houses, then moves on to France and Germany, with final 13 of 52 to be made in the U. S.

Carroll has been collecting data for years. He has an extensive collection on ghost legends. Planned format will have each vidpic filmed on actual locale with film dramatizing event which turned each castle or house into a haven for haunts.

Just Give Me the Wide Open Spaces

Martin Jones

(Proxy, roducers)

one of the many byline pieces in the

49th Anniversary Number

of

VARIETY

'$1,000,000 Myth' Tag Throws WOR Into 84.2 Rage

Calling WOR-TV's feature film show the "Million Dollar Myth," CBS Television Spot Sales tore into the N. Y. casing's Telepulse ratings. The inference that WOR's 84.2 for the week of Oct. 8 is inflated threw the station into a rage, with counterclaims that the sales rep for WCBS-TV is sore because of losing biz to the General Teleradio 30 feature films.

The Telepulse for WOR-TV, CBS Spot Sales points out, is far in excess of those for comparable periods by ARB, Hooper and Nielsen, and a warning was made that the Pulse was a cumulative and not

(Continued on page 42)

TPA's 2-Platoon Selling

Television Programs of America is establishing the equivalent of a two-platoon setup in its sales department, setting up three of its account execs as "regional spot division managers." Three execs will work with the regular far west, central and eastern sales managers on a freewheeling basis, moving into markets usually inaccessible, closing tough deals, etc.

Trio is Robert H. Leler, who'll work out of Chicago for the midwest; Wade Crosby, in the far west, operating out of Los Angeles; and Charles E. Denny Jr., covering the east out of Boston.

BLAST NETWORKS' 'INCONSISTENCIES'

By DAVE KAUFMAN

Hollywood, Nov. 23.

Network censors in some instances are operating on a "fear" basis, and their inconsistent blue-pencilling hampers the attempts at good programming, it's charged by vidfilm producers. Producers are increasingly grumbling about the men with the scissors, alleging they have intensified their efforts since the recent U. S. Senate hearings on juvenile delinquency and the effect tv may have on it.

Ed Nathan, chief of the CBS editing department on the Coast, rebuts: "We feel very strongly about the NARTB code, and intend to continue in strict adherence to it." He conceded, however, that in CBS' recent televersion of "Sorry, Wrong Number," there is a code violation in that the killer isn't caught, but said "Number" is a modern classic and as such shouldn't be changed.

However, "Star and Story" producer Warren Lewis complains the web forced him to change the ending of a Somerset Maugham story, "Virtue," which the producer describes as a modern classic. Web blue-pencilled a suicide ending which followed Maugham's original, on grounds the code wouldn't permit suicide. On Lux Video's "Five Star Final," on NBC-TV last week, there were two suicides.

Producers grumble about such inconsistencies and apparently differing attitudes toward the code by the networks. For example, a Gene Autry script about a kidnaping in 1870 was killed by CBS on grounds the code permitted no kidnap stories. But, one of U. S. Steel Hour's top shows on ABC-TV last season was a kidnap story starring Ralph Bellamy. Alcoholism is another subject frowned on by the men with the scissors, but "Appointment to Samarrah" was on NBC-TV last year with Robert Montgomery in the starring role as the alcoholic.

Lewis says of the slicers, "They're afraid of anything the least bit controversial." He adds that themes dealing with medicos or psychiatry are watched closely, that the censors will permit them only if there isn't the faintest criticism, implied or otherwise. He cited as an example a psychiatry vidfilm made with technical advice of medicos who approved the final picture. But the web objected on grounds such a picture would be harmful. Company finally got an okay on it after fighting the issue.

Remarks Lewis: "Censorship has intensified to the point where producers hesitate to buy scripts for fear we won't be able to use them." In a David Niven vidpicture he asks a girly up to his place for a nightcap. Censors erased the word "nightcap" from the script. In another S&S, a femme tells a guy

(Continued on page 42)

PARSONS OUT, MALONE IN ON TV 'WHISTLER'

Hollywood, Nov. 23.

"The Whistler" series, previously filmed by facilities of Lindsley Parsons Productions, is now being lensed by newly-formed Joel Malone Productions, Parsons bowing out through "mutual agreement" with CBS. Malone has already begun work on the next 13 "Whistlers."

CBS-TV film sales v.p. Leslie Harris has awarded the production pact to Malone, who produced the first 13 in the series. To be known as Joel Malone Associates, new company began batch immediately, first on its sked being "Cancelled Flight," starring Richard Arlen, with Will Jason directing.

Malone, who headquarters at KTTV, has as his production manager, Bud Andrews; writers, Adrian Gendot and Harold Swanton; directors, Jason and William Claxton; assistant director, Al Weston, and cameraman, William Sickner. Series is seen on KTTV locally.

Costume Pix Hot on TV Agenda; OF's 'Robin Hood,' 'Musketeers'

Latest yield in the search for new categories of telefilm sh for syndication the costume drama. Official is first in with the period pieces with the signing last week of a "Robi Hood" series to be filmed in England by Hannah Weinstein's Panda Productions. Meanwhile, Official is negotiating for "The Three Musketeers," which is being turned out by Thetis Productions in Rome, with a deal likely on the Dumas series withi a couple of weeks at the outside.

Idea of the costumers was broached by Official prexy Hal Hackett before his two-week trip to Europe a couple of months back. Both series are results of that trip, but he planed out to England for a quickie visit on "Robin Hood" last week to set details for the pilot, which will be shot within the next two weeks. Series will be filmed in studios and on location on the actual sites of the stories, around Nottingham and Sherwood Forest. Filming on the rest of the series will start after completion of final scripts and casting with American and British stars.

"Musketeers" negotiations ar reported progressing smoothly. Thetis already has 13 of the films in the can, and is currently shooting its second cycle in Rome. Series and a theatrical counterpart being produced simultaneously by Bob Goldstein were set by Italian Films Export, and IFE is active in the current Official negotiations. Deal would give Official distribution in the U. S. and other markets.

In addition to the "Robin Hood" huddles, Hackett set details on production of 13 additional "Colonel March of Scotland Yard" Boris Karloff starrers which Panda will produce. British firm has already turned out 39 of the films which Official has set in some 65 markets here, and has also used three of them as a theatrical entry which has already played the British circuits.

Ely Landau

(National Telefilm Associates)

is of the opinion

Syndicators Need a Variation on the 'Spectacular Theme'

an interesting editorial feature in the

49th Anniversary Number

of

VARIETY

Gross-Krasne Eye Key MCA Roles In Takeover of UTP

Negotiations for the purchase of United Television Programs by the Music Corp. of America have reportedly reached the close-to-signing stage and the deal is expected to be firmed in a matter of days. Indicative of how close the deal is are the presence on the Coast of top MCA brass and of Dr. Villem Zwillinger, UTP bankroller who engineered the deal a year ago whereby Gross-Krasne took over UTP lock, stock and barrel.

According to reports from the Coast, the deal would be a many-pronged one, not simply a matter of MCA's taking over the UTP properties and some of its staff. Reportedly a provision of the deal is the appointment of Jack Gross and Phil Krasne as chief of all MCA production. Whether they would actually get titles in MCA Revue Productions setup isn't known, but reportedly they would supervise all of Revue's output. Additionally, all of their own production under the Gross-Krasne Productions banner would be sold through MCA-TV, either nationally or for syndication.

Result would be to give MCA-TV the largest catalog of syndicated properties in the business, and also one of the largest sales staffs. At the same time, production would be in the hands of experienced producers who've come up through the motion picture business and who conceivably might be able to extend MCA's status to broader horizons. For Gross-Krasne, the deal would represent the fulfillment of an oft-repeated wish to deal in production only, but under conditions that would make them among the top telefilm producers in the country. Deal for the sale of the UTP properties, along with whatever participations they might share in Revue's output, would enable them to expand their personal production far beyond its present limits.

NBC Film Exchange Being Built in N. J.

Ground will be broken this week in Englewood Cliffs, N. J., for a new NBC Film Exchange building which when completed will handle all storage, traffic and inspection details for both the network and its Film Division. New building, being constructed and designed by Alexander Summer Industrial Service Co., is expected to be completed in March. It's located about a mile north of the George Washington Bridge.

When complete, it will handle all of NBC's shipments of 3,500 prints weekly to some 360 stations. Included in the figure are the Film Division's syndication shipments, kinescope shipments, and network shipments of web-filmed shows.

Cantor Vidpix Now Set in 60 Markets

Additional sales by Ziv Television Programs on its "Eddie Cantor Comedy Theatre," chiefly to breweries, have brought the show's market total up to 60. Among the new deals are Weideman Brewing Co., for Cincinnati, Columbus and Dayton, Fort Pitt Brewing for six Pennsylvania, Ohio and W. Virginia markets, and an expansion by San Francisco Brewing of its original six markets to 12, with smaller California cities added to the list.

Non-brewery sales include a four-market deal with Crown-Zellerbach, the lumber and paper manufacturer, which bought Albuquerque, Denver, El Paso and Colorado Springs, and Purity Biscuit, which picked up Reno and Boise.

GUILD PLANS BRISSON SERIES FOR TELEPIX

Earl Brisson may enter the telefilm ranks via a musical series to be produced and distributed by Guild Films. Brisson and Guild prexy Reub Kaufman have had talks about such a series and have agreed verbally on format and other details. Contracts haven't been signed yet, however, nor has a definite starting date been set.

Films would be half-hour musicals patterned after the other Guild musical entries, and would probably be made available for national spot sale for airing on the Vitapix stations per Guild's working arrangement with Vidpix.


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Reynolds Still Has Designs on 'Saint,' Sez Only Casting Control Blocks Deal

Sheldon Reynolds feels he's got a "commitment" on Leslie Charteris' "The Saint" character for a television series, despite Charteris' statement last week that Reynolds has "no rights whatever" to the character. Reynolds, currently in Europe turning out his "Foreign Intrigue" and "Sherlock Holmes" series, said last week via his agents that the only thing in the way of a firm deal on "The Saint" is a disagreement over casting, and "if that were ironed out tonight we'd have a firm deal tomorrow."

Reynolds and the William Morris agency have been in negotiation with Charteris for the rights to the detective stories since early July, and at one time, the Morris office paid $1,000 to Charteris as an option payment and had all the financing readied to start the series, Reynolds said. When the contract was drawn up, Charteris insisted on veto power over Reynolds' choice of the lead, with the additional right to list five of his own choices for the lead in the series. If he turned down Reynolds' choice, the producer would have to take his five choices in the order listed, provided they were available and the price was right.

Reynolds turned this down, and the negotiations were left at this point, Reynolds insisting that in the case of "The Saint," as in "Holmes," the lead is the one key to the success of the show. Reynolds pointed out at the time that he'd have to have control over casting since that was the key ingredient in producing the show: "there was no such thing as a good second choice" for the lead, he said.

Option actually expired after a payment in August, but Reynolds said he's felt all along there was an actual commitment. He's not yet ready to go into production on a third series, but when he is, he feels he can go to Charteris and having resolved the casting difficulty immediately pick up rights to the character. Technically, he said, Charteris is correct in stating that he (Reynolds) has no rights to the character, but practically, Reynolds feels he has a claim to the property if the casting hassle can be resolved.

'STORIES OF CENTURY' ON 'LATE SHOW' SKED

WCBS-TV, N. Y., will break into its "Late Show" feature pix schedule starting in January with "Stories of the Century." They're 30-minute made-for-tv actioners which will be spotted back-to-back to make a full hour. Not known now whether they'll be slotted on given days regularly or run competitively (such as against the NBC networked "Tonight" hosted by Steve Allen).

Films were made by Studio City TV Productions on the Coast, subsidiary of Republic Pictures, with latter's Hollywood TV Service the distrib.

'Hansel & Gretel' TV Rights; Shoot in Color

Major Television Productions has picked up television rights to a color version of "Hansel & Gretel" produced with live actors in the midwest by H. Otto Austin Jr. of Lima, O. Film will be available in half-hour and full-hour versions. Film uses actors and singers in midwest summer opera and stock groups.

Irving Lesser, Major prexy, said "Hansel" will be the first of a series of 13 such films, with other titles soon to be announced. Television version of "Hansel" would go into immediate competition against the Michael Myerberg Productions puppet version of the pic currently playing the theatres.

WANTED
T.V. AND COMMERCIAL SHORT FILMS
BRITISH NEWS-REELS, LIMITED
147 Wardour St., London, Eng.

Dub Rub

Seattle, Nov. 23.

When Bob Salter, announcer on KTVW, Seattle's five-week-old television station, was signed to emcee an Italian-language feature film with English subtitles, he apologized during his live cutins for the Italian dialog.

The studio crew, however, apparently didn't feel apologies were in order. While he was on camera, the crew superimposed its own titles over his live cutins—in Italian.

BBC Mulls Release Of Kinnies on Hour Dramas As TV Features in U.S.

Vast new supply of "feature films" will be opened if plans of the British Broadcasting Corp. to release kinescopes of its hour-long dramas to American stations can be worked out. BBC has been studying the problem with British unions for some time now, and while there's immediate prospect of an agreement, a BBC spokesman said the negotiations are rogressing.

There are some 700-800 of the hour-long dramas which could be made available, and most of them star top British legit and motion picture names. BBC-TV produces them at the rate of 104 a year, and they've been in production for the past seven years. Agreements would have to be worked out for residual payments to British Equity, along with writers, directors, etc.

Vidpix Censors

Continued from page 39

"take your clammy hands off me," and "clammy" was pencilled out. Lewis cited other minor instances which he termed "silly and ridiculous."

Don Honrath, head of continuity acceptance at NBC, said that web adheres to the code, but added that there can be no such thing as "blanket" adherence. "For example, if we had eliminated the suicides from 'Five Star Final,' the story wouldn't have made any sense," he explained. Honrath said, "We look at every single instance individually, and examine the script carefully. If there is no brutality involved in a kidnaping story, we will pass it. But at all times we are guided by good taste and common sense."

One vidfilm producer whose series is on CBS complained that because an adult threatened child in one story, the censors had him eliminate that completely, and he had to change the yarn so that the "child" emerged as a 28-year-old.

Producers don't say there shouldn't be censorship; their cry is that it's loosely applied in some cases, too rigid in others, and they are baffled by the seeming inconsistencies.

Vidpix Chatter

New York

Henry Olmsted has named his son, Richard, and his step-son, **Garrett Kaufman**, vice-presidents of his Olmsted Sound Studios.

RKO-Pathe moving its headquarters back to the RKO homeoffices, but continuing production at its E. 106th St. studios. Flamingo Films topper **Sy Weintraub** back from Nashville and a visit to WSM's annual disk jockey open-house in conjunction with the upcoming "Grand Ole Opry" telefilm series.

Ann Baker, who plays "Corliss Archer" in the Ziv series, in town to participate in the Macy's Thanksgiving Day Parade tomorrow (Thurs.). **Jan Miner** to the Coast Friday (26) to film additional commercials for "Lux Video Theatre".

George Bagnall & Associates signed on a new quarter-hour sewing show produced by Zohler Films Inc. and starring **Elizabeth Chapin.**

Transfilm, shooting a Camel endorsement by Esquire editor **Frederic Birmingham**, had to build a duplicate of his office although the actual office was only six blocks away. **Hubert Wilke 2d**, radio-tv director at the Roy S. Durstine agency, resigned to join Howell-Rogin Studios as v.p. and exec producer. First of the **Claude Rains**-hosted "Most Likely to Succeed" telepix, "The Rival," with **Franchot Tone** in the lead, was shot this week by Centurion Productions. **Jon Hall**, "Ramar of the Jungle" star, set for a featured spot on tomorrow's (Thurs.) Macy's Parade.

Telefilm Enterprises got another national publicity break on its "Fabian of Scotland Yard" series via interviews Monday (22) of Inspector **Robert Fabian**, the series' subject, by **Dave Garroway** on NBC's "Today." Interviews were cut in from Cleveland, where Fabian is covering the Sheppard murder trial for the Scripps-Howard newspapers.

Guild Films expansion continued this week with the assignment of **Harry Lee Cohen** of the law firm of Socolow, Stein & Seton as house attorney for the firm. Formerly house attorney with **Ted Ashley** agency, Cohen will headquarter at Guild. Other additions are **Andy Coscia**, former ABC researcher, and **Robert A. Goldstein** to the sales development department; **John Desponcio**, formerly with **George F. Foley** Productions, to the traffic department; and **Irving Levin** to the client relations department.

STOLOFF CHANGES MIND ON MOUNTIES

Ottawa, Nov. 23.

Victor Stoloff has reportedly dropped plans for shooting a series of "Royal Canadian Mounted Police" and instead is packaging the three films already shot into a theatrical feature. Of the three films, one was shot near Ottawa, the others in Hollywood. All are in color. Stoloff's S&S Productions has given Gladys Sproule, Ottawa actress, notice to report for work this winter on additional scenes needed to complete the feature. Series stars Lloyd Bridges and was financed mainly by Canadians.

Stoloff, now directing a Tarzan feature for Sol Lesser, twice came close to a distribution deal for a series, but both fell through. Initially, Minot TV (now part of UM&M) was to distribute, then ABC Syndication nearly made a deal but that too fell short of consummation.

Inside Stuff—Telepix

Use of top-priced syndicated film as spot carriers for small advertisers who otherwise couldn't afford television has been inaugurated by WTRI-TV, Albany, under the name "Triple Play." Plan enables small-budget bankrollers to get multiple exposure in prime evening time via purchase (for $95 a week) of three one-minute spots slotted on a run-of-schedule basis within three different shows on three different days.

Syndicated properties being used for the plan include "Crown Theatre," "Gene Autry," "Range Rider," "International Theatre," "The Unexpected," "The Ruggles" and "Inspector Mark Saber."

Sterling Television has lost some films and doesn't know where to find them. Last year in distributing 10 pix for use during the Xmas season, matters were so rushed that proper records weren't kept. Now some of the stations to which the pix were delivered have still failed to return them, causing Sterling to send out a general letter to all stations hoping that the delinquent few will come across.

The Yule prints are needed by Sterling for immediate redistribution. They are not, Sterling explains, part of a library package.

Goldswan Productions has entered into a deal with Kenyon & Eckhardt whereby latter ad agency receives all rights to all media of Goldswan's origination of the 1955 Mercury musical commercial. It's the second straight year for Goldswan's Mercury pact via K&E.

Syndicators Get the Bally Bug

Now it's the full-dress publicity treatment for stars of syndicated shows. In a move similar to the personal appearance ballyhoo campaigns run by the motion picture companies to kick off their world preems or to bolster pix in important situations, Ziv Television Programs has brought two of the stars of its "Meet Corliss Archer" series to N. Y. for two weeks of personal appearances, press interviews, clubwomen talks and the rest of the works, including appearances in Macy's network-televised Thanksgiving Day Parade.

This in spite of the fact that "Corliss" is a syndicated show, which means there's no sponsor tie-in nor a network staff cooperating with the effort. It's costing Ziv some $5,000 for the two-week stint of Ann Baker, who acts Corliss, and Mary Brian, her mother in the series, but the thinking that with syndicated columnists, network tv shows, and above all the national mags headquartered in Gotham, the trip is conducive of results, even if it doesn't achieve direct audience promotion for "Corliss" N. Y. Not that this isn't a factor too, but if audience promotion for a single situation were the only objective, not even Ziv could afford the campaign. Round of tv appearances, interviews, et al., for Misses Baker and Brian equal those of any Hollywood personality making the rounds, and tacked on to this are a list of benefit luncheons, hospital visits and a Boy Scout promotion.

It's the type of treatment also accorded network personalities on their trips east, and it's not the first time a vidfilmery has exposed its stars to this type of bally. But it does mark a "preem" for syndicated shows.

Beloin Sets Cast For Toni's 'Going H'wood'

Hollywood, Nov. 23.

Producer-writer Edmund Beloin has signed Virginia Gibson star with Cass Daley in "Going Hollywood," half-hour vidfilm bankrolled by Toni which debuts on NBC-TV Jan. 1. Jimmy Lydon and Gordon Jones will share the male leads.

Initial film in the series, "The Mink Coat," goes before the cameras Nov. 26 with associate producer Richard Bare directing from a script by Beloin and Dean Riesner.

Sinatra May Star In 'Intrigue' Feture

Hollywood, Nov. 23.

Negotiations are under way for Frank Sinatra to star as a newspaperman in a feature length "Foreign Intrigue" which Sheldon Reynolds, who produces series, would make in Europe.

Harold Jack Bloom, former story editor on the series who has written 40 of the half-hour vidpix himself, returned to Paris over the weekend to screenplay the theatrical feature.

Bermuda

Continued from page 39

tion deal o: "Charter Boat," and Gibbs is talking to ABC Syndication about a renegotiation of the latter's deal for "Mandrake." There are nine "Mandrake" films in the can, and Gibbs is talking to ABC about financing the remaining four plus additional 13, with of course a high ownership stake in the series. "Charter Boat" would consist of 39 half-hours.

Also in the works is a plan to expand the Atlantic production setup in Bermuda. Lot is located on the old Overseas Air Base on Darrell's Island, and so far shooting has been confined to the old Terminal Building plus an exterior setup. Plans are to build a large sound stage in one of the hangars, which would house production on one feature film or two telefilm series simultaneously. This would bring feature filmmakers to the island and would enable Atlantic to house more telefilmmakers, with a total of four of the latter class enabled to shoot at the same time. Involved in this would be a change in philosophy on the part of Atlantic, with the firm opening the studios up to rental instead of insisting on a share of ownership as in the past.

WTTG's Big Bundle

Washington, Nov. 23.

WTTG-DuMont has acquired local rights to the 30-picture tv package of General Teleradio, according to Leslie Arries, station manager.

Series will preem Nov. 28 with "Arch of Triumph."

Rabke to Transfilm

Herbert H. Rabke has joined Transfilm as secretary-treasurer of the industrial and telefilm commercial outfit.

He was formerly general manager of the Harry B. Cohen ad agency.

CY HOWARD, NBC IN VIDFILM SERIES DEAL

Hollywood, Nov. 23.

Cy Howard and NBC are finalizing a deal for a new vidfilm series, "Just Plain Folks," to be written and produced by Howard.

It would be his first deal away from CBS, which he recently exited after 11 years in radio and television at the web.

'$1,000,000 Myth'

Continued from page 39

a net (unduplicated) audience rating.

The 16 exposures by WOR of "Million Dollar Movie" brought a cumulative of 51.3 (33 points less than Pulse) from ARB, with a net of 40.3; Hooper read 45 and 39, and Nielsen delivered a 37 and 30.4. On the basis of those figures, it was claimed that WCBS-TV could "deliver more rating—total and net" for the same $4,125 it costs one WOR bankroller weekly. A special Nielsen for WCBS gave that station's film showings a considerably higher mulative rating that "Million Dollar Movie." CBS Spot used the three other rating stories to take a blast at Pulse, with the remark that "the comparison should be especially interesting to those agencies who feel the Pulse recall roster technique; flates the measurement of this multiple-showing type programming."

WOR's Bob Hoffman coupled two factors in his rebuttal—audience and cost. "Audiencewise, regardless of rating service, how many shows come up with the rating delivered by 'MDM'? Four of the best rated local film shows on a network o&o outlet in N. Y.—for example, 'Douglas Fairbanks Presents,' 'The Hunter,' 'Janet Dean' and 'Foreign Intrigue' do not collectively match our 'MDM' audience. And where cost is involved, any one of these shows—time plus talent—is more expensive than our $4,125 charge."

Hoffman called the CBS figures "ridiculous." "They're upset simply because they're losing business." He added that when "you've got the product, you've got the promotion and you program it right, you can't miss. Forget ratings for a second, and just ask the next 10 people you see whether they saw 'MDM' last week."

Incidentally, WOR had been guaranteeing a 70 cumulative Telepulse rating to advertisers, with both rating periods measured delivery above that. Guarantees were dropped before the last two "MDM" sponsors inked with WOR.

GYPSUM'S 'GREATEST DRAMA'

General Teleradio Film Division has been devoting most of its sales time recently to the 30 feature films, but this week a deal to carry "The Greatest Drama" quarter-hour series in 19 major markets was closed with the National Gypsum Co. of Buffalo.

It's the largest deal on "Drama" since the one some months ago with Michigan Bell.

Hi-Fi The Key To Record Sales Hitting $300,000,000

By EMANUEL (MANIE) SACKS
(V.P. and G.M., RCA Victor Record Division)

Rising public interest in high fidelity recordings is expected to provide the greatest impetus to the sale of records since the introduction of the new "speeds" 1948-49.

Record sales alone should jump from an annual $225,000,000 to more than $300,000,000 because of the concentrated attention being given to high fidelity.



Manie Sacks

The man in the street who once was puzzled by such hi-fi jargon as woofers, tweeters and frequency response will soon find these terms as familiar as the most enthusiastic high fidelity "bug."

The far-reaching effects of the new hi-fi trend will be felt in several important areas.

These will include: (a) A new standard enjoyment for the American home; (b) Classical works which previously have had limited appeal, finding new audiences because of heir high fidelity reproduction; (c) The development of additional hi-fi improvements such as the new RCA Victor "Gruve Gard" protective device which will give even greater listening perfection to long-playing disks.

High fidelity has been defined as the nearest possible approach to perfect fidelity. It leaves with the listener an impression of being present at a live musical performance. In RCA Victor's "New Orthophonic" sound this requires a delicate balance between engineer and musician, and microphone and in instrument placement. The technique of recording within the studio, as well as the process of manufacture, have changed tremendously within the past few years. New studios and equipment, innovations in recording, as well as a greater awareness of the importance of high fidelity sound on the part of the artist, all have contributed to the uptrend in audio listening.

Until recently, high fidelity was the special property of the broadcast industry, great musical artists and the electronics technician who made an expensive hobby of seeking perfection in recorded sound by "assembling" various component parts. Now, however, hi-fi is being packaged for the average American home. This means a new era of recorded music pleasure for the entire family.

But high fidelity should not mean sound for sound's sake alone. High fidelity doesn't belong just to that cult of "hi-fi-natics" who concentrate on moments of spectacular isolated sounds at the expense of musical content.

The latest advance in high fidelity is the multiple-track recording in which two separate soundtracks are recorded to reproduce music binaurally. This has been successfully accomplished on many new recordings which now await only further developments to make binaural or stereophonic sound reproduction practical for home use.

In line with research and advancement of recording techniques, RCA Victor pioneered in the pre-recorded tape field. The new "Gruve-Gard" design, which protects the playing surfaces of long-playing phonograph records from nicks and scratches, is another RCA Victor pioneering. Details and engineering specifications of the new design were turned over to all record manufacturers for general public benefit as quickly as possible.

With these new technological developments and the brilliant sound captured in current hi-fi releases, the words of Leopold Stokowski, quoted recently in an interview on his vast experience in the realm of sound reproduction, ring prophetically true. "I am convinced," stated Stokowski, "that in days to come, recorded music will have further developments than those I have just mentioned. We cannot foresee those yet. The potentialities re infinite; so is the inventive power of the human mind."

TV's Stimulus to Hi-Fi

By EDWARD R. TAYLOR
(Vice President, Motorola)

Chicago.

There's never been a doubt in our mind that the high fidelity market is a permanent one, and one that is growing at a considerable rate. So confident are we in its potential that Motorola now is selling a complete line of fine sound reproduction instruments where, at the time of my report last year, we were entering the field with just one.

There are many indications of the growing pace of the hi-fi market. Sales of all phonograph records, and particularly classical ones, continue at an accelerated pace; sales this year are a whopping $250,000,000 up from $200,000,000 last year.

Other signs of product growth are the large number of manufacturers entering the field; the increasing number of general appliance dealers adding these lines; and the considerable amount of publicity in consumer publications and even whole new magazines devoted to the subject.

Finally, as more manufacturers enter the field—and competition is as keen now as it is with any product—a mass market merchandising approach is created. To put it another way, more selection of goods at lower prices, and with increased advertising and public education, are establishing high fidelity a solid growing electronics product.

This product has emerged as an evolutionary item. Manufacturers such as Motorola have not quickly jumped into it, but have tested it thoroughly and taken many depth soundings before tooling up.

We have sufficient confidence in its permanence, though, to go to market now with a complete line of equipment, gauged for different markets and uses, and in several price ranges, though all moderately priced.

To what do we credit the emergence of this market? Briefly, I would say:

1. The desire of the American consumer for the newest and the best—whether in automatic dryers, automobiles, or better sound reproduction. The replacement market for television is proof that this is true in the electronics field, where small screen models are rapidly being replaced by those that are better designed and give a larger picture.

2. Consumer education—publicity, advertising, and word-of-mouth endorsements that create first, an awareness, then a desire, for instruments that improve on the sound reproduction people have heard heretofore.

3. Availability of many products and the competition in quality and price will, as always, work to the consumer advantage, and at the same time, create demand.

4. It goes almost without saying now that packaged units which include changer, speaker system, and amplifier in one cabinet, are one of the greatest stimulations for high fidelity in the mass market.

5. Finally, the versatility of the product, which not only is an adjunct to other home entertainment such as television, but also is less demanding. One great, though subtle, selling point in hi-fi, I believe, is the fact that it does not require the full concentration of the listener as TV does of the viewer. It can be a background and as such, live with the other exciting developments in electronics.

We think that interest in high fidelity is actually stimulated by television, rather than hindered by it. Once television has created interest in home entertainment, the public is made hungry for additional means of such activity. Television programming, introducing millions to opera, musical comedy, and symphonic music, is no small factor in breeding interest in good musical reproduction.

As for trends in high fidelity and its merchandising, I would say this: it will keep on growing. Although the advent of color will be the most exciting thing in this industry for quite a spell, a development as logical as fine sound reproduction will hold its own. In step with it will be merchandising developments, in which I think two trends will be outstanding:

1. Year-round merchandising. Although phonograph sales always have been regarded as seasonal Christmas business, we feel the market is broader. There are so many other specific occasions—graduations, birthdays, holidays, back-to-school—and Motorola is aiming for these. And, of course, it is assumed that people enjoy good music any time of the year.

2. We think that various markets can be, and in fact, are being developed. As said before, hi-fi packages can be developed for teen-agers, vacationers, as part of home entertainment rooms, as high quality living room furniture—there are many potential markets.

Records Are Better Than Ever!

Hi-Fi Now Permits the Public To Hear The Fullest Reproduction Values

By MILTON R. RACKMIL
(President of Decca Records and Universal Pictures)

There is no question in my mind that High Fidelity has had a strong, definite and favorable effect upon the record business recently. For many years, we in the business of producing records have had the impractical and unfair advantage of hearing our own product played back to our ears on professional equipment designed to "show off" the aural brilliance of our playback recordings. Yet we listened with the knowledge that, due to the limitations of available phonographs, the average person listening to a given record, produced with the highest technical skill, would still only hear *reproduced* about 60% of the sound values we were hearing!

With the rise of interest in High Fidelity three important things begin to happen. In the first place, technical advances with which we, in the record business, live and work are now—for the first time—being passed on to the great mass of the record-buying public. I think we can honestly say that the record playing machine, technically, at any rate, was always a few steps behind our product. It is no surprise; therefore, that the consumer has reacted favorably to the High Fidelity phonograph. To a greater extent than was ever possible before we can now enjoy in our own homes the full range of recorded sound created by the great orchestras and singing personalities of our day—played on Hi-Fi equipment.

Secondly, the High Fidelity movement has focused the public's attention on sound quality. This in turn means that greater *quality emphasis* is now placed on every aspect of the recording process, so that the final product will be as realistic and as provocative as the original performance itself.

In this sense, High Fidelity is another step forward along the road leading to the ultimate goal—the perfect record! Without the dynamic concept of High Fidelity, and the affirmative public reaction to it, it might not have been possible for recording companies to come to a common agreement on the most effective recording curve. With its new standard recording curve, the Record Industry Association of America has achieved something undreamed of in the early days in the record business. This, too, is a step forward and High Fidelity demands certainly played a role in this achievement.

One of the paradoxical things about the trends arising out of High Fidelity has been the fact that, while the newest records are especially rewarding to those who have High Fidelity equipment, the many owners of ordinary record-reproducing machines are also receiving the benefits of the latest technical recording advances.

Thirdly, and perhaps most importantly, High Fidelity has outgrown its original concepts and boundaries and has begun to play an important role in all of the mass entertainment media. The search for more effective and realistic sound has produced Stereophonic and other such improved systems, which are today an accepted part of motion picture industry thinking, and now many films are released in this manner. If we step back for a moment and view High Fidelity with an overall prospective, we see it as part of a continuing search for improvement in both method and product of the gigantic entertainment industry. As such, it is more than the realization of an improved sound system for home entertainment on records, or television, or AM-FM radio. High Fidelity is one of the newer examples of a concerted movement on the part of science and industry to pass on the latest technical developments and their benefits to the American public.

As I have indicated, the most obvious benefits of Hi-Fi have been on the level of making and hearing phonograph records. However, people have begun to realize that "records are better than ever" and today's High Fidelity sound system makes it possible for *everyone* to enjoy the complete range of audible sound on records.

In this sense, Hi-Fi has made a genuine contribution to the individual record-buyer and his enjoyment of records— and to the industry as a whole.

Hi-Fi 'Something Better' In Recorded Sound

By FRANK M. FOLSOM
(President, Radio Corp. of America)

When something lives up to its initial promise, it must be good. When it gives every indication of exceeding that promise, it must be great.

These two sentences, it would seem, provide a quick summary of the excellent present state of affairs in the high fidelity music industry.



rank M. Folsom

The impact of high fidelity on millions of listeners across the nation, as well as the industry itself, has been little short of phenomenal during the past 12 months. Almost a year ago to the day, a special section of VARIETY chronicled the background and looked to the future of high fidelity music systems and the role this new concept of musical reproduction could be expected to play in American homes and in the entertainment and electronic fields.

It is gratifying to observe that predictions made then are being fulfilled and in some instances surpassed. While accurate figures are not yet available, all indications are that the industry-wide dollar volume of business created by the upsurge in high fidelity, and this includes both reproduction systems and high fidelity records, may well exceed the level of $350,000,000 during 1954.

Entertainment & Cultural Values

If this impressive figure shows nothing else, it is a significant signpost that high fidelity not a fad but rather a reflection of ever-increasing public taste and demand for highest quality in recorded music. Dollarwise, the "coming of age" of high fidelity has meant vast new opportunities for many segments of the electronics and entertainment industries. To the discerning public, it has brought new experiences in listening that leaves no doubt that high fidelity is here to stay and is bound to garner millions of new devotees because of the expanded horizons it provides in both entertainment and culture.

As recently as 1951, the annual sales volume of high fidelity equipment amounted to approximately $35,000,000. Sales of high fidelity records were just commencing to be of major importance. That the industry has grown to its present stature can be attributed to many factors, but perhaps the most important is this: American business enterprise recognized the desire of the public for "something better" in recorded music reproduction that only high fidelity could provide. The electronics industry teamed with the entertainment arts to bring this desire to its present level of fruition.

And, there is always tomorrow. Despite the tremendous growth in public acceptance of of high fidelity, there still are millions of persons relatively unacquainted with the added enjoyment and listening satisfaction that can be theirs by means of high fidelity sound systems.

Many technical achievements led to high fidelity as it is recognized today. From laboratories of such organizations as RCA have come the advancements that make possible today's extended ranges of sound recording and reproduction. Most assuredly, there will be additional refinements and improvements in the future as engineers continue to improve the art.

Up to Entire Industry

Only an industry-wide effort has enabled hi-fi to achieve its present success. Only through a continued industry-wide acceptance of all its responsibilities to the public to provide constantly improved equipment and records, within the financial reach of the average American family, will the full potential of high fidelity be realized.

This requires continued industry-wide vigilance to mai tain defnte high standards of technical quality in the design and manufacture of reproduction equipment; it requires the use of recording techniques developed to provide the fullest and truest possible range of sound reproduction; it demands utmost attention to the selection of proper artists and repertoire; it requires constant application of promotion know-how and merchandising and sales abilities.

In short, the path ahead for high fidelity is well-mapped. To the electronics industry, it points to still greater opportunities of sales and service. To the artist and musician, it points to vastly greater and often more appreciative audiences. And to the public, the path can bring greater enjoyment of music which an integral part of better living.

Only Product Quality Will Bring 'Em Back

By LEON C. HARTSTONE
(Sales V. P., London Records)

As long as this writer can remember, the record industry to a large extent based its growth on the idea of "push out phonographs and you create record sales." In the early 30s we saw a $3.95 attachment deal put out by a leading company in an effort to create record sales; as current as last year the Record Industry Assn. of America officially went along with this belief in its "Operation Baltimore." Despite this adherence over the years, and the oft-quoted parallel to the razor and razor blade business, this concept of how to sell more records never quite proved itself to be completely accurate; one has only to compare the number of phonograph-type instruments sold from 1946 to date with the number of records sold on a pop hit, top mood music LP, or the bestselling classical LP, and you must arrive at the inescapable conclusion that the sale (or gift) of a turntable alone has not created a record market.

There are two factors missing in the too-pat formula "sell phonographs and create record sales": (1) the mere possession of a phonograph does not create any lasting interest in music or desire to have that music available in

(Continued on page 44)

Consumer Interest Into Consumer Sales

By ROBERT A. SEIDEL
(Executive V.P., RCA Consumer Products)

After what must be considered the introductory year of high fidelity as a mass market product, the boxoffice appeal of this finer music-in-the-home service has been definitely established.

For the first time, the radio-phonograph industry and the distributor-dealer trade organization now have a fairly good idea of the initial size of the market and its potential. Based on the best figures available and projecting for the remainder of the year, it is estimated that consumers will spend approximately $140,000,000 on high fidelity equipment this year. This includes completely assembled instruments as well as components for home-assembled units. Including records, total consumer expenditure in the high fidelity field should be approximately $350,000,000.

In article after article appearing in the special high fidelity section published by VARIETY just one year ago, the point constantly emphasized was that the "new sound" heralded the advent of a new era for the industry. Frank M. Folsom, president of RCA, in a signed article urging the entire electronics industry to be alert to the opportunity presented by the growing interest in high fidelity, said: "This mass market is not staked out for any one company, nor can it be developed to its full potential by anything less than industry-wide recognition and action."

In 1953, the best "guestimate" of business done in hi-fi assembled instruments and components was between $60,000,000 and $70,000,000. The fact that instrument and component sales amounted to approximately double that in the year that has passed and that record manufacturers have swung over to high fidelity techniques indicate that the industry has harkened to the call of hi-fi.

In facing up to a realistic picture after a full year's experience, three important fundamentals become apparent. For one, high fidelity can be sold in the mass market, but not without added effort beyond that expended on the conventional music reproducing instruments; for another, high fidelity has been "plus" business since it evolved as a mass market product; and third, and perhaps most important, the market has barely been scratched and still represents a tremendous opportunity for the industry and trade.

In the past year, high fidelity has become a topic of wide discussion. National magazines have covered the subject from "tweeter" to "woofer." Newspapers have run special sections on hi-fi, and this has been supplemented by trade advertising. Hi-fi shows have increased in number throughout the country, and attendance has been unusually large.

And yet it is safe to guess that to every person who has purchased some high fidelity equipment, perhaps a thousand have become interested. Herein lies the challenge to manufacturers, distributors, and dealers—the challenge facing the industry is to translate consumer interest into consumer sales.

For an industry which has moved millions of phonographs, radios, and television sets into homes throughout the land, this is by no means an insurmountable challenge. The ingenuity, imagination, and skill which have characterized the merchandising, promotion, and selling of this industry in the past can—and should—be marshalled to meet this challenge.

An important key to translating consumer interest into consumer sales, so far as high fidelity is concerned, is expansion of distribution for easy, convenient consumer accessibility of the merchandise. Volume sales cannot be attained if consumers must make a search for a source of supply. This calls for a larger number of dealers carrying assembled hi-fi instruments, and effectively merchandising them. In the components field, distribution can similarly be broadened.

The development of promotional programs is an important factor in the realization of mass volume business in high fidelity. That the industry is becoming aware of this need is evidenced by the number of promotions which have only recently appeared.

Distributors and dealers, who have a stake in this field, should plan to support factory promotions and advertising with local efforts. The key to successful selling of this type of merchandise is demonstrated under conditions free of distractions.

How large a factor high fidelity will become in the electronics industry is still to be determined. That it can become a volume sales producer of some importance is already evidenced. Ahead is the task of fully realizing the potential of high fidelty.

The Composer And High Fidelity

By GEORGE R. MAREK
(Director of Artists & Repertoire, RCA Victor)

Every night a few of us in the record business bow three times, first to the north and then to the south, where the high and the low frequencies are located. We sing our hymn of thanks to HF. "We" being the a&r man, the recording engineer, the sales manager, the dealer and the critic. We all love High Fidelity.

But there is one fellow who can't bow, nor can he raise his voice, whether in praise or in protest. He has, in most cases, departed for Elysian fields. He is the composer. How, I wonder, would Beethoven have felt about High Fidelity?

The composer has every reason to be grateful for High Fidelity. The image of his thought is today reproduced in a brightly-polished mirror, as against a sometimes cloudy mirrored image which he obtained with the old recording methods. What the polished mirror can do for the composer is evident in the sound of such new recordings as Fritz Reiner's "Richard Strauss in High Fidelity" with the Chicago Symphony, "The Damnation of Faust" with Charles Munch and the Boston Symphony and Arthur Fiedler's new interpretation of "Gaite Parisienne" with the Boston Pops or the Wagner album by Toscanini. Pardon me for choosing Victor recordings for my examples—but those are the ones I know best.)

Certain passages in musical compositions have particularly benefited by the new recording methods. Listen to the horn arpeggios in Stravinsky's "Firebird Suite." Listen to the faithful reproduction of the antique cymbals used in Debussy's "Afternoon of a Faun," or, for that matter, listen to that special Viennese quality of the zither in Johann Strauss' "Tales from the Vienna Woods" and you will hear what I mean. Another instrument never before reproduced with fidelity is the harp. It plays for the first time in proper perspective with the orchestra in works by Debussy and Ravel. The low register of the bassoon also is fully realized for the first time on records in the Tchaikovsky Fifth Symphony.

The human voice has always been the easiest musical instrument to record—the piano being the most difficult. But even in opera by Verdi, Puccini and Wagner the composer benefits because his voices not only stand out clearly but also are *not* overshadowed by the orchestral background which these men—great orchestrators each and every one of them—wrote in support of the voice. The men in the pit as well as the men and women behind the footlights are heard. This is equally important with show albums, where you want to understand the words.

A few composers may have reasons to protest—not about high fidelity itself but about its abuse. It is a mistake, I think, to turn a high fidelity formula loose on every kind of music and to treat all sorts of music as if it were Richard Strauss or a number by Sauter-Finegan. Overemphasis on individual instruments, unnatural sharpness, a laying-on-thick of high frequencies has resulted in some recordings which seem forced, mannered and "doctored." It is fine to hear the clarinet distinctly—but the clarinet is still a part of the orchestral web and ought not to be heard being played in our laps or in the cavities of our molars. We must fit high fidelity to music—not music to high fidelity. Each piece of music needs, in my opinion, an individual treatment, and it is obvious that that treatment must represent respectfully the composer's wishes. It must preserve "high fidelity" to the creator's intention. Taste and judgment enter here.

Perhaps the most interesting phenomenon of high fidelity lies in the fact that the love for good sound, the attraction that we feel toward sound as sound, has brought into the fore certain repertoire which has not been popular before HF, or at least not as popular. A number of composers have benefited. Foremost among these Berlioz, the great romantic, whose mastery of the orchestra can now be presented faithfully for the first time. "Romeo and Juliet" or "The Damnation of Faust" in their entirety have become best sellers. Debussy's "La Mer" now delights listeners because now the sea thunders and roars, ripples and sparkles. Ravel's "Daphnis and Chloe" or his "La Valse," Richard Strauss' "Death and Transfiguration," Elgar's "Enigma Variations," Moussourgsky's "Pictures at an Exhibition" and Beethoven's Ninth—all these have taken on a new clarity and greater dimension.

You have here an interesting sign of the interdependence of taste and means; science influences popularity, technical advances make possible a widening of the musical horizon.

Hi-Fi From Start To End

By JAMES B. CONKLING
(President, Columbia Records)

We record people, as an industry and as individuals responsible for recorded entertainment, recognize the continuing importance to us and to the public of high fidelity. Daily our customers ask, "Are your records really hi-fi?" And sound experts and collectors demand of us that we be honest in our answer. An honest answer is not an easy one. Only a "Yes, but . . . " reply can lead our listening audience to the sort of high fidelity enjoyment they hope to find.



Jim Conkling

To many who ask this question of us, high fidelity begins and ends with the physical record they buy and play at home. To these people we must emphasize that the record, really, is neither the beginning nor the end of high fidelity, but in fact, the middle. It is true that until 1948, when the first of the new speeds was introduced, no recorded performance could satisfy the hi-fi fan, because the quality of the old 78 rpm disks was not good enough to mirror the actual sounds of the performance over the entire range of audible sound. So that only with new speeds, vinylite platters, and higher standards of manufacture has a high fidelity record been possible. Today's record is so good, in fact, that only the newest phonographs can reproduce all that is contained in its grooves. Does that make it high fidelity? Yes, but. . . .

The beginning of a hi-fi record is the music. Even the composer might be said to have something to do with whether or not the record is high fidelity. Certainly some composers' works produce a more startling hi-fi performance than others. But the artist, his affinity for the music he is to record, the studio setup, and the creative engineering supervision that the artist receives on the date are all vital to the high fidelity record. At least, in the sense that I think the public means when it asks, "Are your records high fidelity?" Music is still the personal, emotional thing it has always been, and high fidelity manufacturing processes merely increase the enjoyment we get from hearing a recorded performance.

So we have a beginning and a middle to our answer. Now for the end.

That's the part the public must provide for itself. For only what we hear when we play the high fidelity record at home can determine the final answer to the question. We as an industry have recognized the importance of this final part of the answer. In the past three years we have made available for the first time phonographs capable of reproducing all we put into our records. Aside from building your own set, as many hi-fi hobbyists prefer to do, it is now possible, and best of all, inexpensive, to own a phonograph in keeping with the performance and the quality of the record we buy. And only then can we honestly say our records are high fidelity.

In fact, it has never been so easy to hear good music. The best jazz, the finest of the classics, and the popular repertoire are all being recorded by artists of skill and imagination on records whose quality is a sound engineer's dream come true. And old and new recordings are lifelike and forever enjoyable on the phonographs available to the public in every price category. That, we think, is the honest answer to the public's question.

Cautions On Electronic Gold Bricks in Hi-Fi

By E. F. McDONALD JR.
(President, Zenith Radio Corp.)

Chicago.

Like any new electronic advance, the high-fidelity sound business during the past year has been cluttered up by several problems and a lot of technical gobbeldygook. The lack of an industry-wide set of standards has encouraged the wholesale production of electronic gold bricks; sets that have no business being included in the hi-fi category. Coupled with this, the only language of the business is the language of the hi-fi addicts—largely technical and not very well understood by the buying public.

Among the audiophiles, conversation is like a physics lecture on the characteristics of sound, and the hi-fi advertising copy is not much more comprehensible to the average person. Try talking to a retail customer in terms like "variable reluctance," "bass reflex," "20,000 cps" (cycles per second) or "audible frequency range" and you're likely to lose him back there at the first turn.

Am sure that if hi-fi is to become a mass market business, vast improvement is needed in our nomenclature and better ways must be found for explaining what high fidelity is and does.

The public is very likely to go sour on the whole hi-fi subject unless manufacturers subordinate the cps numbers and the technical terminology and concentrate on demonstrating and selling performance. Those numbers and those terms provide an all-too-handy screen for unscrupulous selling. It is an unfortunate fact that some manufacturers have been able to find a haven of refuge in all the pseudo-scientific doubletalk, and have taken advantage of the public's gullibility.

The end result of unscrupulous selling in this or any other case is likely to be destruction of public confidence in all manufacturers of the product—the reputable manufacturer as well as the bad.

Zenith does not contend that it is the only company producing and selling good high fidelity radios. There are many other companies doing an honest and conscientious job in this field.

The public is entitled to be told an honest story about hi-fi in terms it can understand. It must be made plain that hi-fi will add materially to the purchaser's enjoyment of music. He should also have a crystal clear understanding of the extent to which a particular instrument will achieve this desired purpose. Nothing less than the whole story will suffice.

One fact about hi-fi reproduction of recorded music has been relatively neglected by everybody except Zenith. This is the fact that a record will not respond with the right pitch and timbre unless it is played at the exact speed of recording. It is not alone sufficient to produce instruments that have an excellent pickup, wide range amplifier and well engineered speakers. Without the turntable turning at the precise number of rpm's called for by the record, all else is largely wasted.

Enough people are around who remember what happened when they tinkered the speed control of the old windup phonographs and they know what we're talking about. All our record players come with a speed regulator, and we equip the hi-fi models with a stroboscope so that the user can see whatever speed adjustment may be necessary. But when we mention that word "stroboscope" in any of our copy, we take pains to add the word "speedometer" immediately after, and the public knows what it is.

If high fidelity is ever to become a mass market item, then the industry has got to stop hitting people over the head with a slide rule and start coaxing them to come into the store and hear.

Quality Brings 'Em Back

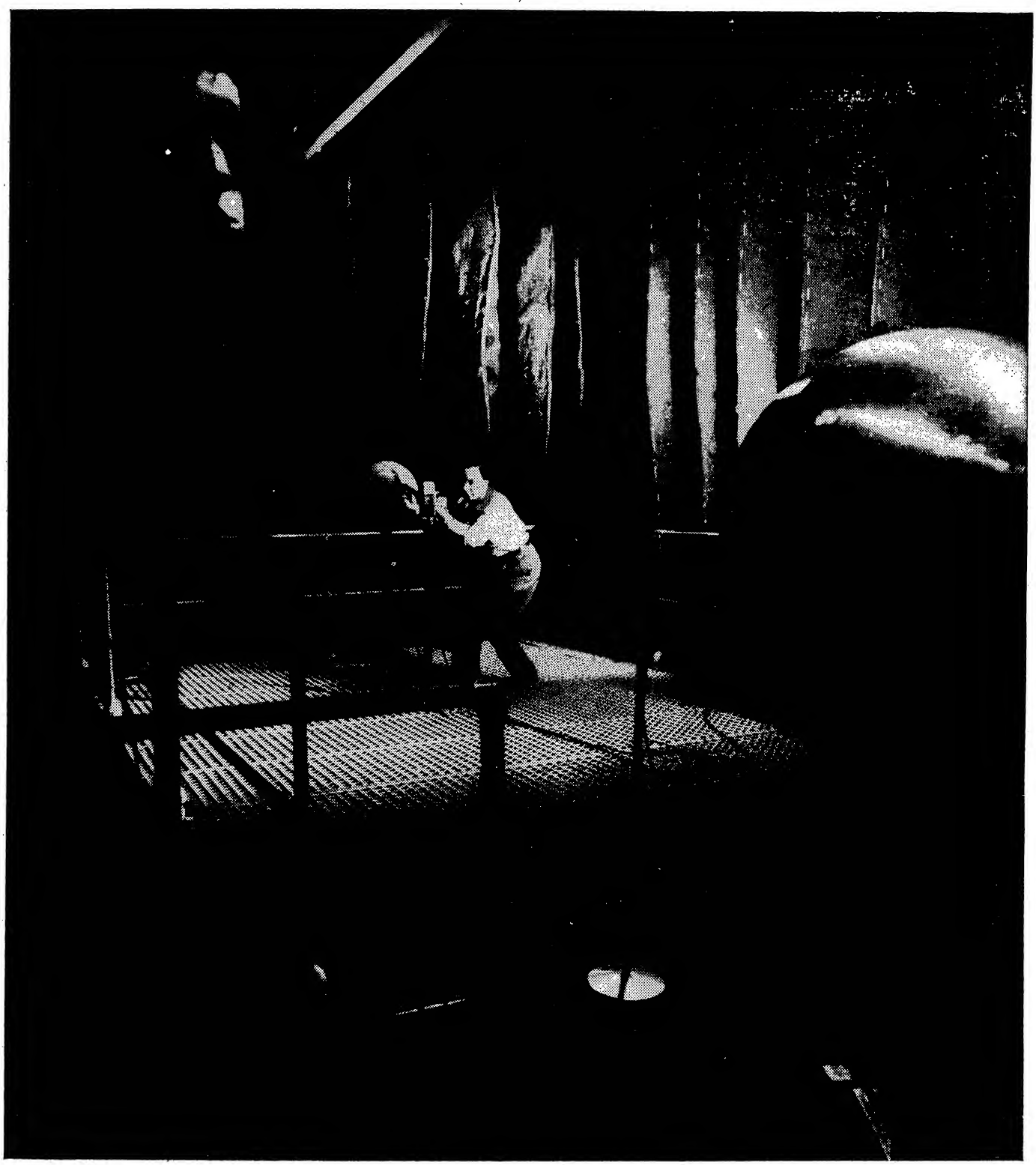
Continued from page 43

one's own home on record; and (2) people seemed to desert their phonographs in numbers almost equal to the newcomers because of inadequate satisfaction received from the product itself. Both of these factors are apparent in both the seasonal and repertoire sales patterns of the industry.

London's full frequency range recordings were developed in the belief that the real strength of the industry lay not only in attracting more people to our form of entertainment, but in retaining these same people as permanent and continuing customers. In this task the record business has found its greatest ally in the field of high fidelity, using that term in its broadest sense and encompassing the individual fields of recording and reproduction as well as pertaining to the phonographs and records themselves. This total "high-fidelity" picture, in brief, means better product. Improved recordings, processing, and manufacturing techniques have resulted in better records; improved phonographs and audio equipment have created the means of reproducing these better records in our homes. Whereas the sale of a badly made phonograph and the subsequent playing of inadequate records drove the customer further away from the field of records as an entertainment factor, we have quite a different situation today.

The marvel of electronics, with all its glamor and excitement, has joined us and we find ourselves a partner in a thriving infant industry of sound electronics, audio equipment for the home, or just plain "hi-fi stuff." Not only does this afford the record industry thousands of new customers and automatic exposure to our product (that which our formula has sought to do for years), but the improved reproduction now in the hands of these new customers allows them to hear the improved recordings, and the two improvements, taken together, make music in the home more exciting and more satisfying entertainment.

For several years record companies have hung promotional "tags" on their product in an effort to create consumer interest; no other advertising slogan or descriptive phrase has caught the public's fancy as has "hi-fi," and through this newest of sales attractions records will be exposed to millions of additional people, and we will have a far better opportunity to convert the "new phonograph customer" to a real record buyer.



THE TOTALLY QUIET, ECHO-PROOF, RESONANCE-PROOF, REFLECTION-PROOF "FREE FIELD SOUND ROOM" AT THE DAVID SARNOFF RESEARCH CENTER OF RCA.

HEARING IS BELIEVING

RCA Victor "New Orthophonic" High Fidelity Sound brings recorded music to a peak of perfection that thrills public, performer and dealer, alike!

The futuristic, sound-testing laboratory above, is but one of the great many facilities designed and used by RCA scientists in their efforts to master the mystery of flawless, foolproof High Fidelity. Through the years, RCA acoustical engineers have researched every phase of sound, from the creation and reproduction of the tone, itself, to its final effects on the human ear.

So thorough have been their explorations and so complete is their achievement, that today the new line of RCA Victor "New Orthophonic" High Fidelity recordings and sound reproduction equipment amazes the listening world with the life-like fidelity of its performance.

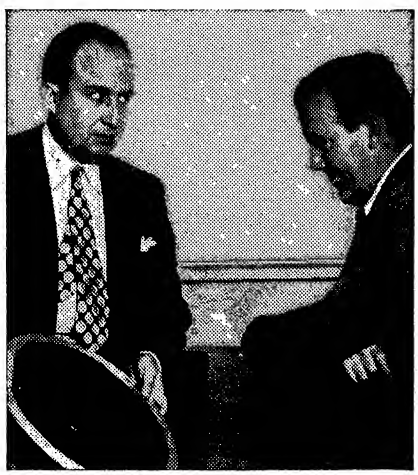
Home listeners, professional entertainers, even hard-to-impress music dealers agree that to hear an RCA Victor "New Orthophonic" High Fidelity recording played on an RCA Victor "New Orthophonic" High Fidelity "Victrola" phonograph is an entirely new kind of listening experience—something you must actually hear to believe.



Hearing is Believing CONTI

ROOT IN RADIO AND MOVIES. In 1926 RCA Victor took the leadership in two fields that were to have fundamental influences on sound. When sound first came to the movies in 1926, it came on Victor discs. That same year RCA established NBC, the first national radio network. The innumerable sound problems created by the two new industries were met by a series of brilliant technical advances of primary importance to the development of high fidelity.





"THE GRANDFATHER HI-FI COMPONENT" made its appearance in 1932 when Dr. H. F. Olson designed the RCA Double Voice Coil Speaker. This was the first extended range speaker to be produced commercially ... new "highs" and "lows" became audible to millions for the first time.



WHEN GREAT ENTERTAINMENT CAME TO AMERICAN HOMES. Long before this Victor advertisement appeared a third of a century ago, recorded music had changed the whole concept of home entertainment. Great artists like Caruso could be heard only by a minority until in 1903 Victor Red Seal Records first brought them into American homes. To recreate these wonderful performances with greater and greater realism, new acoustical problems had to be solved ... the answers are basic factors in high fidelity today.

FIRST STEPS TOWARD HI-FI. The early phonograph sounded like, "a partially educated parrot with a sore throat and a cold in the head", according to Eldridge R. Johnson, who founded the Victor Talking Machine Company. Johnson brought the disc phonograph new steadiness of pitch with his constant speed spring-motor in 1898; cleared up the cold-in-the-head sound with his new process of wax-recorded pressings in 1900. And in 1906 Victor announced an epoch-making advance—a phonograph instrument bearing its now world-famous "Victrola" trade-mark.



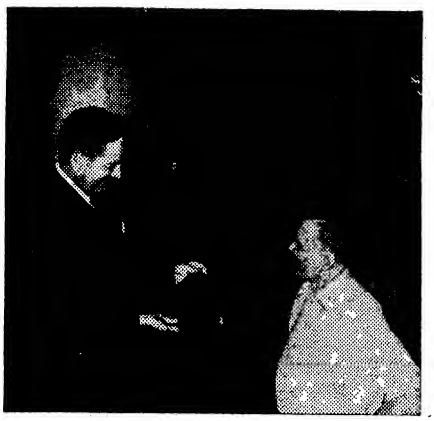


THE IDEAL "EAR" FOR MUSIC, as the RCA Victor Velocity Microphone developed by Dr. H. F. Olson was called, clearly indicated that the High Fidelity Era was at hand. Though first developed in 1931 for use in the sound movie studios, it quickly inaugurated an entirely new concept of tonal quality in every field of sound.

THE LONG, LONG ROAD TO HIGH FIDELITY

"New Orthophonic", the crowning achievement in High Fidelity, based on more than half a century of RCA research in sound

The latest, most significant, advance in recorded sound is RCA Victor "New Orthophonic" High Fidelity. It was not suddenly discovered in all its completeness, but is the culmination of over fifty years development in the many fields of sound in which RCA leads . . . in radio, in the recording and reproduction of music and in the motion picture industry. All these have made their contributions . . . the result is no mystery, no supertechnical secret that only the experts can understand. It's something anyone can understand on first hearing . . . simply sound with all the natural brilliance and lifelike realism of actual performance. Now RCA Victor records and instruments make this new sound available to everyone. And since it's true that "Hearing is Believing" . . . once heard, you'll never be satisfied with anything less!



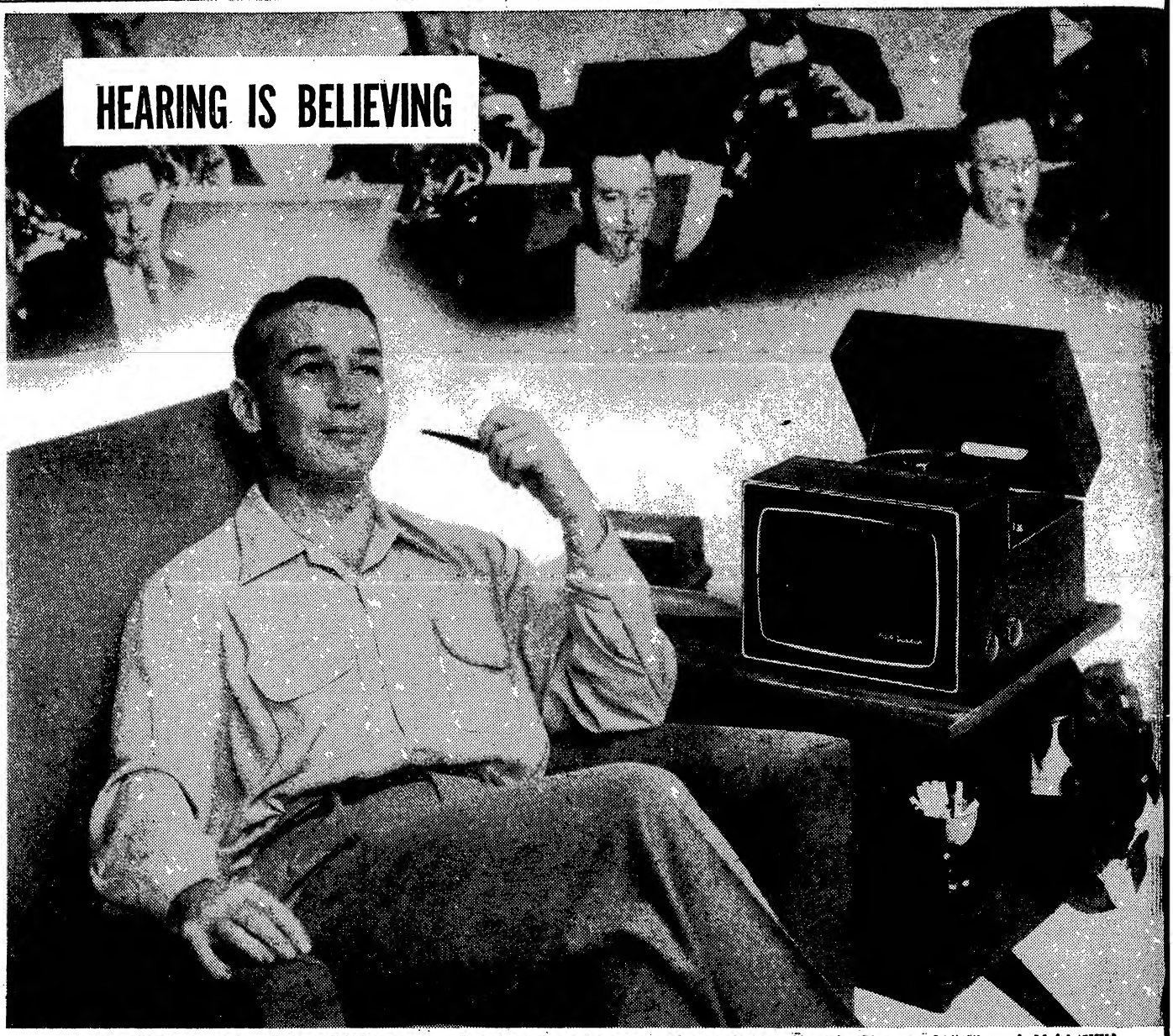
NOISELESS RECORD SURFACES on unbreakable records appeared in 1948 when RCA Victor introduced the first commercial records on vinyl plastic. Here is Frank M. Folsom, RCA President inspecting the first disc that resulted from the long range development of the RCA pioneering use of plastics for broadcast transcriptions in 1928.



MADE FOR EACH OTHER. The advent of the RCA Victor "45 rpm" system marked a complete departure from tradition. This entirely new system streamlined both the record and player in a revolutionary deviation from conventional speeds, brought recorded sound a new clarity and fidelity.



LOST OVERTONES WERE CAPTURED in 1945 with the new RCA technique of recording the first master impressions on magnetic tape. All the elusive overtones which had escaped older recording methods were retained, records gained a new range of sound frequencies and noise and distortion were greatly minimized.



A LOW, LOW $69.95 now buys Hi-Fi with RCA Victor quality! "Olson-design" 8" speaker, ceramic pickup, synthetic sapphire stylus. Plays up to 14 "45" records. Model 45HY4.

NOW FOR THE FIRST TIME—RCA VICTOR "NEW ORTHOPHONIC" HI-FI AS LOW AS $69.95

All ready to plug in and play!

You sit back and close your eyes—and you could swear you're there . . . in the midst of the musicians!

That's what it's like to listen to *your* kind of music, whether it's "bop" or Bach, on a "New Orthophonic" High Fidelity "Victrola" phonograph.

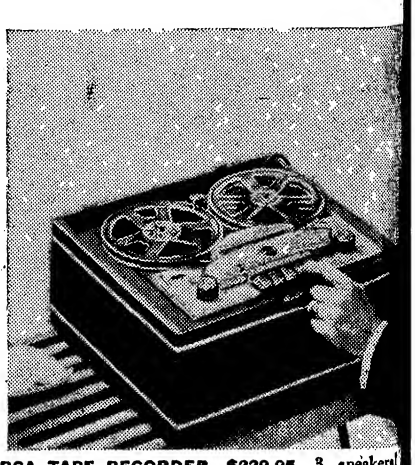
Most conventional phonographs miss half the music on modern Hi-Fi records. A note in the upper register comes out thin, or not at all. And a bass note blasts out as a window-rattling boom.

RCA Victor's "New Orthophonic" Hi-Fi phonograph takes the wraps off recorded music. It unmuffles the brilliant, clear highs. It brings out the bass as musical notes, not thuds. All components are right, and right for each other—precisely matched and balanced.

Record changers—"45" and 3-speed—are scientifically designed to suppress rumble and hum. An extra-powerful amplifier minimizes distortion at all output levels. Pickups are extra-sensitive. The famous "Olson-design" *curvilinear* speaker brings out the music in a gloriously wide range. Even the cabinet, providing stepped-up acoustical response, is an important part of the new RCA Victor High Fidelity tone system. Little wonder it has no equal for realism!

Now you can be "all thumbs" and still pamper your ear for music—with a *packaged* RCA Victor Hi-Fi unit you just plug in and play. And to record your own favorites right off the air . . . or to enjoy the new RCA Victor pre-recorded tapes . . . investigate the remarkable new RCA *3-speaker* Tape Recorder!

Hear "New Orthophonic" sound at your first opportunity. Play your own favorite Hi-Fi recording. If you're a recording artist, hear yourself under concert conditions. Listen to *your* kind of music on the greatest "Victrola" instruments in RCA Victor history. *Hear what you've been missing!*



RCA TAPE RECORDER, $229.95. 3 speakers! Push-button action. 2-speed recording, "live" or from radio, phonograph. Mike, tape, remote control included. "The Executive," model SRT-403. Others from $169.95.

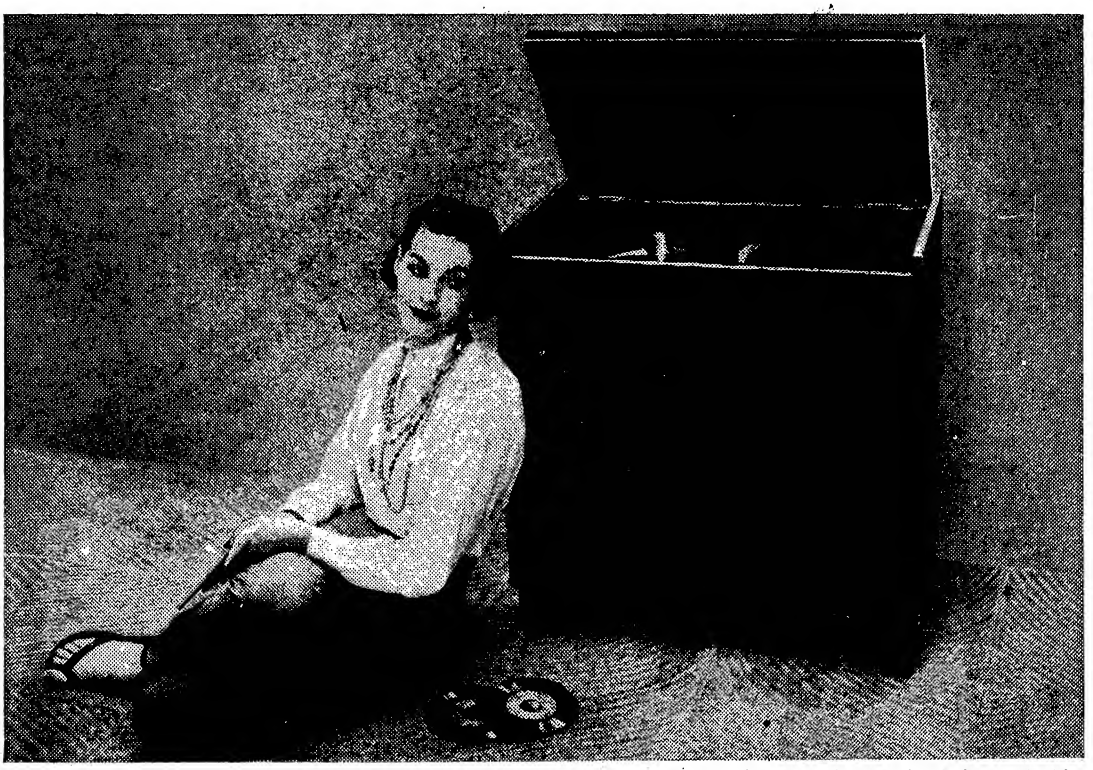


Great new 3-speaker Hi-Fi—only $159.95



NOT 1, NOT 2, BUT 3 SPEAKERS—scientifically placed to flood your room with sound! "Olson-design" 8″ speaker in phonograph, 2 Super-High Efficiency speakers in base. 3-speed changer, ceramic pickup, separate bass, treble, loudness controls. Mahogany finish; limed oak finish, extra. Model 3HES5C.

Great new Hi-Fi "low-boy"—only $199.95



PRIDE OF THE LINE! Extra power, extra quality, extra large "Olson-design" 12″ speaker! 3-speed changer; synthetic sapphire styli; ceramic pickup. Separate bass, treble, loudness controls hidden inside handsome cabinet. Mahogany finish; blond tropical hardwood finish, extra. Model 3HS61.



New RCA VICTOR High Fidelity

Trade Mark

Suggested Eastern list prices shown. Specifications and prices subject to change without notice.

RCA RADIO CORPORATION OF AMERICA



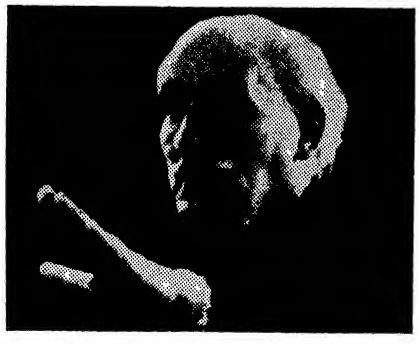
SURROUNDED BY SOUND is Emanuel ("Manie") Sacks, Vice-President of the RCA Victor Record Division. RCA Victor's large—and fast—growing library of "New Orthophonic" High Fidelity recordings has been carefully designed to satisfy every musical taste. "New Orthophonic" High Fidelity is *not* limited to Classical albums. Most Popular releases also feature this truest-of-all sound on records. Complete catalog of "New Orthophonic" High Fidelity recordings now available at all RCA Victor Record stores.



DINAH SHORE is only one of the many top popular stars on RCA Victor Records. Her latest "New Orthophonic" High Fidelity hit record is "Never Underestimate" (The Power of a Woman) coupled with "I Have to Tell You."

NO SOUND ESCAPES YOU!

RCA Victor's "New Orthophonic" High Fidelity recordings set standard for entire industry with world's truest sound...world's finest quality ...world's greatest artists



MAESTRO ARTURO TOSCANINI'S recording of the monumental Beethoven "Ninth Symphony" is one of the greatest performances in his career. In "New Orthophonic" High Fidelity Sound.

For more than half a century, RCA Victor has offered the world's finest performances by the world's greatest artists to provide a quality of recorded music unmatched in history. Now RCA Victor has added a technical and artistic achievement of the first magnitude... glorious "New Orthophonic"—the truest High Fidelity sound ever attained on records!

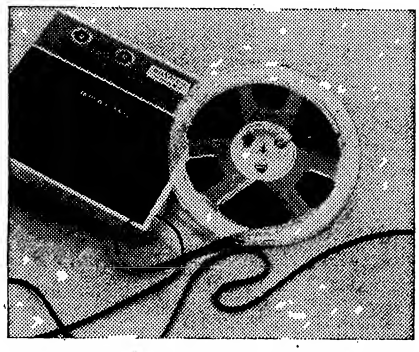
In the present-day market for High Fidelity, however, the term itself has become clouded with confusion by claims, counter-claims and misstatements. *The fact is—there is no mystery about High Fidelity.* It is merely a matter of clearer, brighter, truer sound. The best way to understand it—is to hear it!

Convinced that *the proof is in the performance,* RCA Victor has released two brilliant demonstration albums. The first—*Hearing Is Believing*—is an exciting album with mass market appeal. It demonstrates "New Orthophonic" High Fidelity in terms that anyone can easily understand. It's available on Long Play for only $1 ($5.95 value) —and on "45 Extended Play" for only 35¢ ($1.58 value).

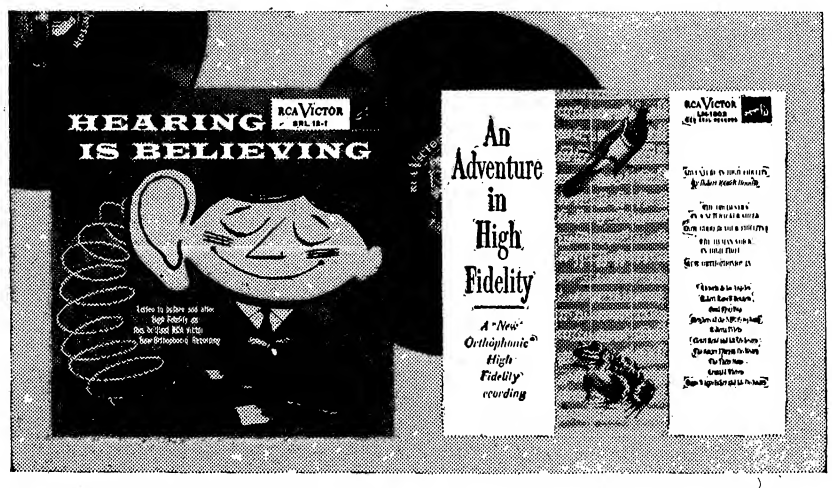
The second RCA Victor album—*An Adventure in High Fidelity*—is designed for music lovers who already own High Fidelity record playing equipment. It is a work of genuine musical substance with score by Robert Russell Bennett. Available on Long Play—only $6.95.

Latest—and highly significant—achievement in the perfection of High Fidelity Records is to be found in RCA Victor's exclusive Gruve/Gard record construction. Raised rims and centers on Long Play records protect grooves—when records are stacked on changer...in and out of sleeves...in handling.

This year RCA Victor proved itself "first in recorded music" *again* by becoming the only major recording company to release High Fidelity Pre-Recorded Tapes. RCA Victor Pre-Recorded Tapes bring the listener closer to the actual performance than any other medium can accomplish. They're exact duplicates of RCA Victor master tapes—the *first* step in making phonograph records!

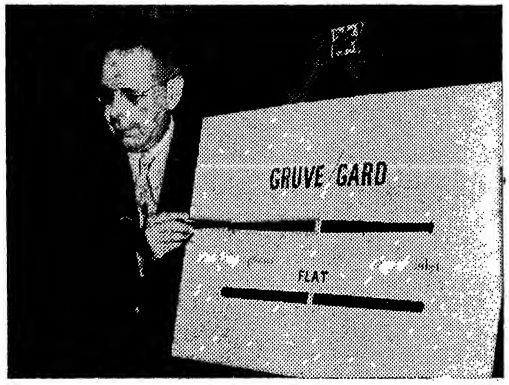


RCA VICTOR PRE-RECORDED TAPES all feature "New Orthophonic" High Fidelity Sound. They're dual-track, on 7-inch reels and play at 7½ inches per second. Hear them best on a quality RCA Tape Recorder.



ON ANY RECORD PLAYER "Hearing is Believing" dramatically demonstrates the difference between old sound and "New Orthophonic". Also includes selections from 9 new albums! Long Play version only $1 ($5.95 value). "45 EP" version 35¢ ($1.58 value).

ON A HIGH FIDELITY RECORD PLAYER "An Adventure in High Fidelity" vividly illustrates the complete range of sound possible with "New Orthophonic" High Fidelity techniques. It provides a dramatic test for your High Fidelity equipment.



HILL REISKIND, Engineering Department Manager explains RCA Victor's important new Gruve/Gard record construction. The raised rims and centers give permanent protection to record surfaces.

HIGH FIDELITY SOUND ALONE IS NOT ENOUGH

"New Orthophonic" High Fidelity plus performances by "the world's greatest artists" make RCA Victor first in recorded music

All the technical brilliance in the world cannot produce a truly superb High Fidelity Recording unless the artist is of the very first rank—and his performance is of the highest quality of excellence.

These essentials: finest quality...truest sound...greatest artists...and Inspired performances are what make RCA Victor Records unrivaled anywhere on earth.

In 1902 the immortal Enrico Caruso made his first recordings for the Victor Talking Machine Company. Their success was immediate. Soon other stars followed his lead—and the long association of Victor and the world's greatest artists was begun.

This brilliant association continues. Today RCA Victor recording artists represent the finest the world has to offer in every classification of music from Pops to the Classics. Shown on this page are only a few of the outstanding artists who—through the medium of RCA Victor Records—bring music lovers everywhere the enjoyment of their widely-acclaimed talents.


LICIA ALBANESE


AMES BROTHERS


GUIDO CANTELLI




PERRY COMO


EDDIE FISHER


RALPH FLANAGAN


WILHELM FÜRTWANGLER


JOHNNIE & JACK


ALEX KALLAO


THE TONY MARTINEZ QUINTET


YEHUDI MENUHI


NORO MORALES AND HIS ORCHESTRA


JAYE P. MORGAN


CHARLES MUNCH


HENRI RENÉ


TITO RODRIGUEZ AND HIS ORCHESTRA


SHORTY ROGERS


HANK SNOW


RISË STEVENS


LEOPOLD STOKOWSKI


MARIAN ANDERSON


EDDY ARNOLD


CHET ATKINS


HARRY BELAFONTE


JUSSI BJOERLI


ALEXANDER BRAILOWSKY


DAVIS SISTERS


VICTORIA DE LOS ANGELES


ANIA DORFMANN




DON ELLIOTT


ARTHUR FIEDLER


JASCHA HEIFETZ


VLADIMIR HOROWITZ


DR. FRANCES HORWICH


HOMER & JETHRO


JOSÉ ITURBI


BYRON JANIS


PEE WEE KING


EARTHA KITT


WANDA LANDOWSKA


MARIO LANZA


FREDDY MARTIN


TONY MARTI


ROBERT MERRILL


ZINKA MILANOV


MARILYN MONROE


VAUGHN MONROE

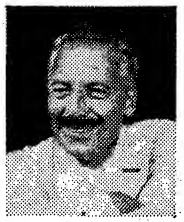

LOU MONTE


PIERRE MONTEUX




ROBERTA PETERS


GREGOR PIATIGORSKY


EZIO PINZA


PEREZ PRADO AND HIS ORCHESTRA


FRITZ REINER


AL ROMERO


ARTUR RUBINSTEI


SAUTER-FINEGAN


ROBERT SHAW CHORALE

THREE SUNS

ARTURO TOSCANI

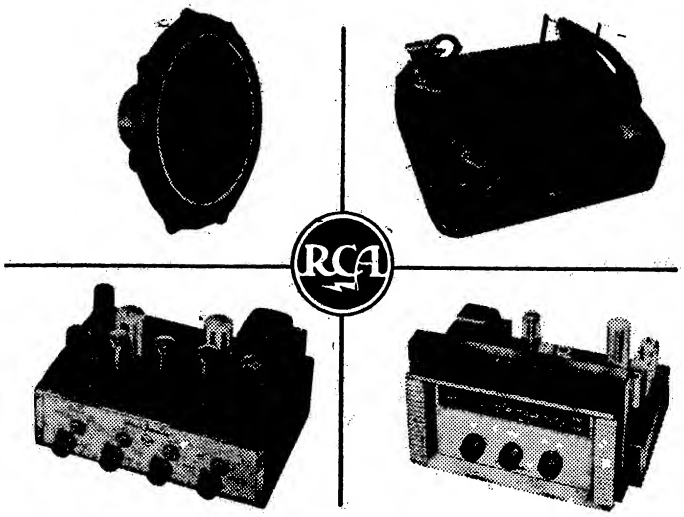
JUNE VALLI

LEONARD WARREN

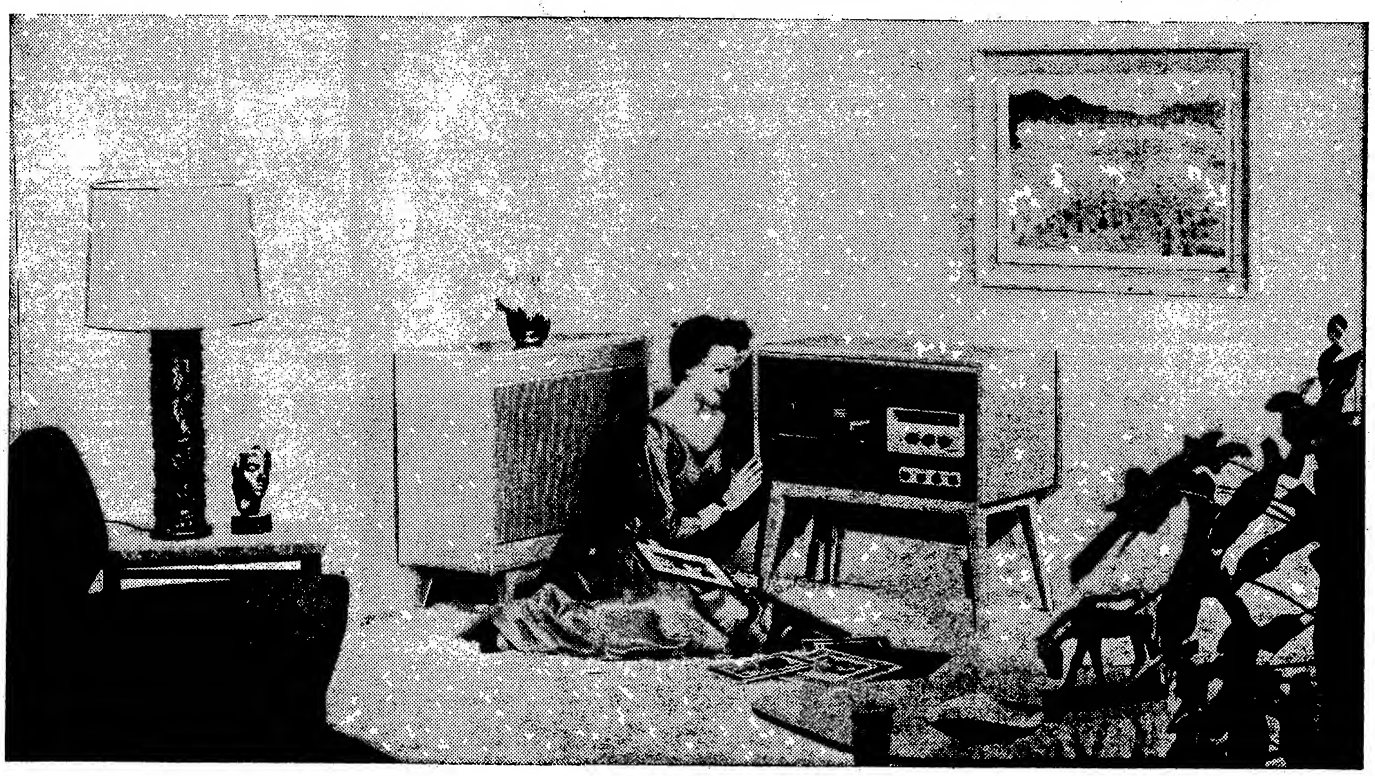
HUGO WINTERHALTER

Hearing is Believing... (continued)

ANYONE CAN HAVE A CUSTOMIZED HI-FI SYSTEM



RCA INTERMATCHED COMPONENTS are easily "hooked-up" by anyone who can push a plug into a socket. No technical knowledge is required.



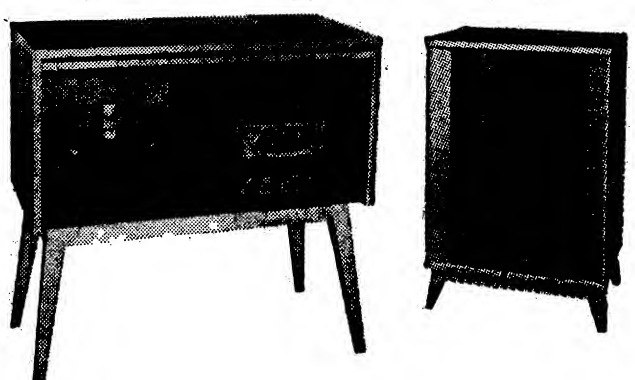
INTER-MATCHED COMPONENTS DEVELOPED BY RCA HAVE MADE HIGH FIDELITY A PART OF MODERN LIVING FOR EVERYONE WHO APPRECIATES FINE MUSIC

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RADIO TREND VS. TITLE TUNES

Mgrs., Artists Fed Up With Demands From D.J. 'Meet the Stars' Junkets

The deejay junkets to New York to "meet the stars" have gotta go. That's the sentiment being voiced around town by record company publicity staffs personal managers and even the disk artists themselves.

In the past few months platter spinners along the eastern coast have been trekking to Gotham with a flock of their fans to get an in-person o.o. of their disking faves. At first, the stunt looked like a good public relations idea for the artists, but now it's felt that it does them no good at all.

Biggest squawks are coming from artists who get "requests" from the deejays to perform at the shindigs. They claim that they're not being shown to advantage and believe they lose more fans by attending than if they didn't show up at all. Many artists say that they have nothing against appearing at these deejay bashes if they were produced properly. "It's difficult to perform," one singer said, "in the middle of the ballroom, with thousands of kids milling about you and without rehearsed orch backing."

The deejays have been picking up additional revenue via the junkets. Many of them make deals with the travel agencies in their town (in fact, a couple of Boston platter spinners own their own travel agency), as well as deals with the hotel in Gotham where they hole up with the kids for the weekend. Some jocks have brought as many as 3,000 teenagers into town for the weekend shindig.

Heretofore, many diskers had been unwilling guests at these deejay affairs, feeling that if they turned down the invitation the d.j. would skip spins on their disks. Now, however, they have decided that if their disk merits programming, the deejays will be forced to spin it whether they participate in his junket jamboree not.

Otto Harbach

harks back to

My-Chicago Romance

another editorial feature in the soon due

49th Anniversary Number

of

VARIETY

U.S. Names Flying High Down Under; Patti Page Latest

U. S. disk and jazz names are flying high Down Under. Like the English, Australians are spinning the wickets to see the American performers in the flesh. Despite the long trip even by air to Australia, an increasing number of singers and instrumentalists are making the Sydney-Belbourne stopovers as part of a Far East circuit which includes Japan, Hong Kong, Korea and other points.

Patti Page is the latest U. S. name to sked an Australian tour. Songstress will play there early in December and may hit other spots in the Orient. Nat (King) Cole and Billy Daniels are also slated to make similar tours shortly, as is Guy Mitchell. Louis Armstrong and his combo recently completed a click Australian stand, as did Gene Krupa's trio a couple of months ago. Johnnie Ray also played the Aussie circuit. Promoter Lee Gordon, in N.Y. last week, said he's dickering for a return date for Armstrong with Joe Glaser, of the Associated Booking Corp.

Yank name invasion of Aussie continues with Gloria De Haven reportedly coming in to open at Leichhardt Stadium Dec. 9. Date clashes with Billy Daniels playdates hereabouts. He's due to open at the Sydney Stadium Dec. 4, under Lee Gordon's management.

Bill Boyd (Hopalong Cassidy), due here next week on a tour (at his own expense to aid the Crippled Children's Society of New South Wales), makes two personals at the Capitol Theatre—accompanying his own pic, "The Texas Ranger."

STATIONS WARY OF CUFFO ADS

Flood of title songs from pix getting wax coverage is developing into an irritant to radio station managers. Objection to the title songs is pegged on the fact that it's considered an overt plug for the pic and the managers feel that if the film is being shown at a local house, it's tantamount to a cuffo ad.

Current opposition is coming primarily from stations in the hinterlands, but managers in key city areas are also expressing consternation on the increase of the number of pic title songs. One New York indie manager said that he's watching the situation closely and if he feels that it's getting out of hand, he'll clamp down on spins. "I'm beginning to get the impression," he added, "that the producers are having title songs inserted into their pix just to get an extra plug."

Meantime, publishers and disk companies are trying to beat down the hinterland station manager's resistance to title songs on wax. Miller Music, of the Big Three combine, has even added a subtag to "The Song From Desiree," from the 20th-Fox pic, "Desiree," to get spins if the stations decide to limit dejay play. Alternate title is "We Meet Agai ."

Resentment to title songs came to a head early this year with "The High And Mighty." Many stations felt it was just an outright plug for the pic. Other tunes that have stirred radio manager action have been "Three Coins in the Fountain," "Woman's World," "Song From the Barefoot Contessa" and "The Adventures of Hajji Baba."

Time-Lag at Decca Opens 20th Co-op From Berlin Co.

Delay in the orchestral scoring of 20th-Fox's "There's No Business Like Showbusiness" has automatically settled a hassle between 20th and the Irving Berlin Music Corp. over release of the Decca soundtrack album from the forthcoming tuner.

Difficulties arose due to Berlin's activities on behalf of Paramount's "White Christmas" in which he has a 30% cut. The Berlin office, according to 20th sources, wasn't in a mood to cooperate on "Showbusiness" due to the close timing of the album following release of the "Christmas" platter.

At 20th, the ad-pubbery was anxious to get the "Showbusiness" waxing out and established well in advance of the film's mid-December preem.

Since the scoring delay has had its effects on Decca, the album's release date has now been set back and the Berlin music outfit has indicated it's ready to help in promoting the "Showbusiness" disk. Berlin himself has been very active plugging "Christmas."

Gutbucket and Barrelhouse Authority

George Frazier

has an interesting closeup on the

Bopsters in Brooks Bros. Suits

an amusing byline piece in the

49th Anniversary Number

of

VARIETY

See TV as Most Potent Plug Medium With Phenom Overnite Click of 'Lover'

Video's impact on the music business was felt with a resounding bang last week when a plug on CBS-TV's "Studio One" show literally catapulted a pop tune, "Let Me Go, Lover," into the hit brackets overnight. Although the value of a tv showcasing for a tune has been highly regarded for some time, there has been nothing to equal or even approximate the dramatic impact of the "Let Me Go, Lover," surge since television began reaching a national mass audience.

The sales reaction to the "Studio One" plug Monday night (15) was felt in the retail stores the next day, when customers began asking for the Joan Weber etching of the tune on the Columbia Records label. The "Let Me Go, Lover," tune was used as the drama's title and Miss Weber's version was woven into the plot and got about four spinnings during the hour show. The sales reaction, in fact, was so big that it caught Columbia short of disks. Col began pressing the disk at top speed after the show and worked its plants over last weekend to meet the demand. It claims a 500,000-copy shipment by the end of this week.

Into the Act Pronto

Other major companies, meantime, got into the act at top speed. Last Friday (19), Mercury Records covered the tune with its top songstress, Patti Page, while RCA Victor cut it with Sunny Gale, Coral with Teresa Brewer and The Lancers, and Decca with Peggy Lee. Several other slicings of the same tune are also due this week.

Immediate reaction to the various sides indicates an edge to the

(Continued on page 62)

Veteran Composer

William Grant Still

discourses on

Serious Music: New Field for the Negro

one of the many byline pieces in the

49th Anniversary Number

of

VARIETY

ASCAP Program Guide Stirs Ire Of Smaller Pubs

The American Society of Composers, Authors & Publishers' new station relations service program is stirring up resentment among the Society's small firms. Animosity stems from the recently-cataloged index of ASCAP tunes on disks which is being sent to stations around the country as programming aids. The smaller publishers claim that the index is favoring the larger firms and virtually giving them a brushoff.

According to pub topper Larry Spier, ASCAP's new guide isn't helping to build new songs or develop new standards. He claims that you don't have to remind a jockey to play "White Christmas" or "Winter Wonderland" during the Yule season, but that new Xmas songs do need that extra promotional push from the Society.

He adds that his current Christmas song push, "Santo Natale," isn't included in ASCAP's holiday category even though it was penned by two ASCAP vets, Al Hoffman and Dick Manning (in collaboration with Belle Nardone). Spier also found fault with other catagories compiled by the Society to facilitate deejay programming.

Spier suggests that if ASCAP wants to build and create a repertoire, it should send form letters to all its publisher members and ask them for their copyrights that could fit into its various guides.

The new service, which is tagged "ASCAP Music On Records—Your Program Guide," is headed up by the Society's sales manager J. M. Collins. Each listing includes title, composer, publisher and record versions.

FINKELSTEIN ABROAD FOR COPYRIGHT TALKS

Herman Finkelstein, ASCAP's general attorney, planed to Paris over last weekend for a two-week business trip. Finkelstein will powwow with attorneys representing European performing right societies to discuss international copyright problems.

He will also study at first hand the legal suit brought by Swiss film exhibitors to block the payment of theatre fees to the Swiss performing right society.

Col Names Lampley As A&R Music Editor

Calvin Lampley has been named artists & repertoire music editor for Columbia Records. Post was set up recently to integrate the a&r division and test-pressing approval of Col's pop and classical repertoire.

James Foglesong will serve in a similar capacity for Epic Records, Col subsid.

All's Quiet in Longhair; French's Move to Split Orgs Cause of Ouster

All's quiet along the concert managerial front, in the wake of last week's sudden move by Columbia Artists Mgt. execs in "relieving" Ward French of his post as prez of CAM's Community Concerts subsidiary. But since French, a veteran of over 20 years' association with CAM, has a contract with Columbia, further action may still be expected.

Because of CAM's topdog status in the concert field, and the 900 U. S. and Canadian towns involved in Community Concerts, the French ousting continues to be chief conversational topic in longhair circles. Last Thursday (18), CAM sent out letters to all local Community Concerts execs in the various towns, presenting its side of the controversy in answer to French's previous charges against CAM when he was ousted from his post.

During the past year, said CAM, French (and his veepee Robert Ferguson), after 20 years' belief to the contrary, urged separation of Community from CAM. Other CAM execs disagreed, this finally bringing about the ousting.

Separate corporations would mean added costs, and inability to continue giving Community soloists, orchs and ballet at reasonable fees, said CAM.

French's change of attitude, he declared, stemmed from his concern over Dept. of Justice probings into CAM and Community during the past year over charges of antitrust violations. Other CAM execs, apparently, aren't too concerned, feeling reasonably secure that they haven't been guilty of any violations.

Manie Sacks to Fla. After Grippe Attack

Manie Sacks, RCA v.p. and general manager of the Victor disk division, is slated to leave for Florida at the end of this week for a rest.

Sacks has been bedded with the grippe at his Essex House, N. Y., apartment since last week.

Cleveland School Supt. On 'Variety' Editorial In Re Smutty Lyrics

Cleveland, Nov. 18.

Editor, VARIETY

If the comments of a school superintendent are not out of place in addressing VARIETY, I should like to underline the comments in your editorial, "The Fast Buck, Vs. Juve Morale."

One does not have to be a fanatical reformer to be genuinely concerned about the increasing problem of smutty lyrics. It is heartening to see that responsible men in the entertaining industry are taking a reasonable stand both as citizens and fathers.

William B. Levenson,
(Deputy Superintendent, Board of Education, Dept. of Instruction, Cleveland, O.)

'Fanny' Disk Sesh Snarl With Slezak Illness

RCA Victor into an unexpected setback its production of the original cast album version of the legit musical, "Fanny," Sunday (21) when Walter Slezak, costar with Ezio Pinza, was unable to make the recording session due to illness. Victor cut around Slezak, who does a couple of numbers in the show, including a duet with Pinza.

Victor will have to foot the added expense of running another session for the Slezak tunes in addition to suffering a delay in getting the albums on the counter.

JANA MASON TO DECCA

Decca Records has added a new songstress, Jana Mason, to its roster.

She has been working in cafes in and around New York.

BBC BANS EARLY USE OF XMAS TUNES ON AIR

London, Nov. 23.

British music publishers are sore at the attitude of the BBC towards Christmas songs. Whereas in the past they have made the airwaves ring with Christmas refrai as early October, this year the BBC put its foot down and decreed that Christmas songs shouldn't be broadcast until fairly near the Christmas season.

While no official proclamation has been made on this subject, the music publishers have been given to understand quite clearly that the BBC will not allow Christmas songs to be broadcast until a fortnight before Christmas. This, say the publishers, isn't fair to the industry. They point out that had they been informed of the BBC's attitude well in advance, they could have saved themselves trouble and expense in the production of Christmas material.

The pop section of the Music Publishers Assn. has written to the head of BBC Light Entertainment, making a plea to get Christmas songs on the air immediately.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como: "Home For The Holidays"-"Silk Stockings" (RCA Victor). Although the seasonal numbers are being churned out in massive quantities this year, "Home For The Holidays" should step out from the rest of the field. Number has a good idea, not specifically pegged to Christmas. Perry Como and chorus deliver it with warm genialty. On the flip, the title tune from the Cole Porter musical, "Silk Stockings," is an atmospheric ballad which Como renders evocatively with good backings from the Mitch Ayers orch.

Guy Mitchell: "Gee, But You Gotta Come Home"-"I Met The Cutest Little Eyeful Ever" (Columbia). Guy Mitchell, who had been riding for a long time on a diet of Bob Merrill tunes, has switched cleffers on this coupling, but the quality of the songs remains more or less in the same groove. Both are bright, rhythmic entries with clever lyrics that Mitchell belts in an infectious manner. This is a potent two-sided commercial platter with a slight edge going to the "Gotta Come Home" side.

Dolores Gray: "Without Love"-"The Finger of Suspicion Points At You" (Decca). "Without Love," from the Porter musical, "Silk Stockings," is a great piece of material that should be around for a long time. Dolores Gray, who knowns her way around a class tune, gives it a fine reading that could easily move into the top brackets. Flip is a fine pop ballad with a nice beat. Miss Gray handles this one excellently. On the London label, Dickie Valentine also has an okay slice of "Finger."

Dinah Kaye: "When Are You Coming Home, Joe?"-"The Butterscotch Mop" (Label X). Dinah Kaye has a standout country-styled ballad in "Coming Home," and she belts it for maximum returns. It could be the side to establish the British songstress in this country, where she's now living. On the flip, Miss Kaye bounces the lively "Butterscotch Mop," which Vaughn Monroe also has sliced effectively for Victor.

Sam Ulano: "Santa and The Doodle-Li-Boop"-"The Story of Santa Claus" (A-Bell). "Doodle-Li-Loop" is a Xmas novelty with a cute angle for the juves. Sam Ulano, who handles both drum effects and narrations, delivers this tune in an appealingly unsophisticated style. Art Carney has made a virtual straight copy of this side for Columbia. On the A-Bell flip, Ulano has a number slanted for infants.

Frankie Laine: "In The Beginning"-"Old Shoes" (Columbia). The religioso cycle shows no signs of abating and "In The Beginning" is a Tin Pan Alley rewrite based on the Book of Genesis. It has a sincere ring and Frankie Laine can belt this kind of song with dramatic impact. "Old Shoes" is a pleasing ballad that Laine again projects with his trademarked rhythmic flair.

Norman Petty Trio: "On The Alamo"-"Echo Polka" (Label X). Norman Petty Trio is a smooth vocal ensemble that does a dependable commercial job on wax. On the standard, "On The Alamo," the group has turned up a solid side which rates plenty of jock and juke spins. Flip is a happy-styled instrumental slice.

Jimmy Durante: "Pupali"-"Little People" (Decca). Jimmy Durante only cuts an occasional side and so his material should be better than it usually is. "Pupalina" is a cute number which, however, doesn't give The Schnozz enough chances to apply comic touches. "Little People" is an inspiritional number that Durante handles appealingly.

Clark Dennis: "Wooden Shoes and Happy Hearts"-"Dansero" (Tiffany). "Wooden Shoes" is a bright, lilting tune which Clark Dennis delivers delightfully. It's a catchy slice that should nab plenty of jock and juke spins. Dennis has a neat interpretation of "Dansero" on the bottom deck.

Christmas Platters

David Whitfield's "Santo Natale" (London) is one of the strongest entries to move into the Yule sweepstakes this year. **Julius La Rosa** gets back on the Italian kick with a version of "Jingle Bells" tagged "Campanelle" (Cadence). The mambo vogue is given some okay seasonal licks via **Pete Rugolo's** "Jingle Bells Mambo" (Columbia) and **Billy May's** "Rudolph The Red Nosed Reindeer Mambo" (Capitol). **The Ames Bros.'** "There'll Always Be A Christmas" (Victor) should be a top turntable item for the next couple of weeks.

The Mulcays' electric harmonicas take off on "White Christmas," "Silent Night, Holy Night," "Jingle Bells" and "Rudolph The Red-Nosed Reindeer" in a tasty extended play set for Cardinal. Young Peoples Records has a standout selection for the moppet trade, best of which are **Tom Glazer's** "The Twelve Days of Christmas" and "Little Bitty Baby" and **Gene Lowell's** "Jingle Bells and "Other Songs of Winter Fun". Another top item for the kids is "'Twas The Night Before Christmas," a Capitol release featuring **The Mellomen.**

Album Reviews

Chris Connor: "Lullabys of Birdland" (Bethlehem). Chris Connor is one of the current crop of jazz songstresses whose phrasing and style are slanted for the hipsters rather than the general pop market. In this Bethlehem package, she gets an excellent showcase on eight numbers, including the title song, "I Hear Music," "What Is There To Say," "Come Back To Sorrento," "Why Shouldn't I," "Try A Little Tenderness," "All About Ronnie" and "Spring Is Here." Ellis Larkins Trio backs up tastefully. In another set for the same label, Miss Connor sings "Lullabys for Lovers," another collection of fine standards with backing from the Vinnie Burke Quartet.

Kay Thompson (MGM). Nitery

(Continued on page 60)



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
167th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THERE'S A SMALL HOTEL
and
SAW YOUR EYES

Best Bets

PERRY COMO (*RCA Victor*)	**HOME FOR THE HOLIDAYS** / *Silk Stockings*
GUY MITCHELL (*Columbia*)	**GEE, BUT YOU GOTTA COME HOME** / *I Met the Cutest Little Eyeful Ever*
DOLORES GRAY (*Decca*)	**WITHOUT LOVE** / *Finger of Suspicion Points at You*

Longhair Disk Reviews

Brahms: Sonatas (Columbia). Four sonatas in the Brahms violin repertoire beautifully played by Isaac Stern, with Alex Zakin a noble assist at the piano. The D Minor (No. 3) is especially romantic and warm under Stern's fluid, rich tone, and the No. 1 in G ("Rain") has a lovely, rustic quality. Rarely-done F.A.E. Sonata is included.

Beethoven: Concerto No. 3 in C Minor (Angel). Clean, attractive performance by pianist Emil Gilels, poetic as well as positive. Conservatoire Orch under Cluytens assists.

Mozart: Concerto No. 3 in G, No. 4 in D (Epic). Two robust, warming works neatly played, with a light, singing tone, by violinist Arthur Grumiaux. Vienna Symph under Paumgartner backs up.

Beethoven: Concerto No. 4 in G; Moonlight Sonata (Vox). Serious, stately reading of the poetic concerto by pianist Guimor Novaes, aided by the Vienna Pro Musica. The "Moonlight" has appropriate approach.

Banfield: Combat & Antheil: Capital of the World (Capitol). Two prize ballet scores. "Combat" a vivid, graphic drama, is excitingly played by the Ballet Theatre orch under Levine, while "Capital" is quite appealing for its evocative Iberian rhythms.

Bizet: Carmen & L'Arlesienne No. 1 Suites (Vanguard). Excellent reading of the two suites by the Vienna State Opera orch under Rossi. The "L'Arlesienne" is very inviting, done in graceful style.

Mendelssohn: Hebrides & Ruy Blas Overtures (Columbia). Two charming overtures, played with a great deal of spirit and flourish by the N. Y. Philharmonic under Mitropoulos.

Encores in a Quiet Mood (MGM). Some fine piano encore pieces are played with taste and good musicianship by Menahem Pressler, Granados' "Maiden & Nightingale" and Ravel's "Pavane" are particularly choice.

Tchaikovsky: Symphony No. 5 (Angel). Sensitive, musicianly reading by the Philharmonia under von Karajan, though occasionally a little slow.

Mendelssohn & Tchaikovsky Violin Concertos (Vox). Ivry Gitlis, gifted young Israeli, in very appealing performances of the two classics. A pure, very sensitive tone overrides occasional technical roughspots.

Verdi: Don Carlo & Giordano: Andre Chenier (Cetra). Highlights of two fine operas, well sung by Italian artists. Renata Tebaldi, soon due at the N. Y. Met, is impressive in the "Chenier." Stalwarts Maria Caniglia and Ebe Stignani distinguish the "Don Carlo."

Rimsky-Korsakov: Scheherazade (Columbia). Sumptuous reading of the glittering score by the Philadelphians under Ormandy.

Verdi: Traviata (Columbia). Andre Kostelanetz and his orch preserve the score and flavor of the w.k. opera in their straight orchestral version, in an attractive tuneful disk.

Gounod: Faust Ballet Music & Bizet: Carmen Suite (Capitol). Lush recreations, of familiar music by the vet St. Louis Symph under Golschmann.

Bron.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of November 12-18, 1954

Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berli
Fanny—*"Fanny"	Chappell
Hajji Baba—†"Adventures Of Hajji Baba"	Remick
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Need You Now	Miller
If I Give My Heart To You	Miller
It Worries Me	Bourne
It's A Woman's World—†"Woman's World"	Robbins
Kiss Crazy Baby	Sheldon
Love, You Didn't Do Right—†"White Christmas"	Berlin
Mambo Italiano	Rylan
Mister Sandman	Morris
Muskrat Ramble	Simon
My Own True Love—†"Gone With The Wind"	Remick
Papa Loves Mambo	Shapiro-B
Ready, Willing And Able	Daywin
Sabrina—†"Sabrina"	Famous
Skokiaan	Shapiro-B
Smile	Bourne
Song From Desiree—†"Desiree"	Miller
Teach Me Tonight	Hub-L
That's What I Like—†"Living It Up"	Chappell
There's A Small Hotel—*"On Your Toes"	Chappell
Things I Didn't Do	H & R
This Ole House	Hamblen
Whither Thou Goest	Kaveli
You're Nobody 'Til Somebody Loves You	Southern

Top 30 Songs on TV

(More In Case of Ties)

Born In A Trunk—†"A Star Is Born"	Harms
Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berlin
Dream	Goldsen
Hajji Baba—†"Adventures Of Hajji Baba"	Remick
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
Hold My Hand—†"Susan Slept Here"	Raphael
I Need You Now	Miller
I Want You All To Myself	Shapiro-B
If I Give My Heart To You	Miller
In An Inn In Indiana	Pickwick
It's A Woman's World—†"Woman's World"	Robbins
I've Known You All My Life	Frank
Let Me Go Lover	H & R
Little Shoemaker	Bourne
Make Yourself Comfortable	Rylan
Man That Got Away—†"A Star Is Born	Harwin
Mister Sandman	Morris
Mobile	Ardmore
Muskrat Ramble	Simon
My Bambino	Bloom
Papa Loves Mambo	Shapiro-B
Red Grapes	Saunders
Restless Heart—*"Fanny"	Chappell
Sleigh Ride	Mills
Smile	Bourne
There's No Place Like Home For The	Bourne
This Ole House	Hamblen
Whither Thou Goest	Kavelin

VARIETY 10 Best Sellers on Coin-Machines

1. I NEED YOU NOW (12)	Eddie Fisher	Victor
2. IF I GIVE MY HEART TO YOU (11)	Doris Day	Columbi
	Denise Lor	Majar
	Connee Boswell	Decca
	Dinah Shore	Victor
3. MISTER SANDMAN (2)	Chordettes	Cadence
	Four Aces	Decca
	Lancers	Coral
4. HOLD MY HAND (8)	Don Cornell	Coral
5. SHAKE, RATTLE AND R'' J.L (6)	Bill Haley's Comets	Decca
6. PAPA LOVES MAMBO (7)	Perry Como	Victor
7. TEACH ME TONIGHT (3)	De Castro Sisters	Abbott
	Jo Stafford	Columbia
8. THIS OLE HOUSE (13)	Rosemary Clooney	Columbia
9. HEY THERE (18)	Rosemary Clooney	Columbia
	Sammy Davis, Jr.	Decca
10. IT'S A WOMAN'S WORLD (2)	Four Aces	Decca
	Ray Anthony	Capitol

Second Group

THAT'S WHAT I LIKE	Don, Dick & Jimmy	Crown
NAUGHTY LADY OF SHADY LANE	Ames Bros.	Victor
	Archie Bleyer	Cadence
SKOKIAAN	Ralph Marterie	Mercury
	Louis Armstrong	Decca
	Four Lads	Columbia
	Ray Anthony	Capitol
WHITHER THOU GOEST	Les Paul-Mary Ford	Capitol
MAMBO ITALIANO	Rosemary Clooney	Columbia
HEARTS OF STONE	Charms	DeLuxe
	Fontane Sisters	Dot
DOWN IN THE BOTTOM OF THE WELL	Wilder Bros.	Label X
SMILE	Nat (King) Cole	Capitol
	Sunny Gale	Victor
MUSKRAT RAMBLE	McGuire Sisters	Coral
	Matys Brothers	Essex
COUNT YOUR BLESSINGS	Eddie Fisher	Victor
SH-BOOM	Crew Cuts	Mercury
	Stan Freberg	Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

'Fluff' Album Sale Enjoined

A temporary injunction restraining the sale and distribution of the album, "Excuse My Fluff," was granted the Jay-Gee Record Co. last week by N. Y. Supreme Court Justice Samuel Di Falco. Jay-Gee had charged that the defendants (Allan B. and Albert T. Jacobs, Martl Croft and Noro Morales) had infringed on a similar record called "Pardon My Blooper."

Plaintiff claimed that it had obtained exclusive rights to the latter disk from Kermit Schaefer, author of the tome, "Your Slip Is Showing," a collection of radio fluffs. Jay-Gee added that the defendants' material was lifted from its platter.

In granting the temporary injunction, the court said, "I am convinced that much of the material contained in the defendants' record, 'Excuse My Fluff,' was taken from the plaintiff's book, 'Your Slip Is Showing' and its record 'Pardon My Blooper.'" The court added that if either side desires an early trial, provisions are to be made accordingly and that until a final entry of judgment, the defendants are enjoined from offering for sale or advertising "Excuse My Fluff."

Daniel Joins BMI In Longhair Writer Pitch

Oliver Daniel, producer-director of music programming at CBS-Radio, is resigning that post Dec. 1 to join Associated Music Publishers as director of contemporary music projects. AMP, the longhair wing of Broadcast Music Inc., is headed by prexy Charles A. Wall. Daniel was with CBS for the past 12 years.

Daniel's moveover to AMP represents another major pitch for composers of serious music to join BMI. In recent years, several top-flight longhairs such as Roger Sessions, William Schuman and Roy Harris, have joined BMI's writer roster.

Upon joining AMP, Daniel will also give up his post of coordinating manager of the American Composers Alliance.

Injured Denver Jockey Due Back at KIMN Stint

Denver, Nov. 23.

Ray Perkins, disk jockey on KIMN Here, suffered a severely cut hand last week while taking a course in power tool operation.

Perkins is expected to resume his four-hour daily deejay assignment on KIMN sometime this week.

SPA Prexy
Charles Tobias
has an interesting closeup on the new Tin Pan Alley methods in
The Old Order Changeth
one of the many editorial features in the
49th Anniversary Number
of
VARIETY

Actress Back As Cleffer With Penguin Pic Theme

Hollywood, Nov. 23.

Mary Jo Matthews gave up a promising film career at Metro a few years ago when she married Art Rush, manager of Roy Rogers. Now, it looks like she's back in the industry in a new capacity—songwriter.

She gets started with "Chilly Willy," written for the Walter Lantz pengui cartoon character. Lantz liked the tune so well he will use it as theme music for all cartoons featuring the penguin.

Indie Labels Scram Pop Market For Safer Jazz LP Pkge. Program

MGM'S SPECIAL DISKS TO HYPO 'HEART' DELUXER

In a move to get its first deluxe package, "Deep In My Heart," off the ground on the dealer and deejay level, MGM Records has prepped special disks to push the soundtrack set. For the dealers, the label has whipped up a 10-inch longplay demonstration platter which includes snatches of the songs from the Metro pic and a commentary by Jack Lacy, WINS (N.Y.) platter spinner. The special demo slice is being shipped cuffo to the dealers.

For the deejay push, MGM is issuing a 12-inch LP for distributors who've solicited confirmation of spins by the deejays in their territories. Distrib tab for the d.j. platter, which will be marked "not for sale," is $1.25. The regular package is priced at $6.95. Diskery will send out the special deejay etching cuffo to about 150 key jockeys around the country.

Upsurge in the packaged disk biz and the comparatively low cost of producing jazz albums is forcing indie labels out of the pop single field for a longplay line stress. Bethlehem Records is the latest outfit to duck the costly and major company-dominated pop field for an LP splurge.

According to Gus Wildi, Bethlehem prexy, four pop sides cost an average of $1,500 a session to produce, while an eight-tune LP runs no more than $330. Another advantage to waxing jazz material, Wildi claimed, is that many of the original jazz material can be put into his own publishing firm, Win-Gus, thus saving on royalties.

Wildi also stresses the difference in marketing pops and packages with the balance heavy for the latter. Standard deal among the indie distribs is a 100% return privilege on pops and great deal of effort to set up outlets. In the LP field, Wildi said, distribs actually seek out the companies and all the buying is on a cash-on-the-li basis.

Bethlehem launched its disking activity in December, 1953, but switched to jazz LP's in August of this year. Already etched for the label are Chris Connor, Oscar Pettiford, Bobby Scott, Ruby Braff, Hank D'Amico and Charlie Shavers. Upcoming for album sets are Chuck Wayne, Urbie Green, Ralph Burns and Donna Brooks. Label currently is setting up owned-and-operated sales outlets in New York Pittsburgh and Los Angeles to handle its own line as well as other jazz LP labels.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Music)	Dallas—(Whittle Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	2	CHORDETTES (Cadence) "Mister Sandman"	3	2	1	1	2	3	5	1	1	..	1	3	3	8	..	1	10	..	7	5	2	1	149
2	1	EDDIE FISHER (Victor) "I Need You Now"	1	7	3	10	6	..	2	3	..	6	2	1	2	..	1	9	7	2	2	2	..	3	129
3	4	ROSEMARY CLOONEY (Col.) "This Ole House"	2	..	..	6	3	2	3	10	..	2	4	4	..	..	2	5	6	3	6	3	1	..	114
4	3	PERRY COMO (Victor) "Papa Loves Mambo"	7	6	5	7	5	..	4	2	..	7	7	5	..	..	8	..	1	6	4	4	..	9	89
5	6	DON CORNELL (Coral) "Hold My Hand"	5	5	..	2	..	4	..	6	4	..	5	6	1	3	..	..	..	5	9	9	6	..	84
6	8	HALEY'S COMETS (Decca) "Shake, Rattle and Roll"	8	1	4	..	..	..	9	7	..	4	..	7	..	1	6	6	4	7	..	6	9	6	80
7	9	DE CASTRO SISTERS (Abbott) "Teach Me Tonight"	4	4	2	8	1	5	..	5	..	8	..	9	..	2	..	..	5	..	..	7	..	5	78
8	5	ROSEMARY CLOONEY (Col.) "Hey There"	..	3	9	..	..	..	..	4	..	..	3	2	7	..	..	..	3	1	1	..	10	2	76
9	7	DORIS DAY (Columbia) "If I Give My Heart to You"	6	9	10	..	..	..	1	8	..	..	6	8	..	7	10	..	9	4	3	1	5	..	67
10	15	EDDIE FISHER (Victor) "Count Your Blessings"	..	..	..	..	9	..	8	..	..	..	..	..	..	..	..	3	2	10	..	..	3	..	31
11	12	McGUIRE SISTERS (Coral) "Muskrat Ramble"	..	8	..	3	..	..	..	..	..	10	..	10	..	4	7	..	..	..	..	..	..	10	25
12	..	FOUR ACES (Decca) "Mister Sandman"	..	..	..	..	..	..	..	..	..	1	..	..	..	..	5	..	..	8	..	..	..	..	19
13	12	ROSEMARY CLOONEY (Col.) "Mambo Italiano"	9	..	..	5	..	9	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	18
14	..	JOAN WEBER (Columbia) "Let Me Go Lover"	..	..	..	..	..	1	..	..	..	..	..	..	9	6	..	..	..	..	..	..	..	..	17
15	20	DON, DICK & JIMMY (Crown) "That's What I Like"	..	..	..	..	10	..	..	..	..	..	9	..	4	5	..	..	..	..	..	..	..	..	16
16	18	NAT (KING) COLE (Capitol) "Hajji Baba"	10	..	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	8	14
17	11	HALEY'S COMETS (Decca) "Dim, Dim the Lights"	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	7	..	..	..	..	..	..	13
18A	..	AMES BROTHERS (Victor) "Naughty Lady of Shady Lane"	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	12
18B	23	THREE CHUCKLES (X) "Runaround"	..	..	..	..	..	6	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	12
20	10	RALPH MARTERIE (Mercury) "Skokiaan"	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	9	..	..	..	..	11
21	25	DAVID WHITFIELD (London) "Cara Mia"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	7	9
22A	20	CREW CUTS (Mercury) "Sh-Boom"	..	10	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	7	..	7
22B	..	KITTY KALLEN (Decca) "I Want You All to Myself"	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	8	..	..	7
22C	14	NORMAN PETTY TRIO (X) "Mood Indigo"	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7
25	..	SARAH VAUGHAN (Mercury) "Make Yourself Comfortable"	..	..	..	..	..	7	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	5

SIX TOP ALBUMS

1	2	3	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	A STAR IS BORN Judy Garland Columbia BL 1201 BA 1201 BM 1201	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4—509	GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701	BRIGADOON Hollywood Cast MGM E 3135 X 263	WHITE CHRISTMAS Crosby-Kaye-Lee Decca DL 8083 ED 819 A 956

GUERRERO BUYS INTO COAST LATINO DISKERY

Hollywood, Nov. 23.

Lalo Guerrero, w.k. Mexican recording artist, has purchased an interest in Discos Real (Real Record Co.) and moves in this week as artist & repertoire chief and recording artist of the Spanish-language diskery. He formerly was with Victor and is one of the most popular recording artists with Mexicans.

Real plans a number of sides to be etched before the end of the month and will pair a Yankee pop tune and a Mexican hit parade selection on initial releases. Outfit currently has distribution in Los Angeles, San Francisco, El Paso, Salt Lake City and Honolulu.

Lyons Quitting MGM For Coast Pix, Vidfilms

Dick Lyons is prepping a move out of the disk biz to stake a claim on the Coast in film and tv production. Lyons, artists & repertoire aide to topper Harry Meyerson at MGM Records, will join Edward Small's producing unit.

Lyons has been with the diskery for close to nine years. He's expected to ankle his post there by mid-December. He's the stepson of Leopold Friedman, Loew's Inc. veepee, secretary and general counsel until the divorcement which now sees him with the Joe Vogel Loew's Theatres empire.

Victor Field Men Head For Annual A. C. Meet

Several hundred RCA Victor field men, representing all divisions, will converge on Atlantic City Dec. 6 for a five-day conclave headed by Robert Seidel, vice-prexy in charge of consumer products. It will be the first opportunity for Seidel to meet with the full field personnel since he took over the post formerly held by Joseph Elliott, who exited RCA to head up the Schick razor company.

Each of the divisions, such as records, instruments, airconditioners and ranges, will be briefed on the company's plans for next year.

Therry's R&B for Crown

Hollywood, Nov. 23.

Crown Records has set Nick Therry to produce rhythm and blues material on the Coast. Label will concentrate almost exclusively on cover stuff.

Therry cuts his first session tomorrow (Wed.) at Capitol's custom studios, with the Nickabobs.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher-O'Brien—WMCA—New York	Ed Reilly—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Tony Donald—WITH—Baltimore	Norm Prescott—WORL—Boston	Tal Hood—WFGM—Fitchburg	Bud Wilson—WTXL—Springfield	Dick Smith—WORC—Worcester	Bob Berry—WOTW—Nashua	Jim Burke—WFPG—Atlantic City	Wes Hopkins—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Lou Barile—WKAL—Rome	Elliott Gove—WSYR—Syracuse	John Foster—WWNY—Watertown	Nedd Flemming—WEST—Easton	SOUTH: Chuck Thompson—WALA—Mobile	Bill Burns—WQAM—Miami	Johnny Fairchild—WORZ—Orlando	Ken Johnston—WEAT—Palm Beach	Bob Corley—WQXI—Atlanta	Larry Wilson—WTIX—New Orleans	Cliff Sessions—WFOR—Hattiesburg	Troy Williams—WREV—Reidsville	Milke Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Ernie Simon—WGN—Chicago	Don Bell—KRNT—Des Moines	Charlie Trussell—KXEL—Waterloo	Robin Seymour—WKMH—Dearborn	Steve Cannon—WMIN—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Paul Platter—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	John Michaels—WOKY—Milwaukee	FAR WEST: Frank Pollack—KOOL—Phoenix	Dick Whittinghill—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	TOTAL POINTS
1	1	6	Chordettes	Cadence	*Mister Sandman	..	5	1	6	2	..	3	1	..	..	2	..	6	1	3	1	1	..	1	..	4	1	..	1	5	..	3	..	3	10	1	..	2	1	2	1	..	..	2	..	217
2	4	10	Perry Como	Victor	*Papa Loves Mambo	1	2	7	4	..	..	2	5	4	5	1	4	7	..	6	4	9	8	4	..	..	5	3	..	..	2	..	1	10	3	..	2	4	9	9	3	..	4	..	..	180
3	5	14	Eddie Fisher	Victor	*I Need You Now	..	..	..	1	..	..	1	4	..	2	..	..	2	5	1	3	5	..	..	9	..	4	..	7	..	..	2	4	4	..	..	4	3	10	..	4	..	..	4	..	141
4	2	15	Don Cornell	Coral	*Hold My Hand	..	..	2	3	..	..	..	..	..	7	..	..	4	6	5	2	..	6	10	10	6	2	9	..	4	..	..	..	7	1	..	..	..	..	5	..	..	8	1	1	..	121
5	3	9	De Castro Sisters	Abbott	*Teach Me Tonight	..	6	6	..	7	..	4	2	..	..	..	2	9	..	9	..	8	..	6	..	7	10	..	2	..	7	1	..	..	..	..	..	2	1	..	..	3	..	..	106
6	7	16	Rosemary Clooney	Columbia	†This Ole House	..	1	..	2	..	..	..	..	..	3	..	..	3	..	4	..	..	..	7	..	..	6	..	..	..	..	..	3	1	..	..	..	5	3	..	..	9	..	..	85
7	6	8	Les Paul—Mary Ford	Capitol	†Whither Thou Goest	..	7	..	7	..	..	6	..	1	..	..	8	5	9	..	6	..	..	..	4	3	3	..	..	..	8	8	8	9	..	10	10	..	7	6	..	..	..	..	84
8	19	12	Bill Haley's Comets	Decca	†Shake, Rattle and Roll	..	10	..	..	..	..	..	..	..	9	..	..	10	7	..	..	7	..	5	..	..	..	..	..	8	..	4	..	2	..	..	6	1	6	..	..	..	2	..	..	66
9	13	3	Sarah Vaughan	Mercury	*Yourself Comfortable	2	..	..	5	4	1	..	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	8	..	..	7	..	..	..	..	..	..	65
10	14	7	Four Aces	Decca	*It's a Woman's World	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	8	2	..	..	..	3	3	..	9	6	..	..	..	..	5	5	..	..	8	6	62
11	28	2	Ames Brothers	Victor	*Naughty Lady	3	..	..	..	2	..	8	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	5	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	56
12	12	13	Doris Day	Columbia	*If I Give My Heart to You	..	..	..	..	..	..	..	..	..	4	..	..	1	8	2	..	..	..	..	..	..	..	..	..	1	..	..	..	5	..	..	..	9	4	..	..	10	..	..	..	55
13	..	1	Four Aces	Decca	*Mister Sandman	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	..	2	..	..	..	1	..	..	..	..	..	9	10	..	1	50
14A	10	6	Eddie Fisher	Victor	*Count Your Blessings	..	3	4	..	..	..	8	..	..	10	..	7	..	..	8	..	2	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	10	48
14B	7	9	Betty Madigan	MGM	†Always You	6	..	10	10	..	..	..	..	..	..	10	..	..	..	..	5	10	3	..	2	1	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	48
14C	11	21	Connee Boswell	Decca	*If I Give My Heart to You	..	..	..	..	..	..	..	..	9	..	..	3	..	..	..	..	..	..	..	..	..	7	..	..	..	6	..	..	2	..	3	..	..	..	..	..	..	7	3	..	48
17	31	5	Kitty Kallen	Decca	*I Want You All to Myself	7	..	3	..	..	4	9	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	..	2	..	..	..	..	..	47
18A	21	4	Nat (King) Cole	Capitol	*Hajji Baba	..	4	..	..	..	3	..	..	..	..	..	..	..	..	..	7	..	9	2	..	..	..	10	..	..	6	10	..	..	..	..	7	..	..	..	..	..	..	..	41
18B	38	3	Archie Bleyer	Cadence	*Naughty Lady	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	7	..	..	3	..	..	..	4	..	3	..	..	..	41
20	9	21	Rosemary Clooney	Columbia	*Hey There	..	..	8	..	..	..	..	8	1	3	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	33
21	17	3	Rosemary Clooney	Columbia	*Mambo Italiano	..	9	..	8	..	5	..	..	..	..	..	..	..	..	10	..	..	10	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	8	..	..	..	..	..	24
22A	25	10	Nat (King) Cole	Capitol	*Smile	..	..	..	..	..	..	7	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	22
22B	37	2	Jo Stafford	Columbia	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
24	28	5	Janet Brace	Decca	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	..	8	21
25A	18	7	Perry Como	Victor	†Things I Didn't Do	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	6	..	20
25B	23	13	Norman Petty Trio	Label X	*Mood Indigo	..	..	..	..	10	..	..	6	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	20
27A	28	5	Don, Dick & Jimmy	Crown	*That's What I Like	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	..	..	..	19
27B	.	1	Julius LaRosa	Cadence	*Mobile	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	19
27C	21	14	Ralph Marterie	Mercury	*Skokiaan	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	19
30	33	15	Denise Lor	Majar	*If I Give My Heart to You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	8	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
31A	16	6	McGuire Sisters	Coral	*Muskrat Ramble	..	..	..	..	..	..	10	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8	..	..	17
31B	15	11	June Valli	Victor	*Tell Me, Tell Me	..	..	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	..	..	..	..	..	..	17
33	..	1	Betty Johnson	New-Disc	*Eddie Fisher for Xmas	5	..	..	..	5	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34A	41	4	Patti Page	Mercury	*Mama Doll Song	..	..	..	..	..	7	7	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	14
34B	..	1	LeRoy Holmes	MGM	*Tara's Theme	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	14
34C	..	1	Four Freshmen	Capitol	*Mood Indigo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	1	..	..	..	14
37A	23	3	Jaye P. Morgan	Victor	†That's All I Want	..	..	..	..	..	6	10	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	10	..	..	..	..	..	..	13
37B	..	1	Charms	DeLuxe	†Hearts of Stone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	13
39	33	4	Three Chuckles	Label X	*Runaround	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	8	..	..	..	..	..	..	..	..	12
40	..	12	Sammy Davis, Jr.	Decca	*Hey There	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	11
41	..	1	Bill Haley's Comets	Decca	†Dim, Dim the Lights	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	10	..	..	..	..	10
42	33	10	Richard Maltby	Label X	*St. Louis Blues Mambo	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
43A	25	6	Laurie Loman	Century	†Whither Thou Goest	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	7	..	8
43B	..	5	Johnston Brothers	London	*The Bandit	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	..	1	Joni James	MGM	†When We Come of Age	..	..	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6

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Photographed at RCA Victor's Webster Hall Recording Studios.

PLAYBACK... AT THE SCENE OF HIS LATEST AND GREATEST...

PERRY COMO'S

(THERE'S NO PLACE LIKE) HOME FOR THE HOLIDAYS...SILK STOCKINGS

FROM THE COLE PORTER MUSICAL PRODUCTION "SILK STOCKINGS" 20/47-5950

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA ®
"HIS MASTER'S VOICE"

A "New Orthophonic" High Fidelity Recording

U.S. Disk Names Rule Britannia Vaude B.O. in '55

London, Nov. 16.

Interest that the British public takes in American disk stars shows no signs of diminishing. Already, arrangements are in hand for the 1955 variety season, when the disk-idols will once again be in the forefront of the top-of-the-bill attractions.

Frankie Laine left only last week, but already his return here next year has been fixed. He is coming back for three months from June and his itinerary will this time include the London Palladium.

Guy Mitchell is another recording star who will be back next year. His present stint ends Dec. 11 and, since he began his tour last May, he has had a long run. When he returns to the States in December, he will start work on "Covered Wagon" for Paramount, and the shooting schedule for this pic will dictate the date of his next British trip.

Eddie Fisher has already been booked for the London Palladium in March, and a new name likely there next year is Jeff Chandler, filmstar who has started making vocal disks for Decca, and is getting popular with the kids here.

Howard Keel is also likely to be a solo Palladium alumnus next year. He has been doing well on tour here, and his reputation received a great fillip when he appeared at the Royal Variety Performance.

LABEL X TO USE HMV AS CATALOG SOURCE

Label X, RCA's subsid diskery which has already set an extensive jazz reissue program based on the Victor archives, is now dipping into the British HMV catalog of oldies to strengthen its packaged line. Jimmy Hilliard, X's artists & repertoire chief, is selecting standard brass band and semi-classical material for assembly into LP and EP sets under the label's imprint.

In the pop field, meantime, the diskery has eliminated all releases until Christmas, to concentrate on its current bestsellers such as Richard Maltby's "St. Louis Blues Mambo," The Chuckles' "Runaround," Helen Grayco's "Teach Me Tonight" and several others.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*If I Give My Heart (Miller)	6	2	5	2	7	4	1	2	6	2	2	1	5	98
2	2	*Count Blessings (Berlin)	3	1	4	3	3	2	3	..	3	3	7	4	4	92
3	4	*I Need You Now (Miller)	7	6	3	4	2	5	2	3	4	4	4	2	7	90
4	3	†This Ole House (Hamblen)	1	..	7	1	1	..	..	7	1	1	1	3	3	84
5	8	*Mister Sandman (Morris)	2	5	1	9	6	1	7	1	..	6	..	6	1	76
6	5	*Hold My Hand (Raphael)	5	3	..	5	5	3	..	5	5	5	5	8	..	61
7	7	*Hey There (Frank)	..	4	..	6	4	..	..	4	..	7	3	5	2	53
8	6	*Papa Loves Mambo (S-B)	8	..	8	7	9	9	4	6	7	..	6	9	6	42
9	9	*Teach Me Tonight (Hub-L)	4	7	2	8	8	..	..	..	..	8	8	..	..	32
10	10	*High and Mighty (Witmark)	..	8	..	..	..	6	..	..	9	9	..	..	8	15
11	12	*Woman's World (Robbins)	..	..	6	..	..	..	5	..	10	..	..	..	..	12
12	15	†Shake, Rattle & Roll (Prog.)	..	..	..	..	..	..	6	..	8	..	..	10	10	10
13	.	*Muskrat Ramble (Simon)	9	..	..	10	10	.	.	.	..	10	..	..	9	7
14	11	*Skokiaan (Shapiro-B)	.	..	..	..	..	8	10	.	..	..	9	..	..	6
15		†Whither Thou Goest (Kavelin)	10							8						4

'VAYA' HOLDS TOP SWISS DISK SPOT 15 MONTHS

Zurich, Nov. 16.

Latest reports by Musik-Vertrieb A. G., top local disk distrib, indicate that Capitol's "Vaya Con Dios" (Les Paul-Mary Ford) is holding the top spot here in U. S. disk sales for 15 months now, an alltime record for a U.S. platter. Sales of "Vaya" amount to some 21,000 so far. This would compare, proportionally, to about 1,000,000 in the U. S. and is, for local conditions, a smash figure.

This is further illustrated by a looksee at other selling figures of U. S. disks which were considered definite hits on the local market: "How High the Moon" (Les Paul-Mary Ford), 10,000; "Good Morning, Mr. Echo" (Margaret Whiting), 9,000; "12th Street Rag" (Pee Wee Hunt), 8,000; "Blue Tango" (Les Baxter, 4,000.

Current trend in the platter biz indicates that, somewhat similar to U. S. developments in recent years, male vocal groups are again rising in popularity. The Four Knights' etching of "I Get So Lonely," for example, seems to be catching on here and is rising steadily in sales. It is already on the No. 3 spot of Capitol bestsellers, with the top position still held by "Vaya," and "Istanbul" (Joe Carr) as well as "Oh Mein Papa" (Ray Anthony) being second and fourth, respectively. Among Capitol's steady good sellers in the Swiss area are, among others, Pee Wee Hunt's "12th St. Rag," Paul-Ford's "How High" and Clyde McCoy's "Sugar Blues."

Splitting Family Chores

Sid Kornheiser, E. H. Morris' general professional manager, and his wife, legit singer Sherry O'Neil, won't be in tune this season—as far as show scores are concerned, anyway. Kornheiser's plugging efforts are being centered on the Harold Arlen-Truman Capote score for "House of Flowers," while his wife has been tapped as Yvonne Adair's understudy in Cole Porter's "Silk Stockings," published by the rival Chappell Music.

Both legituners are set for Broadway preems this month.

BERGMAN IN R&B FIELD WITH ROULETTE SUBSID

Dewey Bergman, Benida Records prexy, is rolling into the rhythm & blues field with formation of a subsid label, Roulette Records. Bergman switched the Sugar Tones, vocal combo, from Benida to Roulette and also inked crooner Jay Stanley to the new label. Joe Thomas will produce some of the r&b sides for Roulette.

Meantime, Bergman also has added to his Benida roster. Pacted recently were singers Harvey Grant and Ann Gordon as well as Eddie Layton's Trio. Dewey Bergman Jr., who recently joined Benida as national sales promotion director, currently is on a trek through the west. Sales manager Jack Sweeney is hitting the southern territory.

VICTOR ADDS FOLK ARTISTS

RCA Victor has added Jimmy Martin & The Osborn Bros. to its folk artists' roster.

They'll record under the supervision of Steve Sholes, Victor's country & western chief.

Jocks, Jukes, Disks

Continued from page 56

performer Kay Thompson has sliced an interesting package of tunes in this set. Although not a standout thrush, Miss Thompson shows distinctive style on the ballads and comedy talents on the special material numbers such as "Myrtle," one of her own creations. She hits on Cole Porter's racy "It's All Right By Me" and races over Irving Berlin's "How Deep Is The Ocean" in a quasi-bop version of this standard. Other numbers that get her specialized treatment are "I Hadn't Anyone Till You," "Moonglow," "I Must Have That Man," "Poor Suzette" and "Violins." Jim Lipman batons capably.

Larry Carr: "Verse and Chorus" (Esoteric). The packaging of tunes culled from yesteryear's legituners and filmusicals is becoming a must with the indies and majors. This Esoteric label set won't have to take a back seat to any of them. It's a tasty 12-inch longplay set featuring standout interpretations of 13 standards. All the numbers are preceded by the song's verse, which is being omitted in too many sets. It's an added lure for the showtune buffs. Crooner Larry Carr reveals an intelligent lyric approach as he moves easily through the majority of the tunes. He gets a capable assist from thrush **Bethe Douglas** and a slick instrumental combo featuring **Dick Hyman** (piano), **Mundell Love** (guitar), **Eddie Safranski** (bass), **Don Lamond** (drums) and **Rusty Dedrick** (trumpet). **George Simon's** background notes on each tune should be helpful gab-fodder for the deejays.

Gilbert Becaud: Songs (Angel). French crooner, in this collection of his own songs, shows why he is a bobbysox idol overseas. Singer uses a rough-hewn, rugged voice effectively, with an energetic singing-talking style, in an appealing group of numbers about love, kids, spring, goodbye, etc. Most are strongly rhythmic in swing, as in "T'as Raison." Excellent accomp by the Wal-Berg Orch covers up Becaud's odd habit of dropping or swallowing last syllables of words or themes.

Paris Midnight (Vanguard). Vocalist Liane and the Boheme Bar Trio in fresh interpretations of familiar Parisian songs of the past decade with some Gershwin and Debussy included. Vocal and instrumental segments are neatly alternated in a smoothly-flowing melange that gives the album the flair and flavor of Parisian music hall and night life. Soloist is sultry-voiced, throaty and effective, and album very catchy and engaging.



DAVID WHITFIELD

sings this year's biggest Xmas hit . . .

SANTO NATALE

Backed by: ADESTE FIDELIS

1508 45-1508

GOING STRONGER THAN EVER

CARA MIA

1486 45-1486

LONDON RECORDS

HISTORY IS MADE!

Thanks to TV's Studio One and Its Great Staff

500,000 ORDERS IN A WEEK!



SOLD and DELIVERED

JOAN WEBER'S

LET ME GO LOVER





As Featured on the
MONDAY, NOV. 15
HOUR-LONG SHOW

b/w MARIONETTE

Dealers Ops! Jocks!

Be Sure It's the Original Columbia Record—As Featured on Studio One by Joan Weber

Of Course—Imitations Will Follow

Columbia 40366 • 4-40366

COLUMBIA RECORDS

On The Upbeat

New York

Little Singers of Paris, French choral group, prepping a 10-week tour of the U. S. and Canada to kick off next September . . **Neal Hefti** inked to a personal management pact by **Lenny Lewis** . . . **Mel Turoff** ankled the plugging staff of ABC Music last week . . . **The Four Coins,** Epic Records' new vocal group, into the Boulevard, L. I., for two weeks beginning Dec. 7 . . **Andrew Colby,** of Brensee's Dept. Store, Oneonta, N. Y., and **Harold Cary,** of Schine's Theatre in the same town, split the $100 first prize in MGM Records' dealer-exhibitor display contest on "Rose Marie" . . . Epic Records tapped **Milton Karle** for a special deejay promotion job . . . **The Crew Cuts** to be mass interviewed by local highschool editors Friday (26) at the Park Sheraton Hotel. Deejays **Bill Silbert** and **Jack Lacy** will emcee . . . **Marc Feay** replaced **Bob Bacon** as promotion man for the Ray Thomas Co., Los Angeles . . . **The Four Tunes** open at the Casino Royal, Washington, Nov. 29 . . **Dean Parker** set for the **Ted Steele** show (WOR-TV) week beginning Dec. 13 . . . **Roger King Mozian** orch into the Roosevelt Hotel, New Orleans, Dec. 2, for three weeks . . . **The Chordettes** headline at the State Theatre, Hartford, for two days beginning Nov. 27 . . **Sidney Gross** running a Saturday afternoon jam session at the Hotel Earle's Waverly Lounge . . **Earl Bostic** set for a one-week date at the Surf Club, Baltimore, Dec. 6-12 . . **Bernie Wayne** penning words and music for the General Motors industrial show . . **Joni James** gets Edward Murrow's "Person to Person" treatment on CBS-TV Friday (26).

Pittsburgh

Jerry Wald plays the 29th annual Duquesne U. Gamma Phi Thanksgiving Ball at West View Park Friday (26) **Al Fremont** orch back into the Merry-Go-Round to play for dancing and the floor shows Wednesday through Saturday . . **Jimmy Emert,** ex-trombonist with **Larry Faith,** now in the Casino Theatre pit crew **Buddy Johnson,** along with **The Drifters,** booked for a one-nighter at the Savoy Ballroom Friday (26) **Maurice Spitalny** has organized a new country club-styled dance orchestra featuring two pianos, **Harry Walton** and **Jimmy Borelli,** and it'll open the $250,000 room of the Long Vue CC Saturday (27) Cupid's flying high over **Larry Faith's** band at Horizon Room. His drummer, **Emile DeLeo,** marries Mary Louise Bettersof Dec. 2 and the next day his vocalist, **Elayne Forman,** becomes the bride of **Roy Lewis,** former WPGH deejay and now a salesman for that station's successor, WILY . **Al DiLernia's** Continentals, featuring violinist **Julie Melman,** have had their option picked up indefinitely at William Penn Hotel . **Darrell Twins** opened a two-week engagement at Jackson Hotel Monday (22).

Dallas

Vicki Young dated for two frames at Baker Hotel on Nov. 29 . . **Constance Moore,** whose vocal career started here on KRLD, comes home Feb. 11 for a Hotel Adolphus date . . . **Les Brown** crew set for solo stand Nov. 28 at Louann's. Spot has dated **Woody Herman** for March 4 . . **Perez Prado** orch, with acts, due Nov. 29 at State Fair Aud . . **Ted Weems** set for December one-nighter. Texas tour . . . **Vic Hyde** due in for club dates over the holidays . . . **Ralph Flanagan** band tapped for Jan. 18 at the Plantation. **Billy May** orch follows there Feb. 22.

Pianist **George Cooper** left **Russ Morgan** here to join **Jimmy Joy's** local quintet . . . **Phil Cenicola,** saxist, joined **Bill Teiber** and **Bob Clark** in reed section of **Joe Reichman's** new crew . . . **Harry Taylor,** comic pianist, returned to the King's Club in Hotel Adolphus . . **Maxine Weeks,** pianist-organist, into the same inn's Burgundy Room . **Bill Peck Trio** set for long run at the University Club.

Omaha

Eddy Haddad's orch set a crowd record at **Vic Sloan's** Pla-Mor Ballroom in Lincoln last week . . . **Paul Moorhead's** thrush, **Annie Maloney,** guesting on WOW shows . . . **Ray Pearl** orch featuring vocalist **Betty Kelly** and **Bill Darlow** . . . "Grand Ole Opry" unit headed by **Martha Carson, Carlisles** and **Autry Inman** played City Aud here last night (Tues.) at $1.50 top . . . **Fred Waring's** "Pleasure Time" made its lone Nebraska stop in Lincoln Sunday (21) . . **Little John Beecher** orch played Peru Teachers' Homecoming dance . . . **Sam Fraser** orch in at Legion Club here . **Hank Winder** orch played Omaha Athletic Club Saturday (20), with **Eddy Haddad** in Nov. 27 and Dec. 4 . . . **Commanders,** featuring drummer **Eddie Grady** and vocalist **Lucia Roberts,** toured state last week.



ODETTE

Sings

THE LAST TIME I SAW PARIS | PARIS LOVES LOVERS

MGM 11880 78 RPM
K 11880 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N Y

Best British Sheet Sellers

(Week ending Nov. 13)
London, Nov. 16.

Hold My Hand	Wood
I Give My Heart	Robbins
My Son	Kassner
My Friend	Chappell
This Ole House	Duchess
Smile	Bourne
Things Mean a Lot	Robbins
Must Be Reason	Connelly
Story of Tina	Macmelodies
Coins in Fountain	Feist
Sky Blue Shirt	Wright
Happy Wanderer	Bosworth

Second 12

Sway	Latin American
I Love Paris	Chappell
Cara Mia	Robbins
Santo Natale	Spier
Wait For Me	Lafleur
Sh-Boom	Aberbach
High-Mighty	Harms-Connelly
Gilly Ossenfeffer	Spier
No One But You	Robbins
Little Shoemaker	Bourne
Veni Vidi Vici	Dash
Toy or Treasurer	Cinephonic

KAY STARR WINDING CAP STINT THIS WEEK

Hollywood, Nov 23.

Kay Starr will start her final effort on the Capitol label this week — an album of standards. Thrush will wind up her contract with the package, which should be completed by end of the month.

After Jan. 1, 1955, Miss Starr shifts to RCA Victor—but her first diskings for the Little Dog will be out of the Capitol studios. Manager Hal Stanley has rented the Capitol custom division facilities because he's accustomed to working there with Capitol engineers, and likes the "sound" he gets from sessions there.

Thrush Mary Stocks To Tee New Elvitrue Label

A new indie label, Elvitrue Records, moves into the disk sweepstakes this month. Label's initial pactee is thrush Mary Stocks. She'll be accomped on her first platter by the Beryl O'Dell Singers and the Jess Shaw orch.

Diskery will headquarter in Wilmington, N. C. It's headed up by tunesmith John Lewis Jones.

Plug Medium

Continued from page 55

Columbia platter at this point due to the concentrated "Studio One" plug, which was heard and seen by an estimated 25,000,000 viewers. Mitch Miller, Columbia artists & repertoire chief, set up the plug with the producers of "Studio One" and sliced the tune with his new discovery, 18-year-old Miss Weber, who had been trying to break into the disk picture for the past couple of years.

"Let Me Go, Lover," is actually a remake of an old tune, "Let Me Go, Devil," by Jennie Lou Carson. Latter number had an Alcoholics Anonymous pitch against demon rum and Miller suggested a revision of the lyrics. Al Hill did the special lyrics.

Hill & Range, publishers of the number, are not asking for any "grand rights" fee for the use of the tune on the tv show, even though the song was used as part of the dramatic action. The publishers figured that the plug for tune was enough payment and, in this case, the payoff was immediate and spectacular.

Even the disk of the original "Let Me Go, Devil," version is benefiting from the video plug. Georgie Shaw sliced the number for Decca earlier this year, but it meant nothing. Following the tv show, however, jockeys began spinning the Shaw platter as well with an accompanying upbeat in sales.

Inside Stuff—Music

Stan Kenton's recent Festival of American Jazz concert at the Birmingham Auditorium drew diverse reviews in adjoining news columns of the Birmingham News' Reporter Leo Willette wrote: " . . . the Festival . . . won a few converts, formally initiated a few others and generally pleased the hundreds of pre-middle age fans who showed." However, city editor Irving Beiman wrote: "I reckon I'm a square. I don't dig this progressive stuff. I heard Stan Kenton and his new-style music. . . . it sent me, all right, out the front door at intermission time." Willette commented on the fact when Kenton appeared here several years ago, only a dozen rows of the Auditorium were filled. This year's crowd, though not large, proved that progressive jazz music has taken a step forward, he wrote.

Meantime Kenton volunteered in Hollywood last week for a European goodwill jazz tour to counteract Communist propaganda. He so telegraphed Secy of State Dulles. Offer includes the services of his 19 sidemen. Suggestion that the Kenton troupe tour Europe was made in a review by VARIETY's Robert J. Landry of the Festival of Modern American Jazz concert at Carnegie Hall in New York. "Kenton's big show made up of little groups has these exportable values: (1) it presents America and Americans as full of vitality, originality and verve; (2) it displays white and colored Americans side by side in full artistic equality, and (3) it evades the language barrier since jazz is itself a language of feeling."

World Wide Broadcasting, station which beams to 75 foreign nations, has stepped into the music biz picture as a sock exposure outlet for new disks. For the past few months Jack Terry, World Wide deejay, has been laying on the tune, "Unsuspecting Heart," first via a demonstration side cut by Kitty Karr and then by the AA label cut by Terri Stevens, to such an extent that several major labels are prepping cover jobs on the song. Terry's aud is estimated at 6,000,000 listeners. The tune was penned by Bob Singer, a Wall St. clerk, and is published by Teddy Powell's Teepee Music firm.

Epic Records brass are fanning out around the country this week to push label's three current pop releases. Platters getting the powerhouse promotion are Roy Hamilton's "Hurt," De John Sisters' "No More" and The Four Coins' "I Love You Madly." Out on the ballyhoo junket are artists & repertoire chief Marvin Holtzman, merchandise manager Charles Schicke and sales head Bill Nielsen.

Nobody at Columbia Records appears to know—or care about—the meaning of "Doodle-Li-Boop." Phrase is used in Col's upcoming Yule novelty release, "Santa and the Doodle-Li-Boop," etched by Art Carney. Col's distribs have taken to the undefined "Doodle-Li-Boop" to the tune of 50,000 platter orders in advance. Tune, authored by Alan Abel, was picked up by Gene Becker, Col's artists & repertoire head of special pop platters.

Jazz critic Leonard Feather has composed a winter season suite which is being prepped for album release by MGM Records. The Feather compositions were arranged by Ralph Burns and such jazz names as Danny Bank, Kai Winding, Oscar Pettiford, Osie Johnson, Joe Wilder, Billy Bauer and Herbie Mann will be featured instrumentalists. The album will be tagged "Winter Sequence."

In the ASCAP section of the Oct. 20 VARIETY the name of Henry I. Marshall was inadvertently omitted from the list of the still living charter members of the Society. He's 71 and now resides at 515 Bumble Bee Lane, Scotch Plains, N.J. The street address is an amalgamation of two of his hit tunes, "On the 5:15" and "Be My Baby Bumble Bee."

Cap Gets Soundtrack On 'Finian's'; Changes Due

Hollywood, Nov. 28.

With two of its artists set for the cartoon feature, Capitol has acquired the soundtrack album rights to "Finian's Rainbow." However, celluloid version of the Broadway musical smash will undergo some changes.

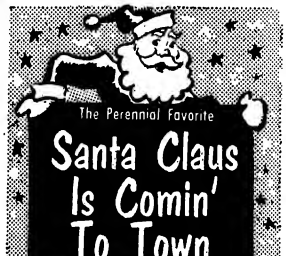
Ella Logan will recreate her role of Sharon in the cartoon feature to be produced by Maurice Binder for Distributors Corp. of America. Frank Sinatra has been set for what is nominally the role of Woody, but some of the material handled by Og (the leprechaun) in the stage version will be transferred to Sinatra.

Binder also has signed Ella Fitzgerald for the voice track and she'll sing "Necessity" as well as a duet with Sinatra. Binder is attempting to get a clearance from Decca, for whom Miss Fitzgerald records, to permit her voice to be used in the soundtrack album. If no clearance is forthcoming, Capitol will excise her voice from the soundtrack for the disk package

from the 20th Century-Fox CinemaScope Production "WOMAN'S WORLD"

IT'S A WOMAN'S WORLD

ROBBINS MUSIC CORPORATION



The Perennial Favorite

Santa Claus Is Comin' To Town

LEO FEIST, INC.

Another BMI "Pin Up" Hit

OOP-SHOOP

Recorded by

KAY BROWN.....Crown
THE CREW CUTS.....Mercury
HELEN GRAYCO.....
HAMILTON SISTERS.....
SHIRLEY GUNTER.....Columbia
Flair

Published by FLAIR PUBLISHING CO.

PATTI PAGE

Sings
The Sensational
Overnight Song Hit From
Television's "Studio One" Production

'LET ME GO, LOVER!'

COUPLED WITH

"HOCUS POCUS"

MERCURY 70511 • 70511X45

Mercury RECORDS
CHICAGO 1, ILLINOIS

6th Newman In Show Biz Via Medico's Tune

Hollywood, Nov 23.

The Newman family has a sixth member in show biz. He's Dr. Irving Newman, who bows this week as a tunesmith via his song, "Who Gave You the Roses," recorded by Bing Crosby for Decca with Alfred Newman, one of the doctor's show biz brothers, batoning.

There are seven Newman brothers, five of whom are in show biz: Alfred, Emil and Lionel, all music directors; Mark, an agent, and Robert, vice-president of Samuel Goldwyn Productions. Dr. Irving has, like three of his brothers, always been interested in music, but on a purely amateur basis.

He attended his mother, Mrs. Luba Newman, during her final, fatal illness, earlier this year. When he saw a vase full of flowers in her room and asked "Who gave you the ...," she suggested the phrase might be a good basis for a song—and Dr. Newman promptly wrote the tune.

When Mrs. Newman died in April, the song was one of several played at the services, in response to one of her final requests. It was subsequently published and Alfred Newman recorded it for Decca as an instrumental. Crosby heard the disk and made arrangements to record a vocal to the Newman background. The job was completed a few weeks ago and the disk was included in the current Decca releases.

THANKS!

It may not be news when an a.k. songwriter suddenly gets hot but it's fun!

PAT BALLARD

ASCAP

Writer of MR. SANDMAN

(And, OH, BABY MINE)

(And a trunkful of others)

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ROSEMARY CLOONEY (Columbia)	This Ole House / Hey There / Mambo Italiano
2	2	EDDIE FISHER (Victor)	I Need You Now / Count Your Blessings / Fanny
3	4	CHORDETTES (Cadence)	Mister Sandman
4	7	BILL HALEY'S COMETS (Decca)	Shake, Rattle and Roll / Dim, Dim the Lights / Rock Around the Clock
5	3	PERRY COMO (Victor)	Papa Loves Mambo / Things I Didn't Do
6	6	DON CORNELL (Coral)	Hold My Hand
7	5	DORIS DAY (Columbia)	If I Give My Heart to You
8	8	De CASTRO SISTERS (Abbott)	Teach Me Tonight
9	10	FOUR ACES (Decca)	Mister Sandman / It's A Woman's World
10		McGUIRE SISTERS (Coral)	Muskrat Ramble / Lonesome Polecat

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	4	*MISTER SANDMAN	Morris
2	1	*I NEED YOU NOW	Miller
3	2	*IF I GIVE MY HEART TO YOU	Miller
4	3	†THIS OLE HOUSE	Hamblen
5	6	*HOLD MY HAND	Raphael
6	5	*PAPA LOVES MAMBO	Shapiro-B
7	7	*HEY THERE	Frank
8	8	*TEACH ME TONIGHT	Hub-L
9	9	†SHAKE, RATTLE AND ROLL	Progressive
10	10	*COUNT YOUR BLESSINGS	Berlin

'54 Disk Biz

Continued from page 1

fi talk spurred widespread interest in phonograph machines, but it has sparked a virtual revolution in the major companies' conception of disk quality. Whereas, formerly, the accent was exclusively on artists and repertory, the spotlight is now on the engineering as well. In the longhair field particularly, a disk label must have high quality standards in order to survive.

Terrific Potentials

Even though the disk biz is at a peak level, trade toppers believe that the potential is at least double of present grosses. One exec said: "There are some 50,000,000 automobiles on the road today. Why can't we shoot for 50,000,000 phonograph machines in the homes? In view of the various lowpriced machines and attachments on the market today, there's no reason why every home shouldn't have at least one phonograph."

While the overall disk sales climbed 17% this year according to royalty payments actually paid to publishers, one major record company boomed 62% last year while others had more modest gains. Three of the seven major labels had decreases ranging from 5% to 24%.

In the hi-fi equipment field, sales this year climbed 50% over 1953 to an estimated $300,000,000. This gross covers not only phonographs, but AM-FM tuners and tape machines.

Tape recorders, which were a limited hobbyist item only a couple of years ago, have also been swept along in the hi-fi stream. Numerous low-cost machines have entered the market recently, while RCA Victor began showing interest in this field, by introducing a limited repertory of longhair and popular works for the tape market. With the tapes going at fancy prices, ranging up to $14, Victor execs have been surprised at the extent of the demand.

A WONDERFUL SEASONAL SONG

Styne and Cahn's

"LET IT SNOW!" "LET IT SNOW!" "LET IT SNOW!"

CAHN MUSIC COMPANY

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Leroy Anderson's

SANDPAPER BALLET

&

SONG OF THE BELLS

MILLS MUSIC Inc.

PAR GETS DISKS, SCORES FOR NICHOLS BIOPIC

Hollywood, Nov. 23.

More than 3,000 Red Nichols recordings and approximately 2,500 scores and arrangements have been transferred to Paramount by the trumpeter to speed preparations for "Intermission," the Nichols biopic. Material will be scrutinized by Nichols, Paramount production chief Don Hartman and by Paul Jones and Robert Smith, who will produce and write the film.

Among the scores, all properties of Nichols, are those from John Murray Anderson's "Almanac" and George Gershwin's "Strike Up the Band," both Broadway entries in the 1929 season, and "Girl Crazy," a Broadway hit of 1931. Nichols was musical director of all three shows. Diskings are by Nichols and the Five Pennies.

Trumpeter and his latest Pennies outfit open tonight (Tues.) at Harry Ringland's Sarnez Restaurant in Beverly Hills for an indefinite stand.

Kosty Bowing Special Series With N.Y. Symph

For the second successive year, the N. Y. Philharmonic will offer a series of three special Saturday night concerts batoned by Andre Kostelanetz.

Opener, Saturday night (27), will offer Ferde Grofe's "Mississippi" Suite, the first N. Y. performance of Toch's "Circus," Rimsky-Korsakov's "Scheherazade," Khachaturian's "Masquerade" Suite and Beethoven's "Prometheus" Overture.

VICTOR PLANTS BUSY RIDING SEVERAL HITS

Riding with several hits, RCA Victor is cooking fulltime on all three of its burners. Plants in Rockaway, N. J., Indianapolis and Los Angeles are working around the clock on a three-shift basis to meet the demand.

Victor currently is rolling with the Ames Bros.' "Naughty Lady from Shady Lane," Perry Como's "Papa Loves Mambo," Eddie Fisher's "I Need You Now" and "Count Your Blessings," Hugo Winterhalter's "The Barefoot Contessa" and Jaye P. Morgan's "All I Want Is You."

Davis Revives Beacon

Joe Davis, N. Y. publisher and disk operator, has revived his Beacon Records label for rhythm & blues releases. His first release features Dean Barlow & The Crickets.

Davis formerly had a deal with MGM Records for release of country & western sides.

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'Hit Parade' Lineup

(On Nov. 13 NBC-TV Show)

1. If I Give My Heart..Miller
2. Hey There.....Frank
3. Papa Loves Mambo...S-B
4. This Ole House..Hamblen
5. Count Blessings.....Berlin
6. Mister Sandman....Morris
7. I Need You Now....Miller

DECCA RECORDS

America's Fastest Selling Records!

Big Show Policy to Follow $1,300,000 Facelift for New Puerto Rico Hotel

The Puerto Rican "Operation Bootstrap," which has been attempting to obtain new industry for the island in an effort to hold on to their population and stop the drift to the mainland, is now extending to show busi Greater use of talent is being prescribed in an effort to get more U. S. tourism.

The newest hotel cafe operation, the Escambron Beach Hotel, San Juan, is going after big shows in order to get a slice of the tourist trade. Spot has retained as producer Milton Lehr, who formerly did the shows at Jack's, top island cafe. Lehr spent last week in the U. S. gandering acts. He has named Leon Newman to represent him in booking the spot.

Addition of the Escambron will give Puerto Rico its fourth nitery. Others are Caribe Hilton, Condado Beach Hotel and Jack's. Of these, only the Escambrun and Jack's will use large shows. The Hilton and Condado use small intime layouts.

Casino Operation

All are aided by casino operations, a factor which has been instrumental in enticing some mainland money. Ads and publicity this season are expected to extend to Havana, Florida and other points in the area, in order to lure an additional market comprising those within a comparatively short flight of San Juan.

The Escambron, one of the large hotels on the island, is being remodeled by owner F. Benitez, a wealthy marine engineer, who is pouring $1,300,000 into the spot. He has ordered a replica of the stage at the Lido, Paris, which is being built in France and will be shipped to Puerto Rico. They hope to get the inn ready by Dec. 20.

Initial show will go heavy on production. Cast so far includes a line of 18, Rafael & Parisian Models, Bobby Capo, Juan Luis & Leonore, with others to be set, Lehr has set "Skippy" to do the lead dancing and choreography. She's a top terp name in the Caribbean areas.

Lehr originally came to Puerto Rico as a concessionaire, and has branched out into tele and cafe producti A couple of years ago, he produced a turn which played the Flamingo, Las Vegas. Manager of the new cafe will be Jack Bolivar, former topman at Jack's.

Advice to Agents Needing Coin; Try Acting Side Of Street, Especially Tele

Agent Harry Ames, who used to work out of the Palace Bldg., N.Y., has found a way to retain as much as 100% of the salary he earns. As a percenter, he used to be able to make 10%; the acts inconsiderately used to keep the remai ing 90%.

Now, Ames has gone over to the other side of the fence. With the connections he made in more than 30 years as a vaude and nitery agent, he now works in video. On the basis of scale alone, he makes a handsome living. On one of the 90-minute specs, he earned over $400 in one week, in which there was a lot of overtime.

These days, Ames says, it's better than agenting. For the $200 to $400 that he ear , he would have to book a lot of acts, and there is not much tim around the Palace Bldg. these days. Besides, there's no overhead, no worry about competition stealing acts or spots, and a feeling of ease that comes when someone else has the responsibilities and the headaches in connection with a venture.

Ames came to this way of life this season when he took over a summer hotel in the Adirondacks. Being away from N.Y. for four months of the year, it was unfair to have his acts hang on. He could not set up the agenting biz for the remainder of the year. Therefore it became necessary to look elsewhere.

His portly, commanding appearance is good for backgrounding on a lot of shows. On some displays, he speaks more than the required minimum of five lines. He really cleans up on those occasions.

MCA STOCK TO 10 EXECS; 20 NOW SHAREOWNERS

Hollywood, Nov. 23.

Jules C. Stein, chairman of the board of Music Corp. of America, has announced the second of a series of stock distributions to members of the company. Common stock, which represents ownership of the various MCA firms, was allocated to 10 participants. They are Berle Adams, George J. Campbell, George Chasin, Herman Citron, John Dugan, Harry Friedman, M. C. Levee Jr., Alan J. Miller, Arthur L. Park and Morris Schrier.

This divvy raised the total of individual execs who now own stock in MCA to 20, plus the five trustees of the MCA profit-sharing trusts who hold ownership of the stock for the benefit of all participating employees.

Miami Enacts B-Girl Ban

Miami, Nov. 23.

Miami City Commission passed, on final reading, an amended ordinance designed to eliminate B-Girls from working the bars and cafes in city confines.

Original proposal would have barred any fraternization by female employees or entertainers with patrons, but heated protests by representatives of the American Guild of Variety Artists and other spokesmen for the amusement industry in the city, brought elimination of that section, but retained a "no consumption of alcoholic beverages" on the premises by any of them. Industry spokesmen brought out the fact that many of the so-called "B-Girls" were not paid employees and thus would not come under the law's restrictions, but no move was made on that point. Commission however agreed to schedule a public hearing six months from now to review the measure and its effect.

Ordinance provides for severe fines and jail penalties for offenders, both employer and employee, and is the result of repeated complaints by visiting conventioneers and stag vacationists on the town who had been bilked and clipped in some of the fringe joints catering to the guy-on-the-make for femme company. The law applies only to Miami and does not effect neighboring cities such as Miami Beach, where the heaviest concentration of class night spots and hotel-cafes are located.

TEMPLETON GOING JAZZ FOR BASIN ST. STINT

Alec Templeton will invade Basin Street, one of the more important jazz centres in New York, with his first nitery date in many years. Blind 88er has been signed by Joe Glaser, head of the Associated Booking Corp., to three weeks at that spot, starting Nov. 30. He'll be on the same bill with Duke Ellington, who is also a pianist.

Templeton had at one time played the Rainbow Roof, during the era when he was appearing on some of the top radio shows. Templeton is primarily a classical pianist, and has rep as a satirist of longhair music.

Roy Hamilton has been signed to follow Templeton's date.

Andrews' New Pard

Newcastle, Eng., Nov. 16.

Dorothy Squires, English singer, flies to N. Y. Dec. 11 to join the two remaining Andrews Sisters for a threesome. Thrush, currently at the Palace Theatre here, will join husband Roger Moore, who's a film thesper, on the Coast.

Now completing British vaude dates, singer is being accompanied at the ivories by Will Fyffe Jr., son of the late Scot comedian. She does her last airing from London in "Mid-Day Music Hall" Dec. 6.

Sophie Tucker

has written a bright piece on

There's Always an Opening for Talent

interesting byline piece in the

49th Anniversary Number

of

VARIETY

25G Offer To Esther to Get Reno Off Hook

Hollywood, Nov 23.

Lew Wertheimer of Riverside Hotel, Reno, is offering Esther Williams $25,000 not to play the spot, starting Thursday (25). She's booked for a fortnight at $12,500 per frame, but hotel through a mixup has Lena Horne the same time. Wertheimer said he understood Miss Williams would be postponed if he got Miss Horne. Miss Williams said she has other commitments, and can't postpone, so Wertheimer declared he'd rather pay than play.

Originally, the inn had booked Esther Williams and her company, which includes her husband Ben Gage, for the Thanksgiving bill. However, when Lena Horne became available for that date, Wertheimer booked her as well, forgetting about the previous commitment.

When his error was discovered, Wertheimer tried to get Miss Williams to postpone her engagement, but other deals made it impossible. Wertheimer then tried to get Miss Horne to stand aside temporarily, but the Negro songstress was already on her way to the job.

As a result, the Riverside hotel booked what is probably the most expensive bill ever to hit that town. Aside from the expense, billing is involved, as both are accustomed to the top slot on the marquee. Another important regret comes with the fact that headliners are hard to come by and having two important attractions on the same layout is considered an undue extravagance.

Return to Bigtime Name Policy Seen in Hilton Takeover of Shamrock

Houston, Nov. 23.

The Shamrock Hotel, opened by Glenn McCarthy in 1949, has been acquired by Conrad Hilton, who already owns and/or operates 28 hotels and has seven others under construction. Final documents were signed last week by Hilton, and a number of his executives, including Joseph P. Binns, in charge of Hilton's Waldorf-Astoria, N. Y., who was a top negotiator in the deal.

Under terms of the contract, Hilton purchased from Equitable Life Insurance Co. $5,000,000 of first mortgage 4½ bonds. The insurance firm continues to hold $13,000,000 sinking fund bonds of the A series. Hilton also purchased $2,500,000 each of the B and C series of these bonds. These mature in 23 years. Contract for 15 years of operation was entered into between Hilton and McCarthy Center, the corporation which owns the inn. All Center stock is owned by Hilton. McCarthy serves as president of the Center, with Hilton as chairman of the board. One of the features of the deal is the proviso that McCarthy may recapture the hotel, provided he meets the debt held against it. He has until 1977 to do so. At that time, it's estimated the Hilton management will have reduced the debt to $9,900,000. McCarthy lost the hotel two years ago to Equitable because of inability to meet first-mortgage obligations.

Merriel Abbott will book the spot. She's head talent-buyer of the Hilton holdings, and it's ex-

(Continued on page 67)

Agencies See Personal Mgrs. Cutting Into Act; May Seek Regulation

Problem of personal management is again being bandied about by talent agencies and it's likely that some attempt may be made to regulate it i some manner. Issue came up recently at a meeting of the Artists Representatives Assn. and it's likely to undergo some discussion. Agents have been asked to state their vi ws in letters.

Gist of the problem is the fact that many managers have usurped the function of an agency by booking acts, an activity they are not permitted. In addition, the managers have forced the salaries up on a number of acts to the point where it's difficult to pr vide work for them.

However, these beefs are minor in comparison to the knowledge that many are in what is virtually a partnershi deal with talent. For example, it's pointed out that one personal manager is extracting one-third of one act's salary through contracts which aren't okayed by any municipal agency or cannot be regulated by unions or management associations. There is no control from any source the manager, and in some contracts, it's claimed that there is no provision for firing or getting rid of the management, because of th options in the pact.

The problem has become particularly pressing of late because of the influx of a lot of newcomers. Many of these managers do not have comprehension of show business and few of them have a workable knowledge of the industry. Agencies say that they rely on the various percentaries to do their work for them. At the same time, the percentaries feel that the interference of these handlers has stymied the advance of many acts. The managers sometimes feel that the manager must justify hi stipend and thus demands salaries that aren't warranted.

Whether the agents will ask state or municipal regulation of the personal managers cannot be determined as yet, but the feeling among them is that some check is becoming increasingly necessary.

SHOW BIZ NOW SIDE DISH FOR POTATO CHIPS HYPO

Minneapolis, Nov. 23.

Old Dutch Co., local potato chips manufacturer, is launching a new gi mick hereabouts for the prom - tion of sales. Outfit's going to toss in topdrawer entertainment as a side dish with the edibles. Purchasers of its 25c package of potato chips will get th shows without extra charge, admission to the performances being only by the empty bags.

First in the lineup will be Fred Waring's new traveling unit, scheduled for one-nighters in January in the Minneapolis and St Paul Auditoriums Performance ostensibly will be scaled at $1 to $3, but four empty 25c potato chips bags at the minimum will gain admission and the range will be up to 12 bags for the best seats.

Company's future plans call for a series of such shows topped by George Gobel, Martha Raye, Eddie Fisher, Jimmy Durante and even Liberace. The company's tab for the Waring Twin Cities' two nights will be $20,000.

There's No Biz Like Too Much Biz

"It's a terrible thing not to do business in a night club, but it could be worse to do too much business," said Lou Walters, operator of the Latin Quarter, N. Y Mae West, who winds up a six-week engagement at that spot Nov 28, has been doing SRO biz since she opened. Cafe, which customarily does three shows on Saturdays only, is doing that number on Wednesdays, Fridays and Saturdays. At that, Walters doesn't have enough space to provide accommodations for everybody.

Normally, said Walters, business of an attraction is measured in terms of the people who are brought in. However, in the case of Miss West, it's got to be measured in terms of people who are turned away.

During this period, Walters said, he fears he has alienated a lot of his regular customers simply because he can't get space for them. Ringside space is just out of the question. Problem is to get any kind of accommodations for many of his familiar customers.

Miss West, during her engagement, has been hitting close to $100,000 a week. It's a record for the spot. Walters feels that if he had the space, he could do virtually double the business. Miss West is a legend in show business, and the business she's doing at this spot will make a new legend for a long time to come.

O&J 'ANTENNAE' FOLDS IN CHI AFTER 5 WEEKS

Chicago, Nov. 23.

Olsen & Johnson's vaude package, "Pardon Our Antennae," which had been getting a legit showcasing at Selwyn Theatre here, folded Saturday (20) after a seesawing five-week run. Biz had spurted during big convention periods but was only so-so otherwise.

O&J are nursing hopes to reopen the show for the road after Christmas. This is bound to entail changes both in cast and backers. It's understood the angels of the now defunct venture aren't interested in continuing.

Vermont Fair in Black

Essex Junction, Vt., Nov. 23.

Despite a one-day shutdown because of a hurricane, the Champlain Valley Fair drew a total attendance of 75,887 and wound up in the black, financially, according to the annual report issued last week.

Attractions, including vaudeville, thrill shows, auto races and band concerts, were the largest item of expense, costing $21,770.80, according to Harris Drury, general manager and treasurer. Gross receipts were $76,766.56.

Chi AGVA 'Welcome Home' To Clubs, Agents, Talent Seen Aid to Overall Biz

Chicago, Nov. 23.

Dismissal in Federal District Court recently of the cafe owners' suit against American Guild of Variety Artists has led to the mass reinstatement of niteries, agents and performers to the union's good favor.

Change in status favors overall business, as major agencies like GAC, MCA; William Morris and Associated Booking will be able to deal openly with clubdate agents who were previously untouchable, and with formerly blacklisted niteries like Club Hollywood and Mangum's Chateau. Strip houses in Calumet City and Cicero have also been taken back into the fold.

AGVA's good graces now are pending success in renegotiations on matters of its minimum basic agreement. Ernie Fast, local AGVA topper, says he believes the clubs no longer will feel bitterness against the union since the court upheld its welfare plan. "If they try to contest it now," he said, "they won't have a leg to stand on. I also believe the court's decision has restored faith the union among performers."

Local branch of the union is policing all clubs in its midwestern purview to be sure that all acts are paid-up AGVA members. For this purpose, the bureau here has expanded, with Bernie Horne added to the field and Eddie Pierce starting a new clubdate department. Union office here expects to increase to a staff of eight in the coming month.

Belle Baker's 'New' Act

Hollywood, Nov. 23.

Belle Baker, who has been in virtual retirement for several years, is preparing a return to trouping. She's readying a new act here.

One of her last dates was on the 1950 anniversary show of the Palace Theatre, N. Y.

Night Club Reviews

Waldorf-Astoria, N. Y.

Patachou, Nat Brandwynne and Micha Borr Orchs; $2-$2.50 couvert.

Patachou is back at the Waldorf and there's no doubt about it—that Gallic look becomes the Empire Room. The French chanteuse, in her "uniform" of white blouse and tight-fitting skirt, is at home in many moods and infectious in her chart. She's the only attraction on the show, and that's just as well. Opener ran close to an hour, and if the mitting was any indication of how the ringsiders felt, she could have run longer.

Patachou sugarcoats those French specialties with a steady flow of pleasant English patter that serves as a convenient intro to the various numbers and also establishes a quick rapport between her and the audience. Working close to the mike, and using voice, face, arms and even her derriere, songstress socks across her songalog with skill, sentiment and temperament and in a provocative style that rates her as among the best in her class.

Concession to her American audience comes with a rendition of "Stranger in Paradise" (from "Kismet") and a takeoff on the tune as it might be done by a French singer who mouths the lyrics without knowing what they mean. This bit doesn't come off and is strangely out of tune with the rest of her French repertoire.

Comedienne starts out with a delightful rendition of "Gamin de Paris" and the going's easy from the start. "Je Suis Heureux" shows off her very pleasant voice and in "L'Argent" she sparkles with the kind of high good humor that's catchy. "Ah" is in the same vein and so is "Brave Margot." One of the highlights is her rendition of "Le Piano du Pauvre," which she sings with spirit and in which her accordion-accompanist, Joss Baselli, does a bangup job. In "Rue L'Epique," one of her standards, she recreates a word picture of Paris and the Montmartre to endear her to the French Tourist Bureau anyway.

Nat Brandwynne's orch provides her with expert backgrounding in every mood. Mischa Borr's ensemble is a favorite with the Empire Room patrons, as always. *Hift.*

Palmer House, Chi

Chicago, Nov. 18.

Hildegarde & Jack Whiting, with Howard Fenton, Gene Bone, Robert Norris; Empire Eight, Charlie Fisk Orch (10); $2 *cover.*

If the salability of Hildegarde's new format as a two-act is still in question, the salute it received by a packed Empire Room on opening night (18) speaks for it emphatically. What the dinner crowd feasted on while Hildy was a singleton—her garrulous charm, elegant flourish, slippery wit and monogram songs—endure intact and in fact are set in striking relief by the foiling restraint of her new partner, Jack Whiting. It's a complementary arrangement, all told, with broader-than-ever latitude, and it clicks in a big way.

Onstage alone for the show's forepart, Hildegarde rules with a big pervasive voice on personal ditties like "Say Yes to Life" and "Take It All in Your Stride," among some nostalggic oldies. She's as likely to toss off a piano glissade, one-line quip, handkerchief or superlative as a song. Whiting relieves her for a brief but wholly engaging song and dance session. He's a smooth showman in tophat and tails, whether he's airing a buoyant show tune or punctuating it with lightfooted terp. His animated "Every Street's a Boulevard" is capital.

Together they strike the solidest impact, blending on clever specialties like "It Should Happen to Us," capering in softshoe with strawhats and canes, and peppering the joint effort with some well-bred joshing. Whiting's reserve has a way of keeping Hildy's flurries from precocity, and their "Wunderbar" waltz and reprise to wind up the stint is properly the high point in the act. They're supported throughout, and especially in the closing bit, by the fiddling of Hildegarde's musical director, Robert Norris, and the voice and piano work of Howard Fenton and Gene Bone.

Merriel Abbott's Empire Eight, contributing a teeoff production, have developed into a sock dance ensemble with a touch of perfection. The two guys and six gals work this time in a smart Parisian mood that is slick and eyefilling. *Les.*

Mr. roodles Himself

Roger Price

elaborates on his own technique

How to Get Into Trouble

an amusing byline piece in the

49th Anniversary Number

of

VARIETY

Copacabana, N. Y.

Betty & Jane Kean, Myron Cohen, Lancers (4), *Pete Conlow, Jean Stevens, Bob Sweeney, Copa Girls* (8), *Michael Durso & Frank Marti Orchs; staged by Douglas Coudy; lyrics and music, Norman Gimbel (plus Rizo & Morgan); costumes, Billy Livingston (Brooks execution); $5 minimum.*

Couple of offbeat factors mark the new layout in Jules Podell's basement spectacular. It's a "baby spec" that out-NBC's NBC in the clocking, running 120 minutes vs. the tv webbery's 90. Of the three acts proper (or "improper," if this were descriptive of the lowliest of the burley circuits), costars Betty & Jane Kean and Myron Cohen go "lay on, Macduff" with the lion's share of the workout—at least this was the tick-tock at dinner show preem last Thursday (18).

And then there's the fact that the two-out-of-three are from the laughmaking shelf. This disregards another fact, that the Keans and the ex-cocoon drummer are about as different in style and text as a circus clown is from Frank Fay. For the Copa, what's meat to one part of the clientele may be poisson to the other. It's only for general show biz terminology that comedy comes under one heading.

The Kean Sis are cutups; semicolon. Largely low comedy; period. Betty's out-of-the-blue is more or less squared by straight gal Jane. Questionable whether some of the biological and anatomical throwaways are perquisites even for the "been around" Copa customers, which latter may be more legend and hearsay than mccoy. Maybe it's based on so-called measurement of the audience, but how much of an accurate pulse is this to the average performer? They could be playing it by ear—tin ear?

Leave a spade be called a ditto: Cohen, too, has his lapses from grace, sometimes self-admittedly so, but otherwise at the top of his joketelling game, and with slick and polish matched by those dialectic "with gestures." He finales the current fling, leaving an overall good taste among the vichy and viand populace. Quite cute, too, at "auditioning jokes on the square" and then deciding whether or not they'll stay in his library.

Keans are on fast with thisa & thata quickies with a topical rundown as the peg, then into assorted song-and-talk capers (not the best of which is working out "Podell-o" to rhyme with "bordello") that provide a framework for Jane's impressions. Latter's Eartha Kitt and Lena Horne (plus Helen Traubel) are about as good in replicas as there are around—close your eyes and no diff. Okay dueling on "Pajama Game" tunes with the altered lyrics, plus other sizzling and tabasco action as Betty pratts the floor for running shenanigans and hauls off on "in the family" ringsider.

In truth, the duo's Palace Theatre nostalgia with J. Durante as topper is a showstopper that returns them for "Can-Can" lampoons, etc., for high registry on the meters. This includes tall reaction on the tv "Medic" show, from the Eli Basse material book. Summation, a hot act in the proper locale; editing indicated for other cafe areas.

Eye-appealing Podellies (8) open the show in the first of an alternating production threesome. They pave the way for the Lancers (Coral wax), a neat and nifty foursome with good admixture of medley, impressions, straights and specials. Their w.k. "Sweet Mama" might come later to seal the deal, perhaps changing places with Burrows' "Lullaby," which, for all its "big effort" trimmings, seems a bit too moody for the Copa crowd (and no such sock as "Ghost Riders," not done but from selfsame songsmith Stan Jones) and comes too late in their repertoire. Still, they close well ahead vi "Mr. Sandman," and up ahead do right and bright by "Muskrat Ramble."

Couple of invidual good voices snap into place at the right spots, but a negative word might be put in as to antics of the group on one number offered as impressions of some name groups and singles, but with one or two of these better noted as record artists whose mannerisms are unfamilar to treaders along the nitery belt.

Bob Sweeney and Jean Stevens carry out the production vocals nicely, as does Pete Conlow on the free-wheeling, semi-contort, tread-softly hoofery, with too much sameness by the latter despite change of clothing. In the third flasher, Miss Stevens works out pleasantly on "Cha-Cha-Cha," an extremely serviceable production piece that may well have sufficient merit to be breaking out as an individual number. *Trau.*

Gatineau, Ottawa

Ottawa, Nov. 19.

Deep River Boys (4), *Bert Stone, Beverly Palmer, Harry Pozy Orch* (8); $1 *admission.*

Fresh in from six months touring Europe, their smooth, expert chanting mellower than ever, the Deep River Boys top the Carnival Room bill at the Gatineau Club neatly this week. Foursome easily demonstrate their standout ability in barbershop ballading. Staging and showmanship techniques are socko, and though they opened (18) to a cold mob, tablesitters warmed fast and poured the mitting on heavy.

Beverly Palmer, pert blond looker, works an okay session of tap terps to good returns. Held over, comic emcee Bert Stone handles his chores capably. *Gorm.*

Hotel Plaza, N. Y.

Kay Thompson, with Paul Methuen; Ted Straeter Orch, Mark Monte Continentals; couvert, $2-$2.50.

When the word spread in midtown Manhattan that Kay Thompson would open at the Persian Room wearing a skirt, this was about as astonishing an idea as if Burl Ives had shaved off his goatee. It was as if the woman who had invented, dramatized and institutionalized "fancy pants" was doing her turn in drag. However, the skirt is only an overskirt. Miss Thompson is still herself—harnessed energy, disciplined charm, vast authority and bifurcated attire.

There must be some critical reservations about the state of her new material. She badly needs at least two indisputably sock numbers. She also needs more in-between talk with punch. She can forget that thing about Basin St. It's just a stage wait and Miss Thompson is nobody to associate herself with a stage wait. At a guess, she was plenty tense opening performance last Thursday (18). A lot was riding on her daring introduction of a new stooge, Paul Methuen, identified as a London business man turned entertainer, and only recently. More about him under New Acts.

Miss Thompson works mostly alone, and uses her "souvenir" from her English travels, as she calls him, for little comic vignets. It was all quite diverting and promising, very promising. But where were the punchlines? Granted that the first dinner crowd was a strangely assorted bunch of stiffs. There was a Happy Birthday crowd from Scranton; a party of Orientals who never smiled, much less laughed, except when having their photograph taken; a cluster of baffled South American millionaires, and a table from the United Nations. So the door side of the room was replete with dead people. Mix that unsatisfactory crowd with that not-

(Continued on page 69)

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Variety, N. Y., Nov. 3, '54

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"Terp execution is firstrate, with femme chassis movement a sure eye-pleaser. A tango danced by Rimac and one of the distaffers makes other sexy Latin terps look like a gavotte. Rimac and other male turn loose with some fancy footwork in an attempt to outdo each other in a jitterbug bout. Other dances, including a mambo register solidly. Songs delivered by one of the femmes in English are okay and have a definite Latino quality.

"Costuming and routi ing are on the plus side." *Jess.*

Montreal Matin, Nov. 18, '54

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"Ciro Rimas et sa revue Mambo remportent un succes monstre. C'est Ciro qui a introduit, en Amerique, les revues latines-ain ines. Apr son engagement au Casa Loma, Il nous quitte pour Paris ou il presentera un spectacle le 26 decembre. Cette troupe se compose de quatre personnes: deux femmes et deux hommes. Ils sont pleins de dynamisme. Leurs rum sambas, leur jitterbug bresillen, leur boleros soulevent litteralement l'assistance. Ils dansent et chantent avec toute leur ame de latin et c'est un enchantement.

"Rimac n'est plus jeune, mais il danse le tango comme s'il en avait 18. Il faut egalement aller applaudir la chanteuse Rubita et la danseuse Reinita. Elles excellent dans leur art respectif et elles s'attirent des ovations."

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Gordon's Vanguard Too Small to Hold Expensive Alumni at 20th Anni Fete

Max Gordon, operator of the Village Vanguard, N. Y., will mark his 20th anni of that operation with a gala at his cellar bistro on Dec. 5. It's an affair to which he'll invite all those who came from his postage-stamp-sized bistro into the tall coin, and it seems likely that the nitery will be unable to accommodate all his alumni.

Gordon took over at his present site after a brief operation at a place down the street. When he came in, it was a room that housed the avante-garde of the Greenwich Village literati. Such Village giants (i those days) as Maxwell Bodenheim, Abraham Lincoln Gillespie and Joe Gould philosophized and recited lines understood only by a select few. Soon the benches gave way to tables with the advent of the Revuers (Judy Holliday, Betty Comden, Adolph Green and Alvin Hammer, plus a fifth who dropped out of sight many years ago), and thus the present format of the Vanguard came into being.

From then until the present time, Gordon's virtually unerring eye for talent has started a lot of names that are now in the upper strata of show biz moneymakers. In addition, there are those who tried for the bigtime prematurely, and came into the Vanguard to nurture their wounds and get in shape for another try at the tall money.

However, under Gordon's guidance, the Vanguard is, in addition, responsible for several forms of entertainment that become common to niteries. He was the first to try American folk singers in a night club. Here came Leadbelly, Burl Ives, Josh White, Richard Dyer-Bennett and Harry Belafonte. For a time it looked like readings would become a vogue, simply because of their showcasing at the Vanguard. John Carradine, Albert Dekker and Canada Lee proved that cafe audiences will listen to the spoken word as written by the masters. In addition, the Vanguard brought a new form to cafegoers when it imported Calypso singers. Among those who aired at his spot are The Lion, Houdini and the Duke of Iron.

The Vanguard can also take credit for helping writers. For a while Gordon had little revues written by Arthur Laurents ("Time of the Cuckoo") and Alfred Hayes ("The Girl of the Via Flaminia"). Miss Comden and Green, who chipped in material for the Revuers, are probably one of the best known writing teams in legit musicals in Hollywood.

However, Gordon is best known as having played a decisive part in developing Wally Cox, whom he discovered at a time when audiences didn't know whether to laugh with him or at him; Pearl Bailey, Josephine Premice, Roger Price and Irwin Corey. He was also important in bringing Eartha Kitt to the fore. Miss Kitt didn't make good at an appearance at La Vie en Rose, initially. Gordon gave her a long run, helped channel her talents and she made good almost immediately at the highpriced spots. Phil Leeds is another product of this bierstube and Robert Clary has worked out a long list of routines in his six month run at this spot.

There was also a jazz era at the Vanguard. Concerts were given here. Participating in runs of varied lengths were the King Cole Trio, Eddie Heywood Trio, Max Kaminsky, Zutty Singleton and others.

Of course, Gordon's partnership in the uptown Blue Angel with Herbert Jacoby aided in development of the talent. Many performers worked both spots until neither of the Gordon operations could afford them.

Dallas Club Reopens

Dallas, Nov. 23.

The Sky Club has been reopened here under management of Pat Myers. Joe Johnson's orch is featured for dancing.

Spot was formerly operated by Joe Bonds.

Return to Bigtime

Continued from page 65

pected that the Shamrock will resume its former affluence in that field. At the beginning only the top layer of names was used. But after a while, the inn continued to charge $8.50 for a steak dinner with non-name talent on display.

Hilton Into Canada

Montreal, Nov. 23.

Conrad Hilton, president of the Hilton Hotel chain, is moving into Canada for the first time. Hilton signed an agreement last week with Gordon Tead, head of the Canadian National Railways, to operate their new 1,200-room hotel now being built in Montreal.

Inn will be ready in 1957 and will be staffed by Canadians, with key Hilton execs in top spots. Hotel is expected to mesh with the Hilton entertainment setup of which Merriel Abbott is head booker.

LIBERACE POSTSCRIPT: ADS AFTER HUB DATE

Boston, Nov. 23.

Liberace reversed the process after playing his one-nighter at the Boston Garden here Nov. 12. Pianist took ads in the Boston dailies after his show thanking everyone who came to the concert. He further showed his appreciation of the Hub's patronage by staying in the building until 3 a.m. signing autographs.

Liberace scored $40,000 on this stand. All but the inexpensive seats were sold out.

Goss Heads N.Y. AGVA

Irving Goss, former labor consultant to a number of locals in the Teamsters Union, has joined the American Guild of Variety Artists. He's currently in charge of the N.Y. local and may eventually be eastern regional director, a post left vacant by Dick Jones.

Goss is currently working on problems in the New York area.

N.Y. Board Nixes Pay Insurance By Cafe Ops in Buffalo Decision

Buffalo, Nov. 23.

Night clubs are not required t pay unemployment insurance contributions for entertainers working under contracts, according to a ruling made this week by the N.Y. State Unemployment Insurance Appeal Board. The decision overruled a decision of an unemployment insurance referee made last February.

The ruling is another step in the fight carried on for a long period by night club owners against payment of insurance contributions for contract performers. The i stant case involved the Chez Ami, Federal Gardens, Casa Nova, Barn Havana Casino and Silver Rail, all of Buffalo and environs.

Attorney Maurice Lutwack stated that refunds of over $100,000 i contributions since 1946 was volved in Western New York alone.

Vaude, Cafe Dates

New York

Arnaut Bros. booked for the Lido, Paris, Dec. 14 . . . **Los Gatos** signed for the Moulin Rouge, Hollywood, starting Dec. 28 . . . **Denise Darcel** inked for the Monte Cristo, Palm Beach, Feb. 22 . . . **Dick Kallman** to the Sheraton Carlton, Washington, tonight (Wed.) . . . Singer **Elaine Gordon** has signed with the Buddy Allen office . . . **Sherry Britton** goes into El Rancho, Las Vegas, Dec. 1.

Chicago

Pearl Eddy, who for four years held forth at Chi's Cameo Room, embarks as an act at Preview in East St. Louis, Ill., Dec. 2, for a fortnight, and later at Eddy's, Kansas City, Jan. 7, for two frames . . . **Mellow Larks** pegged for four weeks at Black Orchid beginning Dec. 23 . . . **Peggy Taylor** playing Statler Hotel, Cleveland, Nov. 27, for couple weeks . . . **Taylor Maids** inked for two rounds in Eddy's, K. C., beginning Dec. 10 . . . **Terry Haven** follows current Black Orchid stint with two weeks at Tom Pump, Detroit, starting Dec. 7, and same run at Colony Club, Omaha, Dec. 21.

Omaha

Darling Debutantes, eight-gal chorus line, added to show at Sam Salzman's Angelo's, with **Dick Lynn,** comic, and **Al Molina,** guitar, held over . . Pianist-satirist **Marc Sebastian** opened at the Colony Club for a two-week stint Friday (19) . . **Betty Jane Bilunas** in at Omaha Athletic Club.

VIENNA CHOIR RETURN

The Vienna Choir Boys will be presented by **S. Hurok** in three holiday concerts in N. Y. Dec. 27-29-30.

Choir's first New York performances in four seasons will launch a 17-week tour of 75 U. S. and Canadian cities.

HEAVY SHOW BIZ NUT FOR DALLAS BANK BOW

Dallas, Nov. 23.

New Republic National Bank will go heavy with show biz talent Nov. 30-Dec. 1 during dedication ceremonies for the 40-story aluminum and steel structure, tallest i the southwest.

Set for Tuesday's (30) Fair Park banquet for 4,500 guests is the Dallas Symphony Orch., with pianist Claudio Arrau as guest loist. Dec. 1 dedication show in the new banking quarters will have Bob Hope, Gordon MacRae, Mimi Benzell, Los Barrancos and Ted Weems orch on tap.

Ellington's O'Seas Tour

London, Nov. 23.

Duke Ellington and his orchestra are to start a European tour in March. They will play 31 concerts in 35 days in Scandinavia, Holland, France and Germany.

Other dates are likely in Ireland and USAF bases in England.

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Las Vegas Sun

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Night Club Reviews

Continued from page 66

Hotel Plaza, N. Y.

quite-right material and a great artist was perhaps never greater that she managed to score so well. Later she'll work up to wowing 'em.

Paul Methuen is tall, as rail-like as Miss Thompson. He works in the classic black bowler, stiff collar and rolled umbrella of a guards officer off duty. The spoof is fundamentally neat, especially for those who know the type. Methuen handles himself very capably indeed, especially if his newness to sh bi , is to be taken as the niccoy. Admitting that the old school tie produces businessmen of astonishing poise, one is entitled to suspect in Methuen a refugee from a Bloomsbury little theatre, at the least.

Ted Straeter's orch boys are always pressed into special lyric support for some of Miss Thompson's numbers and exhibit considerable versatility. Another novelty of the rchestra is substituting a vocal, "That's all for a while," instead of the conventional instrumental finis to a dance set. Mark Monte's Continentals, as per usual, provide the alternate dansapation. *Land.*

Last Frontier, Las Vegas

Las Vegas, Nov. 15.

Will Mastin Trio, starring Sammy Davis Jr. (since replaced by guesters; see ews story); Connie Moore, Mathurins (2), *Last Frontier Girls* (12), *Garwood Van Orch* (11); *no cover or minimum.*

Sammy Davis Jr. returned to regale roisterers and held them spellbound during 40 minutes of impressions, dancing, drumming and just being himself last week, until his unfortunate auto accident. Connie Moore was on deck singing her faves in the layout and the whole thing ied up good entertainment.

Fronting the Will Mastin Trio as always, Sammy, with his dad and uncle, was off and running with "Gee It's Good To Be Home." The versatile young entertainer performed solid taps, touching on Bill Robinson and a dash of the Flamenco; carboned Sinatra and Daniels in a comic version of "Old Black Magic"; ditto five or six top song stylists in "Because Of You," for solid returns, and otherwise disported with a reservoir of talent that indicated he has yet to reach his peak. His impressions were generally, if anything, as good as the originals.

Taking to the drums, he proved he ranks among the great ones. Davis Sr. and uncle Will Mastin executed nice tap and softshoe terps in nostalgic fashion and, otherwise framed Sammy's act in a manner long familiar and pleasant.

Beautifully gowned, Miss Moore had the poise, class and cheesecake to balance the fare adequately. Chanteuse was effective in "Small Hotel," "Will You Still Be Mine," "Find Out For Yourself," and the sexy lyrics to "Forty Cups Of Coffee." The looker, as always, is a snug supporting act in Vegas.

The Mathurins in sailor uniforms are comedy-acrobats, performing midair flips, somersaults, and tumbles, tripping and trampling each other and otherwise meting themselves some mighty rough treatment for big audience-returns. They made a fast, exciting turn. The Last Frontier Girls, under a new choreographer (Jean Devlyn), didn't get the full essence out of their tw production numbers. Garwood Van and his orch were good in support and Mortie Stevens led the crew in standout fashion for the Will Mastin Trio. *Bob.*

La Martinique, N. Y.

Cab Calloway, Billy Vine, Johnny Conrad Dancers (5), *Pupi Campo & Anthony Roberts Orchs; $5 minimum.*

Having exited the cast of "Porgy and Bess" after more than two years with the revival, Cab Calloway is back on the three-a-night bistro grind. He's currently heading the bill at La Martinique, N. Y. In a 25-minute song session, Calloway leaves no doubt that he's a top performer. His suave appearance, polished delivery and graceful gait add up to sock entertainment.

Lineup at the nitery also includes Billy Vine and the Johnny Conrad Dancers. Latter group, comprised of four girls and Conrad, opens show. Terp technique is of the modernistic school, with femmes, all lookers, going through their paces in deadpan fashion. It's an eye-catching turn, well-tailored for cafe customers. Conrad also works solo later in the show, with footwork display registering effectively.

Vine handles the comedy end of the program. Material, however, isn't too strong. Best bit is his takeoff on a drunken "best man" at a wedding. Other contributions include his impression of a performer, with the combined characteristics of Jimmy Durante, Zero Mostel and himself.

It's Calloway, though, who gives show the necessary firepower to warrant a $5 minimum. His songalog runs the gamut from such standard ballads as "I've Got My Love to Keep Me Warm" and "My Funny Valentine" to such jump items as "Shake, Rattle and Roll" and his "Minnie the Moocher" trademark. Anthony Roberts orch backs the show capably, with Calloway's own trumpeter joining the aggregation for his stint. *Jess.*

Beverly Hills, Newport

Newport, Ky., Nov. 19.

Joanne Gilbert, Jack Durant, Four Wongs, Earl Lindsay Dancers (10), *Dick Hyde, Gardner Benedict Orch* (10); $3 *minimum, $4 Saturdays.*

A firstimer here on what was announced as only her ninth cafe circuit booking, 22-year-old Joanne Gilbert scores solidly as a singing starlet. She's a stylist in dress and delivery and warrants repeats.

Deep-voiced, slender brunet appears in white toreador pants and turtleneck sweater. Each tune in her cycle is distinctive for special arranging. Numbers like "Putting on the Ritz," "Singing in the Rain" and "Surrey With the Fringe" are buildups for classic treatment of "Hello Bluebird" and "Let's Get Busy Too," the latter by her songwriter father, Ray Gilbert, who was on hand for the start of this engagement.

Hour-long show gets a terrific eight-minute kickoff from the Four Wongs, acrobats and contortionists. Jack Durant, a repeater, holds to most of his former gags about the little woman, and arouses more laughter with full-length falls of his hefty framework.

Earl Lindsay Dancers and singer Dick Hyde step up their popularity with the regulars in three routines. *Koll.*

A La Porte St. Jean, Que.

Quebec, Nov. 20.

Phil Spitalny & All Girl Orchestra nd Ch $3 minimum.

To celebrate the third anniversary of the swankiest of his night clubs, Gerard Thibault booked Phil Spitalny and his girls for a fortnight, following their show of Nov. 15 at the local Capitol Theatre. The special formula of their "Hour of Charm," unfamiliar here, clicked with the Quebecers.

Individual talent plus good discipline, virtuosity and versatility, of the 23 instrumentalists and singers got them salvos. Louise, at the piano, is solid in Tchaikowsky; Rose Marie's powerful coloratura high notes and Glyn, the contralto, with "Summertime" click. Viola is exciting at the drums; Jane, the trumpetist, indefatigable and Evelyn steals the show with her "magic violin" prodigious sonorities.

Young and old alike locally are amazed by this most unusual display of technical qualities, culture and good showmanship. With the October show of the Lecuona Cuban Boys (also at La Porte St. Jean), this is the No. 1 entertainment for Quebec. *Rene.*

Cafe de Paris, London

London, Nov. 23.

Rudy Vallee, Sidney Simone & Harry Roy Orchs; $6 minimum.

In a quiet, gentle sort of way, Rudy Vallee reveals himself as something of a funny man. But the swank audience which turned out for his opening here, which followed his personal the same evening at the Royal Command film gala, hardly expected that more than half of a 45-minute stint would be taken up with patter. Kept down to reasonable proportions, this would have the effect of streamlining the act, giving it greater speed and impetus instead of allowing it to peter out rather tamely.

Another time-absorbing piece of the routine is a session on the sax as a reminder that, way back in the '20s, the star used to appear in one of the Savoy Hotel orchs.

When Vallee eventually gets down to vocalizing, there is no cause for complaint. On the contrary, he shows he can still charm his audience with ballad and comedy entries and introduce a strong nostalgic whiff with a songalog medley of yesteryear. His rendition of the "Whiffenpoof Song," with which he regaled the Queen earlier, is one of his best entries and a Charles Trenet number a stout runnerup. There are chuckles galore from his interpretation of "The Girl With Two Heads." Favorites in the medley are "Vagabond Lover" and "Only Girl in the World."

Star's performance gets the polished background treatment from the Sidney Simone combo, which has just returned to this nitery after an absence of two to three years. The orch handles the terp sessions in confident style, alternating with Harry Roy's combo. *Myro.*

Celebrity Room, Philly

Philadelphia, Nov. 18.

Dick Shawn, Mary Sullivan, Lee Henderson Girls (6) *Al Small's Orch* (6); $2.50 *minimum.*

Celebrity Room, in its second year of operation under the Lerner family, has worked up a highly successful format. Brace of routines by the Lee Henderson line gives it floor show values and the girls are a major asset in the intime spot. There is a supporting act, usually a singer, and the headliner is a throwback to the days when the comic was king. The Celebrity Room is not adverse to spotting a recording name, but generally when the Lerners shell out heavy coin it goes for a laugh-getter.

Dick Shawn is their latest and biggest investment in funsters, and he is paying dividends both to the audience and the owners. Television has apparently given Shawn the proper introduction. He comes on to a quiet, even respectful house and he holds them throughout. Shawn' "Marsa Richard" routine about the Southern family still fighting the Civil War is worked very effectively as running gag. He does an amusing reverse on the childhood routines of other comedians and builds this into his offbeat "Schizophrenia Blues." Shawn is funny to watch, his material isn't tired and his trick of working up to a tremendous crescendo and blowing it in a line or gesture always scores.

The singer is Mary Sullivan, a young lady with a light operatic voice and girl-graduate style of delivery and garb. Al Small leads the orchestra and does the intros. *Gagh.*

Latin Quarter, Boston

Boston, Nov. 18.

Rusty Draper, Ray Hastings, Maxellos (3), *Bob Conrad Dancers* (8), *Guy Guarino, Harry DeAngelis Orch* (8), *Zarda Bros. Trio;* $3 *minimum.*

Although Latin Quarter audiences can't be aptly tabbed as hand-tailored for the particular type of exuberant entertainment dished out by Rusty Draper, at the opener he easily succeeded in capturing the aud, garnering hefty reaction. A hep, uninhibited vocalist and firstrate guitarist, Draper whams across such items as "Sitting on Top of the World," "Lazy River," featuring nifty gitbox strumming, "Begin the Beguine," the arrangement reminiscent of Eddie Heywood's socko platter, with a healthy helping of numbers requested by the ringsiders. He's a slick showman and his stint adds up to topnotch entertainment.

Surrounding bill is spotty, opening with the Maxellos, a risley troupe comprised of two guys and a gal. Trio whips through the standard tricks, inserting a bit of comic relief via conning a male and femme customer onstage for free rides. Ray Hastings occupies the comic slot, with routines that fail to create much more than occasional snickers. *Elie.*

New Terrace Grill, K. C.

Kansas City, Nov. 19.

Bob McFadden, Ernie Richman & Mannequins (4), *Tommy Reed Orch* (10), *with Joanne Lewis; $1 cover.*

This show reactivates the lower level deluxe show spot of the Hotel Muehlebach after the room was closed for a year and a half. Now it's reopened with a lively show, dancing and cuisine and offering i addition a very chichi decor designed by Henry End, onetime Hollywood set designer.

The Ernie Richman turn, with the dancer featured with three models, provides a capsule of musical comedy, well-routined and paced for 20 minutes of opening. Everything seques, moves swiftly and there isn't a dull moment while they're on.

Orch leader Tommy Reed, handling the m.c. assignment, has comic-mimic Bob McFadden in the closing spot, spacing the duo of acts with a vocal by Joanne Lewis, the band's chirper. McFadden wastes little time getting to his mimicry, reeling off a long list. He has a neat trick of doing an imitation within an imitation, much of it wrapped up in his own material, to hold the house, against heavy opening-night distractions, for a good hand throughout his 25 minutes.

The show has light name value, but it turned out to be a suitable re-launching of the Grill, and the room should continue to be a live spot downtown. *Quin.*

Hotel Statler, N. Y.

Sauter-Finegan Orch (20) *with Andy Roberts, Anita Darien; cover after* 10 *p.m.* $1.50 (*Mon.-thru-Fri.*), $2 (*Sat.*).

A fave publishing biz bromide concerns the author who tagged a tome, "Lincoln's Doctor's Dog," to wrap up all the topics that were bestsellers in one book. That's practically what the Sauter-Finegan orch has done. The oversized crew, co-helmed by arrangers Ed Sauter and Bill Finegan, hasn't

(Continued on page 69)

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NAOMI STEVENS
'CHANTS with a CHUCKLE'



(JEAN HARRIS, Associate)

Night Club Reviews

Continued from page 68

Hotel Statler, N. Y.

missed a trick or a gimmick to produce a band that tries to be all things to all terpsters and listeners. It's sweet, lush and swingy and it even has some rhythm & blues overtones thrown in for good measure.

Fronting five reed, seven brass and six rhythm (with a harp, yet), Sauter-Finegan showcase a book that evidences their slick arranging techniques. At times their work is imaginative and inventive, but often the blending of offbeat sounds intrudes on the basic melodic line.

In its initial Gotham hotel date (S-F appeared at The Bandbox, N. Y., jazz nitery last year), however, the band shapes as an okay lure for the dining and dancing crowd. It's an attractive outfit with th sidemen smartly garbed in flashy red jackets and its beat, though unusual, draws the terping crowd to the floor.

At the dinner show caught at Monday night's opening (22), the orch held itself in to dish easy-going sets for the diners. The book during this period consists of such pleasant melodies as "What is This Thing Called Love," "Solitude," "Dream A Little Dream of Me" and "The Moon Is Blue." The boys get more experimental as the evening goes on.

Andy Roberts and Anita Darien serve the band well i the vocal chairs. Miss Darien has a strong set of pipes and looms as a step-out thrush. Roberts has a neat crooning technique and does a fine job, especially on the lighter ballads. *Gros.*

Sands, Las Vegas
(FOLLOWUP)

Las Vegas, Nov. 17.

A severe handicap is imposed upon Billy Eckstine in following Frank Sinatra, but the singer is equal to the challenge in performing respects, although the biz wrapup isn't so assured. The rest of the two-week layout around the star is the same as in the Sinatra opus.

In the main, the 40-minute repertoire is comprised of oldies like "Sing Baby Sing," "Jealousy" and a tuneful, rhythmic "Mardi Gras." The Duke Ellington song saga is still around and nets a nice response. Added this trip is "The High and the Mighty," effectively sung and staged. The finale is "Listening for My Records," a clever piece of new material in which Eckstine is given the opportunity to mimic Vaughn Monroe, Perry Como and others in a novel song plot. His Louis Armstrong takeoff is terrific and the singer goes as far as playing the trumpet a la Armstrong to garner a big hand at the windup. Bobby Tucker at the piano and Sid Bulkin on the drums guide the Antonio-Morelli orch for the star in solid fashion.

Remaining in the show for the next pair of frames are the Borrah Minevitch Harmonica Rascals, featuring Johnny Puleo, good for plenty of yocks and mouth organ music; Nanci Crompton, intriguing little ballerina who spins like a top; production singer Chuck Nelson, and the li of Copa Girls, who rate salvos with a beautiful fan number. *Bob.*



WHEN IN BOSTON
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OLIVETTE MILLER
with the
Comedy Songs
and
Dance Stylings
of
BERT GIBSON
CURRENTLY HEADLINING
BELLEVUE CASINO
MONTREAL, CANADA
Dir.: MILES INGALLS and JOE FLAUM

danii and genii prior
Just Concluded 8 Weeks at THE SANDS, Las Vegas
Currently Appearing at
THE CHI-CHI CLUB, Palm Springs
Management: SOL TEPPER, RKO Bldg., New York City

Talent Buy-In

Continued 1

Davis Jr. (Will Mastin Trio) and Sugar Ray Robinson. Whether any of these have put up the coin necessary for ownership hasn't been revealed as yet.

The Flamingo recently was sold to a combination headed by Albert Parvin, who is in the hotel furnishings business; Ben Jaffe, of Miami Beach, one of the owners of the new Fontainebleau Hotel; film producer David W. Siegel; Edward Levinson, formerly a partner in the Sands, and Thomas E. Hull, of the Hull Hotel chain which operates the Hollywood Roosevelt and the El Rancho, Sacramento. Hull chain will operate. Maxwell Rubin, Chicago attorney, represents the purchasers and is also a partner.

Levinson organized the Flamingo's purchasing group and will be the casino and hotel general manager. He is currently building another hotel in downtown Las Vegas, the 10-story Fremont Hotel. Upon its completion, he says, he will step out of the physical Flamingo setup to operate the downtown enterprise, which will be in approximately eight months, he expects. Parvin furnished the rooms of the Flamingo and Sands hotels and is considered the key man in the transaction.

The 300-room hotel gets a big film kickoff under the new ownership Dec. 6, when Paramount producer Freddie Brisson starts 10 days of shooting "Girl Rush," starring his wife Rosalind Russell, at the inn.

Important personnel expected to remain on the job with the new regime are Ben Goffstein, assistant to the general manager and the hotel's promotion man; Abe Schiller, publicity director; Maxine Lewis, former talent buyer now talent coordinator; Sammy Lewis, buying talent and producing the Flaming Room shows, and Dick Chappell, hotel manager.

Ice Show Review

Holiday on Ice

Zurich, Nov. 16.

Morris Chalfen & Emery F. Gilbert production of ice revue in two acts (20 scenes). Direction and choreography, Marie Carr; production manager, George D. Tyson; musical arrangements, Hans Spialek; conductor, Sam Kapper. With Hazel Franklin, Ria Baran & Paul Falk, Frank Sawers, Werner Muller, Three Percellys (Juanita, Rosita & George), Les Pausins (2), Dick Haavenar, Michel Bagneris, Guy Longpre, Michel Pinard, Ivor Robson, Kay Farelli, Dick Price, Myra Key, Heinz Kroel, Glamour Icers, Ice Squires. At Hallenstadion, Zurich.

Third Swiss stint of "Holiday on Ice" got off to a favorable start at Zurich's Hallenstadion, Madison Sq. Garden-type outlet.

Compared to the Continental edition of last year and the year before, 1954's "Holiday on Ice" easily tops its predecessors. There are practically no weak spots, number of solo stints has been increased, and production values are more lavish than ever. Particularly spectacular among the latter is the use of illuminated waterfountains as a scenic background in three production numbers.

Among the soloists, German Olympic winners Ria Baran & Paul Falk register as impressively as ever in "Olympic Victory," "Waltz Time" and "In the Arena," whereas Frank Sawers only has one solo this year ("Devil in the Flesh") in which his virile skating style is seen to top advantage. Typical of the 1954 show, incidentally, is the larger-than-usual contingent of topnotch soloists, some of them seen here for the first time and registering solidly, such as the two Pausins, Dick Price, Heinz Kroel and especially comedian Guy Longpre, whose pratfall number, "Free Skating for Sailors," is one of the highspots and gets heavy mitting. Hazel Franklin, show's female star, is her usual gracious self, adding charm and poise to the proceedings.

Lone vaude act of two previous years, the Two Percellys, has been replaced by th same family's younger generation, moppets Juanita, Rosita and George, whose acroskating in "First Time Out," "Toy Paradise" and "Three Little Stars" is surprisingly sure and precise. Show's new (and also single) vaude act is juggler-on-skates Kay Farelli, who works almost exclusively with balls and mouthpieces. His swift, elegant routines, spiced with humor, received the evening's heartiest mitting when caught. *Mezo.*

Sammy Davis

Continued from page 1

work, although doctors believe he will be hospitalized only two weeks. Davis, star of the Will Mastin Trio and one of the most versatile show biz talents in a considerable period, has always been regarded as one of the best impressionists in the trade. The backbone of the act has been his impeccable carboning of top show biz and world personalities—impressions sharpened by both facial and vocal mimicry.

Ironic Sideline

Ironically, it was a sideline activity that was indirectly responsible for the crash. Davis has been writing songs as a hobby, recently composing, with Jeff Chandler, a title tune for the U-I film, "Six Bridges to Cross," in which Chandler stars. The Will Mastin Trio has been appearing at the Last Frontier in Las Vegas—and after the show Thursday (18) night, Davis started for Hollywood to report Friday morning at U-I, where he was to record the song for use behind the main title credits of the picture.

The accident occurred on the last lap of the trip, when the car driven by Davis hit a vehicle driven by Mrs. Helen Boss, 72, of Van Nuys, who was accompanied by Mrs. Bessie Roth, 69, of Akron. Head and the two women sustained minor injuries. His valet Charles Head, who alternated at the wheel, was asleep in back of the car.

Friday night, Betty Hutton emerged from an 11-day retirement to headline the show in place of Davis. Billy Eckstine also was on hand and Jeff Chandler flew to Las Vegas over the weekend, after spending Friday night and much of Saturday at the hospital with Davis, to take over the nitery stint for a few days. Last Frontier has set Anna Maria Alberghetti to open tomorrow (Wed.) for five days.

FABULOUS



We extend our thanks to the Fabulous MISS MAE WEST for the most sensational 8 weeks of business in 12 years of LATIN QUARTER operation . . .

. . . and our appreciation to this warm and wonderful artist who is as gracious back stage as she is in front of an audience.

Lou Walters

House Reviews

Paramount, N. Y.

Jackie Gleason, Art Carney, Audrey Meadows, Stan Ross, Zamah Cunningham, Joyce Randolph, Sammy Birch, Lou Wills Jr., Rudy Cardenas, June Taylor Dancers (32), Bobby Hackett, Sammy Spear Orch (43); "Drum Beat" (WB) reviewed in VARIETY *Nov. 3, '54.*

The N. Y. Paramount went to a lot of expense to prepare for a lot of company. The last Broadway house to have a bigtime stage policy, after dropping live shows about a year ago, dusted off the full stage which hadn't been used for more than 20 years and put the rising pit back into working condition.

Of course, stageshows don't run cheap these days, that is stagers that will draw the mobs. Jackie Gleason has come in on a deal that will pay him 50-50 up to $110,000 and 80% of the gross beyond that. And both he and the house will have to take in a tremendous amount to come out on this deal. On opening night (17) the nick was $2, a figure that doesn't entice trade, but the house was well filled.

With Gleason, of course, it's another problem. He will determine whether a performer can give of himself so much for free on television and still be able to get box-office return on theatre forays. Gleason's stand here won't be definitive, but it may solidify theatrical thinking in that respect.

Gleason, probably one of the best sketch men extant, brought in a show tailored to his particular talents. For the first time in some years, a sketch has been housed in a Broadway theatre. This used to be a staple form of entertainment. Some of the legit greats toured for seasons with vehicles tailored for them, and many were draws. It's a live amusement form new to many who have been regulars at the Paramount for years and who are virtually homeless as a result of the Par's decision to check out of stageshows.

Another factor that must be considered in the final analysis is the fact that many have grown accustomed to thinking of the Paramount as a straight picture house. Many kids have lost the habit of playing hookey to go to that house. Much of the money that used to be spent here, now goes to the disk shops. The Par had been known as a haven for disk names. Gleason isn't a disk name even though he has scored with his Capitol albums.

However, Gleason has brought in a tasteful, entertaining show. It's well-mounted, (although it might have been better to employ sets utilizing the stage's full length), excellently staged and is populated with more people than the Paramount stage ever held before in its history. Gleason has brought in an orchestra that includes 25 strings, and numbering over 40 Local 802ers, and a line of 32 June Taylor girls, along with members of his regular cast used on the teleshow.

The regulation vaude acts comprise two of the best turns of its kind in the field, Rudy Cardenas, a top juggler, and Lou Wills Jr., a applause-winning acro dancer. Each hits an applause jackpot. The Taylor line approaches the precision of the Radio City Music Hall Rockettes, and has more speed than that grou . Their two routines are fine, costuming is good and performance rates a salvo.

The two sketches employ as principals Art Carney and Audrey Meadows, with assists from Zamah Cunningham, Joyce Randolph and Sammy Birch. First sketch revolves around "The Honeymooners," in which Gleason assumes that a note delivered to the house describing the condition of a dog is the result of the physical check-up he had. Gleason gives the right amount of hysteria to this episode. Miss Meadows, always an excellent foil for Gleason's pyrotechnics, provides a good contrast, while Carney's contributions result in additional laughs.

Other sketch has him portraying Reggie Van Gleason, cut off from the family bankroll and forced to make living as a shoeclerk. Gleason displays some extraordinary energy in this number. Dancing, ladder climbing, delivery of lines, contribute to a worthy bit. Carney, as the stuffy storemanager, and Zamah Cunningham, as the customer, do well here.

In the standup comedy, Gleason is supported by Stan Ross in a comedy usher outfit. Not one of the more brilliant efforts, the number, nevertheless serves its purpose in warming up the audience.

Gleason conducts the orchestra through a number of lushly arranged tunes, with Bobby Hackett playing a schmaltzy trumpet. Sammy Spear backs the rest of the show well.

Just how Gleason will hold up with a two-week schedule that calls for as much as six shows daily, along with rehearsals and performance of his CBS teleshow on Saturday nights, remains to be seen. *Jose.*

Palace, N. Y.

James & Jardine Williams, Betty Brett, Milt Ross, Three Galanes; Julia Cummings, Jayne & Jack DiGatano, Harry Savoy, Hungaria Troupe (7); Jo Lombardi Orch; "The Unholy Four" (Lippert) reviewed in VARIETY *Sept. 29, '54.*

Current Palace Theatre show puts a very heavy burden on the Jo Lombardi pitmen, since most of the turns call for solid musical backgrounds through the entire layout. Yet it's a reasonably entertai ing layout, albeit without too much sock at any given point.

Opening with the terp-twain of James & Jardine Williams, bill gets a good start. They are a youthful, personable duo who get across with an assortment of softshoe and taps. Betty Brett, in the deuce, plays a xylophone with hard hammers. It's a singularly unmusical instrument, at times, and the burden of providing color and counterpoint is placed upon the orchestra. Although Miss Brett is skilled at the woodpile, work involved in projecting tunes doesn't seem worth it.

In the comedy vein, Julia Cummings scores with her impressions. Her work is fairly literate and well-devised. She has a good series of ribs which are bound together with good verbiage. Harry Savoy, vaude circuit vet, puts the final comedic touch to the bill. He's an essentially funny gent and puts across an odd assortment of gags.

Closing the bill are the Hungaria Troupe, a collection of risley artists comprising three men and four women. Family shows some excellent tricks, including some skilled footbalancing as well as lively tumbling. It's a strong curtain.

Under New Acts are Milt Ross, Three Galanes and Jayne & Jack DiGatano. *Jose.*

Empire, Glasgow

Glasgow, Nov. 20.

David Whitfield (with Reg Warburton), Jack Jackson, Lorrae Desmond, Leslie Randall, Rolf Hansen, Fred Lovelle, Two Maxwells, Kay & Katrina, Bobby Dowds Orch.

David Whitfield, young English singer, tops this fairly attractive vaude layout and pleases his growing body of fans. Stockily-built singer, still slightly awkward in stage movements, possesses a powerful voice, and clicks with his disk hits, including "Answer Me" and "The Book."

He's more assured than on his last time here, and is obviously gaining in experience. He uses no gimmicks, and makes only one concession to his following by a false walkout into the auditorium with hand microphone, pulling himself back just when the bobbysox element begins to gasp. Singer opens with a lively rendition of "Dance Gypsy Dance," segues with "The Book," "Smile," "Heartless" and "Love, Tears and Kisses." Pauses between tunes to pay tribute to his bearded musical director, Reg Warburton, and winds with "I Believe."

Until lately a bricklayer before being discovered for vaude and disks, Whitfield recently was in London's Royal Command vaude and flies to the States Dec. 6 for a Dec. 12 appearance on Ed Sullivan's "Toast of the Town."

Kay & Katrina, two attractive, accomplished distaffers, open the bill with tap-dancing. Using the familiar suitcase routine, vent Fred Lovelle brings out his wooden partner, George, and reveals skill in the disappearing voice trick.

Leslie Randall, slim young English gagster, adds new material to his former comedy act, and satirizes little things from everyday life like cigaret smoking, mannerisms, etc. Has a highly subtle line that's a good bet for niteries. Rolf Hansen, elderly Continental magico, is adept at conjuring tricks and wins warm palming.

Jack Jackson, Two Maxwells, and Lorrae Desmond are in New Acts. Sound showbacking from the Bobby Dowds house orch. *Gord.*

Apollo, N. Y.

Roy Hamilton; Timmie Rogers Show, with Jackie Starr, Dottie Smith, Big Nick, Austin Powell, Ford Buck, Frank Galbreath, others; Three Chocolateers; Peanuts & Carmen; Reggie & Dee; "Chain Gang" (Col).

Apollo's pre-Thanksgiving show is one of the best seen in the house in recent months. Accent is largely on music via slotting of Roy Hamilton as the headliner and the Timmie Rogers unit, comprised largely of musicians and singers. But there's more than enough comedy and dancing to give the segment all-round balance.

Hamilton, last at the Apollo about four months ago, has come a long way since then. By way of contrast, he's in fo this bill with his own instrumental company of four extra strings, a spare trumpeter and an accompanist to supplement the six-man Rogers band. Fact that he's got this sort of backing indicates that he's emerging from the limited sphere of rhythm & blues into the more general pop field, and there seems little question that he'll do well in it.

Goodlooking Negro youngster has an amazing set of pipes, in that he can powerhouse with the best of them and switch his range to a near-falsetto for his effects. Phrasing and sense of timing are good, and he's starting to get away from those r&b tricks that would limit him in the pop field.

Rogers unit is a highly versatile aggregation. There's Rogers himself, who opens the show with a rhythmic "Best of Everything" and then slotted in next-to-closing with a pleasing comedy stint which he winds with a couple of songs. There are two femmes in the unit now, with Jackie Starr, the vet, does an enticing calypso in "Hey Man," and Dottie Smith, a newcomer, showing lots of promise in her two numbers, "Love for Sale," and "Lady Be Good," latter with some of the best scat singing since Ella Fitzgerald made her record of the Gershwin tune.

Guitarist Austin Powell pleases with his versions of some of his own tunes, most familiar being "I Love You True" and "I Miss You So." Big Nick, the tenor sax man, does a fine instrumental and vocal job on "Deedle-Dee, Deedle-Dum." Frank Galbreath's trumpet is soft and pleasant on "Our Love Is Here to Stay" and Ford Buck (& Bubbles), on piano, provides some good comedic effects, coming on with a couple of railroad lanterns in place of the now-customary candelabra. Besides th above-mentioned, there are a couple of stooges who are all over the theatre during the course of the show, sometimes really funny but more often rather on the blue side.

Rounding out th bill are the Three Chocolateers, a good eccentric dance unit with plenty of comedy overtones, and two mambo teams, Peanuts & Carmen and Reggie & Dee. Both provide some brief but topnotch terping. Rogers instrumentalists back his segment of the show nicely, and Powell conducts the augmented unit behind Hamilton with finesse. *Chan.*

St. Andrew's Hall, Glasgow

Glasgow, Nov. 15.

Gracie Fields (with Vic Hammett at piano), Maori Quartet with Vola, Camilleri, Lionel Bowman; $2.10 *top.*

Gracie Fields, soon to visit the U.S. again, is here on a current United Kingdom tour, and proves a top draw for the older customers, mainly femmes. Comedienne-chirper shows little effect of the passing years, and belies the fact that she's by now been almost half-a-century in show biz.

With Vic Hammett officiating soundly at the ivories, Miss Fields makes entrance to tune of her w.k. "Sally," then into repertoire of both oldies and latest pops. Singer introduces a tender new German number, with English words, titled "When I Was Twenty," which takes the customers back to more youthful days with pleasant nostalgia. Tune has lots of appeal.

Another new song is a spiritual, "Go Away From My Window," which she sings with all her old talent. The 56-year-old thrush shows that she can handle any current pop with the best of the younger element, and she also scores in tunes like "Little Things Mean A Lot," "Count Your Blessings (Instead of Sheep)," etc. Also renders selections from "Can-Can" and "The King and I."

Maori Quartet with Vola impress in songs and dances (See New Acts). Camilleri, 23-year-old accordionist from Malta, plays the accordion with much talent. Classical interlude on the piano from South African Lionel Bowman draws generous palming.

Gord.

VARIETY BILLS

WEEK OF NOVEMBER 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit, (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 24
Jacqueline Langee
Edward Ruhl
Les Marcellis
Gloria Ware
Chet Clark
Rockettes
Corps de Ballet
Sym Orc

Palace (
Cathalas 2
Rose Wyse Jr & J Mann
Olga Simmons
P Hill & L Delma
B Harris & M Moreland
Estelle & Alfonso
Johnny Morgan
Gauthiers Tally Ho

Paramount (P) 24
Jackie Gleason
Art Carney
Audrey Meadows
J Taylor Dancers
Stan Ross
Joyce Randolph
Lou Wills Jr
Rudy Cardenas
Bobby Hackett
Sammy Spear

AUSTRALIA

MELBOURNE
Princess (T) 22
Jan Sablon
Chris Cross
Guss Brox & Myrna
Ron Parry
3 Hellos
Irving & Girdwood
Eddie Lynn
Dale Gower
Show Girls
Dancing Boys

Tivoli (T)
Roy Barbour
T Fontane K Vaughn
Marion Beard Brown
Julian Somers
Nina Cooke
Eddie Edwards
David Eddie
John Bluthal
Lloyd Martin
Vocal Octette
Male Dancers
Ballet Girls

PERTH
His Majestys (T) 22
Michael Bentine
W Latona & Sparks
Buck & Chic
Dagenham G Pipers
O'Hagan & H Stead
2 Myrons
Francis Van Dyk
Seyler Heylen
Max Blake
Irene Bevans
Ballet Girls

SYDNEY
Tivoli (T) 22
Jerry Lester
Howell & Radcliffe
Harry Jacobson
2 Chadells
Atele & Latu
G Shaw & F Cleary
Singers
Dancing Boys
Ballet Girls

BRITAIN

ASTON
Hippodrome (I) 22
Jack Haig
Mary Harkness
Eric Williams
Eddie Hart
Moira Brody
Gene Rio
Laura Pearson

BIRMINGHAM
Hippodrome (M) 22
Ray Ellington 4
Rex & Bessi
Les Marthys
Eve Boswell
Marvels
Lauri
L Lane & G Truzzi
Norman Vaughn
J Baker & J Douglas

BOSCOMBE
Hippodrome (I) 22
Terry Cantor
Ken Barnes & J Noble & Denester
Joy Harris
Janette Fox
Lake & Rolls
Nudes

BRIGHTON
Hippodrome (M) 22
Teddy Johnson
Frances Duncan
E Arnisy & G Larry Macari 5
12 Zio Angels
Billy Russell
Dickie Henderson
Canfield Smith

BLACKPOOL
Palace (I) 22
Betty Driver
Jimmy Wheeler
Harry Dawson
Peggy Desmond
K & A Alexis
N Mongadas & A
A & V Farrell
Doreen & Victor

CHELSEA
Palace (I) 22
Billy Rainbo
Peter Ross
Pat Ward
Syd Raymond
Roy Earl
Kee Sis

COVENTRY
Hippodrome (I) 22
Billy Cotton Bd
Derek Roy
Helene Cordet
C Cairoli & Paul Clarisse & Marvin
La Bola Misteriosa
Ben Alis Arabs
Farlow 3
Rona Ricardo
Fisher Girls

EAST HAM
Granada (I) 22
4 Cassandras
C & C Ross
Stella Lee
Hackford & Doyle
Derek Roy
Helene Cordet
C Cairoli & Paul
Clarisse & Marvin
La Bola Misteriosa
Ben Alis Arabs
Farlow 3
Rona Ricardo
Fisher Girls
Paul Warring
William Shearer

EAST HAM
Granada (I) 22
4 Cassandras
C & C Ross
Stella Lee
Hackford & Doyle
Metropolitan (I) 22
Max Wall
M & H Nesbitt
Joan Mann
Peter Dulay
Kelroys
Bunty St Clair
Oxfords
Joan & Ernest

Palace (I) 22
Joe Appleton
Dave Winton
Marjorie Murray
Renaldi & Karina

EDINBURGH
Empire (M) 22
Jimmy Young
McAndrews & Mills
Jimmy James Co
Konyots
Radio Revellers
Raf & Julian
Henderson & Kemp

FINSBURY PARK
Empire (M) 22
Jewel & Warriss
Sally Barnes
Audrey Mann
Volandas
Harmony 8

GLASGOW
Empire (M)
Kalanag
Gloria De Vos Co

GRIMSBY
Palace (I) 22
Sandy Daw
Marie Lloyd
Mike Milligen
Max Geldray

HACKNEY
Empire (S) 22
Dorothy Squires
Harriett & Evans
Davy Kaye
Bernard Spear
Peterson Bears
Crochet
Spillanes
B & N Mixham

LEEDS
Empire (M) 22
Dickie Valentine
Airdonis
Leslie Randall
Morgan & Gray
Pan Pue Jen Tp
B & B Adams
Beryl & Bobo
Joe Black

MANCHESTER
Hippodrome (S) 22
Guy Mitchell
Harry Bailey
Vera Cody
Rolf Hansen
Austral
N & N Grant
Anita

NEWCASTLE
Empire (M) 22
David Whitfield
Williams & Shand
Rey & Ronjy
Jack Jackson
2 Maxwells
Lorrae Desmond
Jack Kodell
Dave King
P & S Sherry

NORTHAMPTON
New (I) 22
Fred Ferrari
Ford & Sheen
Julie Day
Mark Mansfield
M & J Day
Marie Petroff
Anton Petroff
Sandra Davies
Julie Williams
Bal Tabarin Girls

NORWICH
Hippodrome (I) 22
Peter Sellers
Mike Milligan
Max Geldray

NOTTINGHAM
Empire (M) 22
Harry Secombe
Roybelles
B & A Pearson
Kendors
Penny Nicholls
Joe Church
Cyril Dowler

PORTSMOUTH
Royal (M) 22
Tony Trent
Brian Andro
G Horgan Co
Bobby Collins
Rusty
Eddie Arnold
Max Geldray
Kay & Katrina
Jimmy Edmindson
Russmar 2

SOUTHAMPTON
Grand (I) 22
Elfhon & Sharpe
De Young & De Lisa
Jane Shore Co
Maja & Myna
Jerctz Bros
Goldwyns
Girls Tp

SUNDERLAND
Empire (M) 22
Tommy Cooper
Eddie Vitch
Billie Anthony
Dunn & Grant
Tuner Layton
N & P Lundon
Jack Watson
Fred Lovelle
Noberti

SWANSEA
Empire (M) 22
Diana Decker
Kordas
Sam Costa
Clayton & Ward
Kirk Stevens
Mundy & Earle
Dolores Ventura
Winters & Fielding

WOLVERHAMPTON
Hippodrome (I) 22
Jimmy Mac
Ragoldi Bros
Jan Harding
Miss Blandish
Raymonde Girls
Burke & Kovac
Accordianaires
Al Shaw

WOOD GREEN
Empire (S) 22
Al Martino
Eddie Reindeer
Shipway Twins
G Grossetto & Gaby
Mills & Melita
Claud Williams
Sally & Charles

YORK
Empire (I) 22
Reggie Dennis
Alan & Alan
Tom Jacobson Co
5 Speedmacs
Henri Vadden Co

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Marion Colby
Jimmy Daniels
Three Flames

Blue Angel
Dwight Fiske
Jimmy Komack
Susan Johnson
Geo Lafaye
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Alonso Dancers
Ralph Font Orc
Maya Orc

Copacabana
Kean Sis
Myron Cohen
Lancers
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Orc
Frank Marti Orc

Gale's
Alan Gale
Jackie Heller
Warren & McGuire
Larry Foster
Teddy King Orc

No. 1 Fifth Ave
Helena Bliss
Bob Downey
Harold Pomville
Hazel Webster

Belmont Plaza
Joan Bishop
Al Castellano
John Barney

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Manuel Capetillo
Rapael Ruiz
Conchita
Carlos Montoya
Stanley Melba Orc

Hotel Plaza
Kay Thompson
Paul Methuen
Ted Straeter Orc
Mark Monte Orc

Hotel Park Sheraton
Irving Fields
Eddie Layton

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
S Finegan Orc

Hotel Taft
Vincent Lopez Orc

La Martinique
Cab Calloway
Billy Vine
Conrad Ders
A Rohee Orc
Pupi Campo Orc

Latin Quarter
Marshall & Farrell
Holzer & Dolores
Ashtons
Debonairs
Jet Sharon
Ralph Young
Piroskas
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
Norman Paris 3
Irwin Corey
Dorothy Louden
Melitta
Marshall Izen

Two Guitars
Kostya Polansky
Misha Usdanoff
Lubov Hamshay
Allya Uno

Versailles
"Bon Voyage"
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Glee Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Orc
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Senna & Gyle
Jack Wallace
Givens & Ferris
Mary Ellen Trio
Larry McMahan
Piute Pete

Waldorf-Astoria
Patachou
Nat Brandwynne
Mischa Borr

Village Vanguard
Robert Clary
Ruth Price
C Williams Trio

CHICAGO

Black Orchi
Harvey Stone
Janet Brace
Terry Haven
Rudy Kerpays Duo

Blue Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Victor Manuel
D'Lacy Orc
Angela San Juan

Blue Note
Dizzy Gillespie
Terry Gibbs

Blue Note
Treniers
Georgie Tapps
Taylor Maids
Brian Farnon Orc

Cloister Inn
Dinah Kaye
Ralph Sharon
Dick Marx
Johnny Frigo

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Orc

Palmer House
Hildegarde & Jack Whiting
Howard Senton
Gene Bone
Robert Norris
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Lisa Kirk
Blackburn Twins & Genie Stone
Rex Koury Orc

Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

Bar of Music
Doodles & Skeeter
Jaqueline Aires
C Gallindo
Eddie Oliver Orc

Biltmore Hotel
Romo Vincent
Tippy & Cobina
Norton & Patricia
Hal Derwin Orc

Ciro's
Sportsmen (4)
Clark Bros (2)
Carlsons (2)
Tina Louise
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Dave Apollon
Abbey Browne

Crescendo
George Shearing

Mocambo
Lillian Roth
Paul Herbert Orc

Moulin Rouge
Frank Libuse
Margot Bran
Sconya (2)
Chrivels (3)
Miss Malta & Co
Doubleladers (4)
Mme Ardelty
Cary LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldri
Luiz Fabiola
Eileen Christy
Bob Snyder Orc

Statler Hotel
Xavier Cugat Orc
Abbe Lane

MIAMI-MIAMI BEACH

Clover Club
Kalantan
Luis Torrens
Betty Ford
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters

Nautilus Hotel
George DeWitt
Antone & Ina
Sid Stanley Orc

Black Orchid
Jo Thompson
Richard Cannon
Count Smith

Sans Souci Hotel
Arthur Blake
Sacasas Orc
Ann Herman Dcrs
Anne Barnett

Saxony Hotel
Barbara Ashly
The Haydocks (2)
Tano & Dee
Nirva
Freddy Calo Orc
Johnny Silvers Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Jennifer Marshall

Johnina Hotel
B S Pully
Sam Bari
Harry Rogers Orc
Gloria Hart

DiLido Hotel
Bea Kalmus
Martin & Maio
Fausto Curbelo Orc

Vanity Fair
Chico-Chico
Havana Cuban Boys
Sue Como
3 Tones
Judy Foster

Club 22
Joe Mooney
Three Peppers

Club Echo
Jayne Manners
Bobby Byron
Satin Dolls
Gracie Scott
Mikki Mars
Ray Sindino Tri

MANUEL CAPETILLO & CO. (13)
With Rafael Ruiz & Conchita, Carlos Montoya
32 Mins.
Hotel Pierre, New York

The French invasion of the American class bistros is now standard. The Italian pop song influences in Tin Pan Alley (Lou Monte, Perry Como, Frank Sinatra, Alan Dale, Rosemary Clooney's "Mambo Italiano," et al.) likewise asserted themselves this year as another type of "fresh" approach to the current scene. And also, within this past year, the Spanish motif got into the act, what with retired and moneyed matadors being romantically linked with Hollywood glam girls, not to mention the matador influence in haut couture. So it is natural that a next-door, good neighbor like Mexico should also aim for spotlighting with something more vivid than cowboy songs and strolling guitarists.

It has done so via Manuel Capetillo, perhaps the only saloon singing bullfighter in both the matador and nitery business. If he's as effective in the Mexican arenas as on a cafe floor he's probably the "ole" kid of the bullfighting set that he is cracked up to be, because he's plenty okay as a boite belter of songs.

It doesn't matter that his Spanish lyrics are more familiar to the El Chico than the Hotel Pierre's Cotillion Room clientele, because hi authoritative and enthusiastic manner insures appreciative ception.

Capetillo is a strapping sixfooter-plus, lithe like the athlete he is when making with the toreador alter ego bit, and possessed of two nitery assets; a commandingly attractive figure in his Mexican cowboy getup and a robust barytone.

His Hopalong Capetillo repertoire was considerably curbed by that other cowboy of the musical mesas, J. C. Petrillo, who nixed his "mariachis" (10) playing their native ghourds and oversized guitars, and kindred offbeat string instruments, as an AFM infraction. This was an 11th hour edict, so the mariachis are only making merry vocally. They back up Capetillo with a sort of Acupulco road company of a Waring glee club, as the mirthful matador gives out with the surefires, since many of the tunes are out of the "Cielito Lindo" catalog.

For the Pierre this a neat change of pace, even though Benito Collada may wonder whether bossman Frank Paget or maestro entrepreneur Stanley Melba will next decide to book Hildegarde into his downtown El Chico. Capetillo is a gusty troubador, and despite the musical handicaps of his team the sum total is a gay and compelling Latino cavalcade.

Rafael Ruiz & Conchita are the flamenco entr'acte, and Carlos Montoya is the flamenco guitar virtuoso to plug the waits. Young Ruiz is a finished exponent of the gypsy terp school, inclined to mugg a little as if under the Lena Horne influence (nice influencing!) and, unfortunately, perhaps wasted on the non-ringsiders. Why hotels don't have portable platforms as stock-in-trade for their shows remains a puzzlement, especially where an act's footwork is so dominantly the attraction.

As for Capetillo, why Petrillo should feel that 10 accompanying musicians, not playing dance music, being dominantly an atmospheric nationalistic musical aggregation, might be construed as impinging on Yank musician employment, still puzzles the management. The Pierre's managing director Paget cited the exception made to Los Chavales d'Espana (Kids from Spain), which has been playing around as an "act," and of course never for dansapation. But with or without his Mariachis, Capetillo is a colorful addition to the international class cafe circuits. He's certainly a different brand of bull artist. *Abel.*

JAYNE & JACK DIGATANO
Dance
10 Mins.
Palace, N.Y.

Jayne DiGatano, now partnered with Jack McClendon, is showing the basis of the form that made the DiGatanos a top team in the upper strata of cafes some years ago. The twosome show basically good routines that need only a few more workovers before they'll evidence that high lustre that distinguished their work.

Pair makes a fine appearance. McClendon has a Brooks Bros. mien, and Miss DiGatano is sophisticated looking with a sense of the dramatic in wearing apparel that is translated into her routines. The duo gets by on straight dance passages, although there are a few leaps and spins to punctuate their turn. In short order, this tandem should return to their former esteem in the cafe fields as when Adam DiGatano was her vis-a-vis before retiring to go into the managerial end. *Jose.*

RUTH PRICE
Songs
12 Mins.
Village Vanguard, N.Y.

Ruth Price is an interesting newcomer. An attractive and youthful looker, Miss Price has set her style sights on a very high level. Right now she seems to be in the process of solving some of the problems arising from this particular manner. With a few stands, she'll work out in a manner that should make niteries as well as diskeries very happy.

Miss Price weaves an interesting pattern around a melody. Her musicianship is excellent in that respect. Her vocal doodling provides color and interest. Wisely, she does evergreens in this particular style and thus gives the audience a basis of comparison and an insight into what she's attempting.

In addition, Miss Price is personable, maintains visual interest with some cute gestures befitting her petite chassis and looms like a consistant applause-winner. *Jose.*

BILL KENNY
Songs
20 Mins.
Copa, Pittsburgh

Mr. Ink Spot himself has been virtually doing a single now for years, in essence if not exactly in fact, so his switch to the reality is merely a matter of numbers. Nobody ever thought of any of the others when the original Ink Spots were mentioned; it was also the tall, smiling fellow with the high voice they remembered. Bill Kenny was the Ink Spots.

But after a lot of dissension, with shifting members of the quartet going out and billing themselves as "formerly with the Ink Spots" and Kenny's old partner starting another group under the same label (he was entitled since he and Kenny owned the name equally), Kenny decided it was time to hit out on his own. He could have made that decision years ago.

Even if the others aren't flanking him, all that the first Ink Spots sounded like are still present in the imagery that Kenny's voice provides. He works just the same—hard—bangs out those honeys in his upper vocal register and uses his hands meaningfully to dramatize his delivery.

There are still a couple of things Kenny can do on his own, perhaps something different than just a straight piano accompaniment and better lighting to heighten his effects, but they are matters that will come in the shakedown of working alone for the first time. As far as doing a single, he hasn't a thing in the world to worry about. He displayed a bit of natural nervousness at the getaway but right after his first set, when a packed house (the biggest Monday night the Copa has had in five years) gave him a block-busting hand, Kenny must have known he was in. That nearly turnaway crowd should also be an indication to nitery owners that Kenny is likely to measure on his own the b.o. impact of the Ink Spots collectively in their best days.

Of course he gives 'em the old Ink Spot favorites, like "If I Didn't Care," "We Three" and all the others, and mixes them up with some new ones and a few the Spots did but which never became as popular as the original oldies. It's a strong song session and Kenny, with his gracious personality and know-how with an audience, is always in charge. *Cohen.*

LORRAE DESMOND
Songs
10 Mins.
Empire, Glasgow

Young Australian chirper offers a standard songalog act of average quality.

Slimly-constructed femme opens with "No One But You," and follows with "Hold My Hand," for which she dons white gloves which show up as luminous in a stage blackout. Warmer mitting for her rendition of "There Must Be A Reason." Tunes could be better chosen to bring out femme's the gal's obvious latent personality, and she could pay more attention to better garbling. Act has potential if given better direction. *Gord.*

NORMAN & NIKI GRANT
Dancing
5 Mins.
Empire, Glasgow

Slick boy-and-girl terping duo is, bright, colorful and talented, and a useful addition in the roofing spot for most vauderies.

Opens with tap routines, carrying canes, she showing shapely limbs in scanty rigout. Act shows benefit of good rehearsing, is well-costumed and elicits warm response throughout. *Gord.*

KAY THOMPSON
With Paul Methuen
Songs, Patter
35 Mins.
Plaza Hotel, N.Y.

Miss Thompson rates a "New Act" notice on this occasion by virtue of having, as the publicity handout puts it, "acquired an Englishman." Since breaking up with the four Williams Bros., this entertainer has been working solo but now includes Paul Methuen, identified as a former London businessman turned foil. This chap makes an astonishingly competent stooge for all his asserted lack of theatrical experience and the claim that he is only now "learning to act, sing and dance." Hey, it isn't that easy!

Methuen comes on for several bits in an act which otherwise is organized and operated as a single. It could not be otherwise, of course, since Miss Thompson is not only a single but a star for whom somebody, perhaps herself, will get around one day to doing a legit vehicle.

Making no attempt to guess at the tension of the all-important first night at this room, the fact remains that Miss Thompson was better than her current material. Her malice needs sharpening, her patter walloping, and a couple of weakie numbers call for replacement. Here is a unique performer, vital, dynamic, a sort of blonde widow-spider with a double-jointed whirlwind style.

The routines with the tall, lanky Englishman jells pretty well. It is offbeat and potentially more ludicrous than it is at the moment. He dresses in the town garb of an offduty dragoon officer—derby, prim linen, oxford gray suiting, unbrella. It's very, very British, and very, very understated. The volume needs to be pulled up for the U.S. boites. A little too London-like, a bit on the pastel. *Land.*

LEE HENRY
Songs
6 Mins.
Chaudiere, Ottawa

Tall, dark, well-built canary Lee Henry has pleasant pipes with a smooth, firm and controlled resonance effectively reaching all nooks of the acoustically-weak Rose Room of the Chaudiere Club. Backed by band singing experience, Miss Henry has okay savvy, sells her songs solidly and makes telling use of her almost sultry voice in such varying tune types as "Diga Diga Doo," "Hey, There" and "Sing You Sinners."

Act could use additional building. Local backing of Earl (Fatha) Hines crew is too boisterous for the smooth, low Henry tones. Better effect would come from soft but defined rhythm support balanced by subtle solo reed or brass shadings. Capable of impact with pipes alone, but carrying visual assets as well, gal is okay for most niteries, theatres, also for disking, radio, tv. Her six-minute allotment here is too brief. *Gorm.*

MILT ROSS
Comedy
9 Mins.
Palace, N.Y.

Milt Ross, who gives himself the billing of "America's most unsuccessful comedian" in the spoken announcement from the wings, seems to be trying unduly to live up to that description. Unless he has revamped his routine to please the oldtimers at the Palace audience, he carries a lot of warmed-over lines that should have been retired a long time ago. Fortunately, his singing is somewhat stronger than his verbiage, but then again he mars the effects with his comedy.

Indicative of material used is a straight rendition of "Mammy" seemingly in tribute to Jolson, but he gives it no basis for either a salute or an impression. *Jose.*

DICK LYNN
Comedy
20 Mins.
Angelo's, Omaha

Another rapidfire gag tosser, Dick Lynn (formerly Jerry Coe & Lynn) an okay comedy single for niteries. Guy is adept with ad libs and personable.

His best work comes on impressions and dialect bits. A Laughton bit is especially outstanding. *Trump.*

MAORI QUARTET
With Vola
Song, Dance
15 Mins.
St. Andrew's Hall, Glasgow

Lively group of native singers (four males) and dancers specializes in traditional tunes and terping, but also shapes up with considerable promise in rendition of modern pops from the western world.

Group has added s.a. interest in addition of Vola, exotic singer-dancer who brings a native sense of rhythm to hula terping. They excel in close harmony, despite bad acoustics of auditorium. Act reveals vocal-musical talents of the Maori race and gets solid mitting for their action songs, presented with vigor.

Okay for vaude and tv dates in all situations. *Gord.*

JACK JACKSON
Comedy, Music
12 Mins.
Empire, Glasgow

Former English bandleader, now a w.k. deejay on British radio and tv, Jack Jackson has a lively vaude act that's okay for general run of vauderies in most locations.

Lively, forceful personality and crisply clear speaking voice are assets. Opens with brisk tune, "You've Got To Make Records To-Day," after which he gabs re new style of show biz where disk names make for vaude toppers and in which there's a public clamor for crooners. Segues with trumpet playing, including version of "O Mein Papa," and winds up with series of clever skits on Frankie Laine, Al Martino, David Hughes, Billy Daniels, Johnnie Ray and Bing Crosby. *Gord.*

THREE GALANES
Songs
10 Mins.
Palace, N.Y.

The Three Galanes are nice-appearing boys who punctuate a variety of Latin tunes with maraccas and a conga drum. The lads have strong voices, work everything in unison and put a lot into a tune.

However, their efforts at trick formations, although dressing up the act, takes a lot of spontaneity out of the proceedings. It would seem a desirable asset because of the gay spirit of most of their numbers. Their arrangements are good and their harmonics are fine. Once they let loose with greater individualistic interpretations, they'll cut a good figure in niteries. *Jose.*

SALLY BARNES
Comedy
12 Mins.
Empire, Glasgow

Blonde, blue-eyed comedy distaffer with appealing air offers pleasant act of song and characterization, portraying a London charlady sweeping up in an English tv studio. Gabs throughout in Cockney accent, which limits her for U. S. market. In wishful thinking that she might one day be famed film star, she impersonates a living screen personality, sings "Row, Row, Row," and segues with good impresh of late Marie Lloyd, English comedy actress, decked out in fine feathers, which garners strong mitting from the oldsters.

Comedy thrush shows agility and lightness of footwork in some straight and eccentric terping, and dons top hat to sing "Play Me the Old Soft Shoe." Winds winsomely with "The Best Things in Life Are Free."

Okay for general run of vauderies in United Kingdom and Commonwealth, and also for tv. Discarding of charlady act for fresher and more youthful item would allow her to capitalize on blonde looks and talent. *Gord.*

THE KEOLS (2)
Acro-balance
10 Mins.
Concert Pacra, Paris

Two muscular young men climb up a steel ladder to cavort atop it on a trapeze-like addition. Contortion and well-regulated balance combine to make this an eyefilling turn that would be of good potentiality for U.S. niteries or tv showings.

One twists into a knot and then holds the other by a mouth holder as he swings him around, or they do fallaways and hand balancings which make this in for a callback. *Mosk.*

PAT DELANEY
Organ
30 Mins.
Regis Hotel, Omaha

Miss Delaney has much to learn about show biz—but her outstanding work at the keyboard is sufficient to keep her in her eighth month at this room, one of the top downtown spots in Omaha.

Brunet, a fair looker, who kicks off her high heels to put on ballet slippers for her 30-minute stints, comes from a musical family and is a thorough student. In fact, her Hammond is piled high with notebooks of sheet music and it's no wonder she can dish out requests as fast as they come in.

She has quite a change-of-pace, switching from "September Song" to "Trolley Song" to "Song Is Ended" at set caught. Given some guidance in the manner of selling, she has a futur *Trump.*

KAYE BALLARD & CO. (3)
With Jack Pierce & Jerry Sullivan, Len Berge
Comedy and Song
35 Mins.
Vogue Room, Cleveland

All the trouping Kaye Ballard did on the saloon and legit circuits is beginning to pay off for the antic singing comedienne incubated in Cleveland. She comes up with a smartly tailored new act, virtually a miniature musical comedy pot pourri, that's nearly as high-voltage in pace as her own ebullient personality.

Breaking away from her single format, the tunnel-mouthed mimic now has a couple of breezy song-and-dance boys, Jack Pierce and Jerry Sullivan, flashing up a background for her. More solid backing is furnished by Len Berge, her pianist-conductor, in handling Ray Charles' arrangements. A lot of zippy, fresh material was written by Jack Gray, Jerry DeBona and David Rogers to fit her madcap sense of whimsy. She carries it off with highly-individualized, explosive effect most of the time.

After bouncing through warmer-upper tagged "First Impression," she plunges right into her offbeat mimicry. The yocks begin coming her way when she parlays an amusing takeoff of hiccuping torch singer into an impishly rowdy burlesque of Anna Magnani, using a horrible frightwig. Her talking parakeet bit is still one of the comedienne's sockiest skits displaying her flair for vivid pantomimic drolleries.

They are amplified by the gusty byplay of Pierce and Sullivan, who dance in and out of her imitations of flute players, grunting mambo dance instructors and her "Teeny Tiny Lady" impression. Her energy seems so dynamic that she creates the impression at times of getting ready to jump over tables. Yet her gamin mockery and aggressive capers are packed with shrewd showmanship. As a breakaway in pace, to give her audience a chance to relax, the 'Golden Apple" singer goes completely sentimental i "Triumph of Love," which she recently recorded, and Fanny Brice medley.

Her "Fabulous Fanny" tribute becomes a kudos-puller when she shifts from a comic "Baby Snooks" imitation to the touching "My Man" and tangy, expressively voiced versions of "Second Hand Rose" and "Rose of Washington Square." They are done with so much surprising dramatic impact, in fact, that singer has a bit of trouble striking into a lighter mood a moment later. "Where Were You Last Night," sung in Irish jig-time, isn't a perfect closer but it will do. Some minor re-routining may be needed but Tony Charmoli did excellent job of directing the act for Miss Ballard. *Pull.*

DEL CORTINA (1)
Wire Comedy
8 Mins.
Empire, Glasgow

Youngish male offers a cinch of a fun-raising act on thick tightrope, with no lack of rope-walking dexterity merged with the comedy.

Opens by walking onstage clad in thick fur coat, and having this whisked off him by hidden cord. Mounts the tightrope and indulges in series of comic falls, with mimic string-net laid out on floor beneath. He then climbs specially-built ladder which bas collapsible steps, and gets the laughter through more falls to accompaniment of drum rolls.

Up to now, audience has regarded act as merely comedy, and surprise is when Cortina shows skill in rope-balancing to extent of somersaults and skips with cord while precariously walking the rope. Also weaves his body through hoop while on the rope, and winds with sockeroo back somersaults on the rope. Is assisted throughout by neatly-garbed page-boy.

Okay for general run of vauderies and for tv. *Gord.*

Apollo Switches Booking Sked to Fit Nat Cole In

The Apollo Theatre, Harlem vaude house, is switching its booking schedule to fit in Nat (King) Cole for a special six-day stand. Cole, who recently wound up a three-week stint at New York's Copacabana, moves into the Apollo Nov. 30, a Tuesday. House generally starts its new bills on a Friday and runs them through the next Thursday. Cole will wind his date on a Sunday.

Switch was made to accommodate Cole's previous commitments. It'll be his first date at the Apollo in more than two years. He's in on a percentage deal.

250G Boston Arts Project to Tee With Drama Fest Next June; B'way Tie-In

Boston, Nov. 23.

An unusual theatre arts festival is shaping in this area for next summer, of interest to professional and academic circles, with a possible Broadway tie-in as a follow-up. Festival will embrace music (symphony and ballet) and poetry, but with drama as its chief medium.

Project, which was incorporated last week under N. Y. state laws as the Society for Promotion and Presentation of Works of Art, represents an estimated $250,000 venture. It calls for a festival to bow next June in an open-air theatre on a private estate outside of Cambridge, with a week of performances of Frank Wedekind's drama, "Such Is Life" (known abroad as "King Nicolo").

The offering, employing 20 actors, will have two Broadway names as leads. Herman Herrey, formerly stage designer (for 17 years) for the Max Reinhardt Theatre in Berlin and King's Theatre in London, who instigated and heads the festival project, will stage the play. His son, Anthony Herrey, will assist. Herrey senior, now a N. Y. architect who also lectures at Harvard on drama, has designed a new theatre, which will cost $30,000 to erect.

Sponsors of the venture include Mr. and Mrs. Constantin Pertzoff (he's a Boston architect); Francis Cooke, professor at the New England Conservatory of Music; Saville Davis, Christian Science Monitor editor; Mrs. Phyllis Cox; author Caesar Saerchinger; Herrey pere and son, and two other Hub figures. Events will be staged in a 500-seat theatre on grounds of the Pertzoff country house in Lincoln, about 20 miles from Cambridge.

Non-Profit Venture

Society is non-profit and semi-professional in character. Its aim is to support works of art which otherwise have little chance of presentation, to publish works of unknown authors in drama or literature, and exhibit paintings and sculpture of unknown artists.

"Such Is Life" is being translated by Frances Fawcett, with Miguel Gomez commissioned to do a running score. Drama will require an orchestra of 20 in addition to the players. The estimated nut for the first week is around $25,000. If "Life" is successful, it will be presented on Broadway in the autumn of '55. Meantime, the Society hopes to follow "Life" with productions of Rainer Maria Rilke, Franz Kafka and two young U. S. playwrights. It also has a musical version of a Goldoni play in mind.

Herrey chose Wedekind's play to open with, because the German dramatist isn't well-known here, yet his plays are still as widely performed in Europe as they were when he died in 1918. There has been a renaissance of interest in Wedekind lately, according to Herrey. Stephen Spender has translated five of his plays.

Designers-League Still Stalemated on Contract

United Scenic Artists and the League of N. Y. Theatres are still haggling over terms of a new contract. Both sides are making demands.

Committees representing the two outfits met last week, but failed to reach an agreement. Another confab is planned for unspecified date.

Union pitching for a $425 minimum pay hike for designers who double on lighting, while the League wants to make that demand contingent upon counter-propositions. League wants the contract to allow producers to hire three designers at a fee to be decided, and then make a single selection on the basis of sketches submitted. It's the League's contention that this would give producers an opportunity to screen new talent in the union's ranks.

Another League demand is that producers be permitted to hire a scenic designer when needed and a costume designer no later than the first day of rehearsal. Present contract stipulates that both designers be engaged simultaneously.

Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

One Eye Closed, Bijou (11-24).
Mrs. Patterson, National (12-1).
Bad Seed, 46th St. (12-8).
Hit the Trail, Hell'ger (12-2).
Lunatics & Lovers, Br'dhurst (12-13).
Hello Paree (12-14).
Black-Eyed Susan, Playhouse (12-15).
Witness For Prosecution (12-16).
Portrait of a Lady, Anta Playhouse (12-20).
Flowering Peach, Belasco (12-21 or 12-28).
Anastasia (12-21).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
St. Bleecker St., B'way (12-27).
Silk Stockings, Imperial (12-30).
Purple Dust, Bijou (1-4).
Mr. Roberts, City Center (1-5).
Festival (1-12).
Grand Prize (1-13).
Put All Together (wk., 1-17).
Fourposter, City Center (1-19).
Plain & Fancy (1-20).
Running Mate (1-20).
Painted Days, (wk., 1-24).
Desperate Hours (1-27).
Wisteria Trees, City Center (2-2).

Met's 'Chenier' Revival After 22 Years Seen Big Hit; 24½G in Benefit

Giordano's "Andre Chenier," which the Metropolitan Opera presented in N. Y. last Tuesday night (16) as the first new production for '54-'55, was not only an artistic success but will probably be one of the boxoffice hits of the season.

The highly dramatic and melodic opus, not seen at the Met since the '32-'33 season, was revived with a great deal of splash, in a new $75,000 production made possible by a large donation from Mrs. John D. Rockefeller, who had also made a substantial contribution to last season's new presentation of "Faust." Event was a special non-subscription performance, sponsored by the Opera Guild for the Met's production fund, and at a hiked $15 top (instead of the regular $8.50), the house took in $24,585.

"Chenier," a vivid, taut tale of love and intrigue in the Paris of the French Revolution, hasn't been done in 22 years because it requires a trio of firstclass Italian-style singers, especially a heroic tenor. Revival had all this last week in Zinka Milanov, Mario del Monaco and Leonard Warren.

Del Monaco, despite the hamming he can't seem to shed, was a brilliant vocalist, artistic as well as showy, displaying a powerful tenor that tore down the house and stopped the show several times. Mme. Milanov was also in prime form, with a third-act aria that proved the opera's highspot. Warren was his usual robust, reliable self. Nell Rankin, in the brief role of an old woman, also stopped the show in the third act with her one aria.

Dino Yannopoulos, who had a large hand in the previous week's highly successful performance of "Die Meistersinger," also staged "Chenier" with a competent eye to its vivid dramatic contrasts and vocal highlights. A Met newcomer, Broadway designer Frederick Fox, stood out for his colorful costumes and imaginative sets. *Bron.*

Veteran Legit Manager

Ralph T. Kettering

discourses on

The 'Road' And Its Pleasures

Interesting editorial piece in the

49th Anniversary Number

of

VARIETY

Gropper's Side Of Hammerstein Tiff Regarding Scripts

New York.

Editor, VARIETY:

I was truly shocked by your coverage of my litigation with Oscar Hammerstein 2d in last week's VARIETY.

Your reporting of the matter gives the impression that I am some novice with a strike suit. May I remind you that I am the author of a score of produced plays presented by David Belasco, Sam H. Harris, etc., not to mention my contribution to motion pictures for such stars as Clark Gable, Carole Lombard, Barbara Stanwyck, etc.

I have no intention at this time of giving a detailed account of my relations with The Great One; that is being reserved for a book I am currently writing entitled "Me and the King."

Yet I cannot restrain brief comment or two.

VARIETY quotes Hammerstein as stating "Gropper was not involved in the adaptation or preparing of 'King and I'," and then your reporter further declares " . . . but nevertheless he settled the suit for $35,000." Actually Hammerstein had paid me some $16,000 for my work on "King and I" prior to that $35,000, so, all in all, he paid me $51,000 for contributing "nothing" to the show. Furthermore, this settlement was effectuated while my deposition was being taken by three lawyers, no less, and after documented proof in the form of a bill of particulars established that I contributed some 500 (count them!!!) elements to "King and I."

I insisted on continuation of the deposition when Hammerstein's lawyers wished a settlement effected on the basis of my acknowledging that I had complained falsely of my collaboration on "King and I"; and that I told them that I wouldn't settle for $1,000,000 if I had to falsely state that I had not in fact written "King and I" with Hammerstein; after a most brief resumption of my deposition, they agreed to a settlement on the basis of "without prejudice." If there was no merit to the claim, would Hammerstein have signed such a document, in addition to paying me some $51,000?

Please be informed that scripts "Gropper Can't Peddle Hammerstein's Name On" are confined to two plays I wrote in collaboration with Hammerstein, the only non-musical plays he has ever had produced in New York—"New Toys" and "Gypsy Jim"—which starred Ernest Truex and Leo Carrillo, respectively—and both of which are published by Samuel French, bearing Hammerstein's name beside mine, and available in the public library.

Decision, being appealed, does

(Continued on page 76)

Credits Where Due

Who's Marcel Pagnol? Some showgoers at "Fanny" may not recognize the name, which is billed in tiny lightface type in the playbill for the musical, beneath the large, boldface names of adaptors S. N. Behrman and Joshua Logan, the latter tripling as director and co-producer, with separate billing for each. Pagnol is the original author of the three stories and plays, "Marius," "Fanny" and "Cesare," on which the musical at the Majestic, N.Y., is based.

There are also extensive back-of-the-playbill credits for "Fanny," including the listing of talent agents Martin Baum & Abe Newborn as "casting consultants," the names of the respective assistants to Logan, composer Harold Rome, designer Jo Mielziner, costumer Alvin Colt, and choreographer Helen Tamiris, and billing for Dr. Simon R. Mitchneck as "speech consultant."

Besides the usual production credits, Fred Golden, of the Blaine, Thompson agency, is listed as "advertising consultant." However, the producers', attorney, William Fitelson, doesn't get billing, although he normally does on productions of the Theatre Guild, for which he's also legal rep.

Inside Stuff—Legit

Carl Cowl, agent for author Edmund Morris, disputes the recent statement by producer Richard Aldrich that he and his partner, Richard Myers, dropped their option on "The Wooden Dish" because of a demand for $2,500 advance. Cowl explains that the $2,500 was a preliminary asking price, that Aldrich & Myers countered with an offer of $500, which he expected to negotiate. The agent asserts that the producers did not drop the option, but that he and Morris withdrew the rights to the play because of a disagreement over casting. He declares that after "Dish" was produced in London, with Wilfrid Lawson and Joan Miller as leads, Aldrich & Myers proposed to bring the show to Broadway without refinancing it. Since more than half of the $75,000 capital was spent on the London presentation, Cowl and Morris felt that the show could not be adequately done here on the balance, and that the property would be ruined in the attempt.

Aldrich & Myers had permission from the scenic artists' union to import the London production, provided a minimum number of the original cast were also brought over. But the author and his agent wanted the play recast for Broadway (specifically, they argue that what might pass for a Texas accent in the West End would never get by in the U. S.), which would have required a new physical production (under the scenic union rules) and therefore considerably more financing. The script is now being submitted to other managements. Meanwhile, it is being produced in Scandinavi , Germany, Holland and Italy, in addition to the London original.

Mayor Robert F. Wagner's habit of arriving late at the theatre almost caused a scene at the premiere last Wednesday night (17) of "The Living Room," at the Henry Miller, N.Y. Hizzoner and party had been invited to the opening by Gilbert Miller, who appeared to be incensed when the guests hadn't arrived part way through the first act. The producer left his down-front seat and went to the back of the orchestra, where he was heard to instruct one of his aides not to allow the Mayor and his party to be seated when they arrived, but to make them wait until a scene curtain. However, Wagner and his group were seated immediately, creating a momentary distraction to nearby patrons. Ironic angle of the situation, according to a first-nighter sitting near Miller, was that the producer appeared to be asleep during the show's second act. As the observer remarked, "That lessened my embarrassment when I realized that my wife was also dozing."

Paul Douglas, Wendell Corey and Steve Brodie, stars of the touring edition of "Caine Mutiny Court Martial," will participate in the New England Theatre Conference to be held next Wednesday (1) at the Colonial Theatre, Boston. Ralph T. Kettering, pressagent for the show, and Elliott Norton, Boston Post legit critic, arranged for the meet to be held following the matinee of the Paul Gregory production. "Caine" begins a week's run at the house next Monday (29). Prof. John T. Woodruff, of Tufts College, is president of the Conference, which will be attended by approximately 600 New England newspaper men. Similar conferences were held previously in connection with "Fourposter," "An Evening with Will Shakespeare" and "Can-Can."

Peter Diamand, 41-year-old naturalized Dutchman and director of the Dutch Festival, is hinted as likely successor to Ian Hunter as artistic director of the International Festival of Music & Drama at Edinburgh. Hunter, director since 1951, is now managing director of a London concert agency. His Edinburgh appointment ends after the 1955 arts junket.

Diamand is German-born and a friend of the Earl of Harewood, music critic member of the English royal family. Edinburgh Festival spokesmen say that the whole question of a successor to Hunter "still under consideration."

For the first time in its history, the N. Y. City Ballet has reskedded Sunday performances. Because all matinees for the seven-week run of "Nutcracker" at N. Y. City Center were sold out early, management is reskedding performances of Dec. 12 and 19 (both Sunday), starting the matinee at 12:30 instead of 2:30 and evening show at 5:30 instead of 8:30. This will permit kids to attend the two Sunday eve shows.

Legit Bits

Horton Foote, author of the Playwrights Co. production, "Traveling Lady," which folded last Saturday ight (20), reveals to friends that he's virtually completed a new script and that Playwrights member **Roger L. Stevens** will have first look at it . . . **Robert Downing,** stage manager of "Tender Trap," will probably direct an off-Broadway production of **Robert Payne's** verse play, "Alexander." The author's novel, "Alexander the God," was recently published by Wyn and he has just completed a new novel about Shakespeare.

Arthur Cantor will pressagent **Walter Fried's** production of "Festival" "Up, Down and Across" is the new title of **Ben Hecht's** play formerly called "Gallows Laughter," to be produced by **Harry Saltzman** . . . The touring "Porgy and Bess," currently in Paris, will play a two-week engagement next spring at La Scala, Milan, the first time a U. S. show has done so.

Francis Lederer, signed as male star of "Wedding in Paris," musical comedy scheduled to open in London early in February, leaves the Coast Dec. 26 for London, to begin rehearsals for the musical. He's been making vidpix in Hollywood since March.

Carl Fisher and **Marc Daniels** plan a Broadway production next spring of "Operation Mad Ball," by **Arthur P. Carter** . . . **Paul Vroom, James Goodman** and **Everett Hart** have partnered to produce "Valerie," comedy by **Franz Spencer,** next spring . . . **Gayle Stine,** who was associated with **Alexander H. Cohen** in the strawhat tryout last summer of "Champagne Complex," will produce the **Leslie Stevens** comedy on her own this winter, with **Donald Cook** as star . . . **Maurice Evans** has acquired the rights to the **Mac Hyman** novel, "No Time for Sergeants," and has commissioned "Stalag 17" authors **Donald Bevan** and **Edmund Trzcinski** to adapt it for production next fall . . . The Theatre Guild has optioned the **Peter De Vries** novel, "Tunnel of Love," and signed the author to dramatize it.

Jerome Robbins, who became ill last Thursday (18) with a virus attack, is still hospitalized, though improved. When he gets out, he'll have to rest for a month before assuming any other assignments. His trip to Israel, slated for last week, is definitely off.

Ira Circker is directing th Equity Library Theatre production of "Take a Giant Step" . . . **Robert Willey** and **David Lipsky** have been appointed general manager and pressagent, respectively, for the musical version of "Seventh Heaven," which **Gant Gaither** plans for Broadway production early next spring.

Sidney S. Oshrin, producer of the off-Broadway revue, "I Feel Wonderful," currently in its final week at the Theatre de Lys, has optioned "The Sweetheart Tree," a new musical with book by **Helen Stetson** and music and lyrics by **Jerry Herman** . . . Scenic designer **Frederick Fox** marries his assistant, **Margery Quitzau,** tomorrow (Thurs.).

John Koenig, who designed the Hollywood legit production of "What Every Woman Knows," due in N.Y. this weekend from the Coast to supervise setting it up for the play's presentation starting Dec. 22 at the City Center. He'll stay till Xmas . . . **Bruce Savan,** formerly in the Shepard Traube office, has joined the William Morris Agency . . . **Alicia Markova** signed as guest artist by Ballet Theatre for its three-week season at the N.Y. Metropolitan Opera House next spring.

Theatre Shortage (Again) on B'way; This Time It's Really a Toughie

Broadway, and to considerable extent the eastern tryout cities, are in the throes of the worst theatre booking jam in years. From indications, the situation is likely to get worse before it gets better.

Major factor in the tieup appears to be the unusually healthy box-office condition of recent months. Despite lack of a critical and b.o. smash like "Papama Game" and "Teahouse of the August Moon," business has been unusually good, with even the mixed-notice shows getting near-capacity trade.

With 16 shows solidly dug in and two others showing signs of staying power, few New York houses are available for incoming productions. Of 22 entries skedded for Broaday between now and the end of January, indications are that only about half the necessary theatres will be available.

At present all 32 Broadway theatres available for legit production this season are booked. That doesn't include the City Center and Phoenix Theatre. Only 12 of the upcoming 22 productions have houses set, with two shows slated for the same location. Openings for the remai ing 10 entries will be dependent on flops of prior arrivals.

Current shows apparently set to continue indefinitely are theatres noted in parenthesis, are "Anniversary Waltz" (moves Dec. 6 from the Broadhurst to the Booth), "Boy Friend" (Royale), "Caine Mutiny Court Martial" (Plymouth), "Can-Can" (Shubert), "Dear Charles"

(Continued on page 76)

Turning Other Cheek

Mrs. Robert Benchley and her playwright-son, Nathaniel Benchley, attended the opening last Thursday night (18) of the revival of "Able's Irish Rose," at the Holiday, N. Y. They were guests of the comedy's author, Anne Nichols.

Invitation was a sentimental recognition of how Mrs. Benchley's late husband, while drama critic of the New Yorker, kept up throughout the show's original five-year run a series of unfavorable gag comments in the front-of-the mag listing of current Broadway shows. Benchley had panned the play, and his weekly mentions of it became a weekly "must" for New Yorker readers.

Miller to Have 'Witness' Angels

Gilbert Miller, one of the few producers who still bankrolls his own shows, will use outside backing for "Witness For the Prosecution." U. S. edition of the London meller will be capitalized at $75,000. Miller previously took in outside investors on another British import, 'The Cocktail Party." He has put up his own coin for all his other shows, however, including his incoming "Living Room."

"Witness" author, Agatha Christie, and/or Peter Sanders, the show's London producer, will receive 25% of the profits, to be deducted as an operating expense. Regular 50-50 partnership split will be based on the remaining net profits.

Since Saunders is Miss Christie's agent it's not known exactly how their 25% slice will be divided. In addition to that percentage, Miss Christie will also get 10% of the gross as author royalty.

In case of a film sale, investors will be entitled to receive 20% of the net proceeds, representing half of the show's share. Budget for show allows for a $26,500 physical production, $11,225 rehearsal expenses, $15,000 reserve and tryout losses, $5,100 preliminary advertising and $17,175 miscellaneous expenses.

'Show' Producer-Cast In Spat on Revisions; May Get Staging Help

Boston, Nov. 23.

Running squabble is reportedly going on between the cast of "On With the Show" and producer Elizabeth Miele. Dispute is said to be over the question of whether the musical needs revision and how much. It's trying out at the Plymouth here.

According to members of the company, Miss Miele promised that the show would be doctored, but it's claimed that only slight changes have been made. Performers say the production needs a tighter book and punchier comedy.

There have reportedly been cast changes, with several principals dropped. Others have reportedly threatened to quit, but have been persuaded to stay on, while the star, Irra Petina, has missed several performances.

Only revamping done on the tuner so far, it's said, has been in the terp department, with Marjorie Fielding replacing Gene Bayliss as choreographer. Steve Price, a radio-tv director and a former legit stage manager, may be brought into work on the show with co-stagers, Charles W. Christenberry Jr. and Byrle Cass.

Plans still call for the production to make its Broadway bow Dec. 2 at the Mark Hellinger Theatre, under the title "Hit the Trail."

'TOP BANANA' BATONER LOSER ON INJURY SUIT

Toledo, Nov. 23.

George Reiser, 45, a New York musician who claimed his career was ruined when he fell into an elevator shaft at the Paramount Theatre in March of 1953, while he was musical director of "Top Banana," last week lost his suit for $125,000 damages.

Judge Frank L. Kloeb, in U. S. District Court at Toledo, ordered a directed verdict in favor of the defendent, the Theatre Leashold Corp. Plaintiff charged that the theatre was negligent in not keeping locked a door opening into the shaft of the elevator, in which the orchestra pit is raised and lowered. He alleged that, because of injuries to his left arm and shoulder received in the six-foot fall, he can no longer hold his violin for more than short periods.

Judge Kloeb ruled that Ohio law has established that a person opening a door to enter a dark room is at fault if he falls in the room and is injured.

Theatre-TV of Legit 'Coming Thing': Bellamy

Detroit, Nov. 23.

Closed-circuit televising of stage plays to theatres all over the country "is the coming thing," according to Ralph Bellamy, Actors Equity president, star of "Oh Men, Oh Women," currently at the Cass.

Televising a Broadway opening, the actor believes, could be as exciting as a Hollywood preem. Closed circuit tv could increase the number of first-nighters from a few hundred to millions. The producer could get his money back in the preem performance, making more money available for more productions—hence more jobs for actors.

"I am convinced all this is going to happen," Bellamy says. "It will create new interest in the theatre. And I want Equity to lead the way. There is more than a chance. A theatre tv company has a deal right now with Equity."

The star also believes that an international tv network "will create a universal language and do away with borders. People all over the world learn through international television that everybody is really like everyone else. It will put an end to wars."

2d 'Pajama' Co. Mapping Long Chi Run Next Fall

Second company of "Pajama Game," currently in production, is slated to get to Chicago in the fall of 1955, for an indefinite run. It will open Jan. 29 at the Shubert, New Haven, then play Rochester, Toronto, Pittsburgh, Montreal, Cincinnati, St. Louis, Kansas City and work west to the Coast, where it will play through next summer.

U.S. ARTS FEST IN PARIS IN 1955 WITH GOVT. AID

Washington, Nov. 23.

A festival of American performing arts will be held in Paris next spring under the joint sponsorship of the State Dept. and the French Foreign Ministry. Arrangements for the festival were made here by President Dwight D. Eisenhower and French Premier Pierre Mendes-France, who's currently in the U. S. on a goodwill visit.

Committee to handle the festival will be formed under the chairmanship of Robert W. Dowling, New York realtor and producer. Festival presentation will encompass drama, music and dance. Project will be announced by the White House next week.

Elitch, Denver, To Go Full-Time

Denver, Nov. 23.

The Elitch Theatre, 65-year-old strawhatter, is going to become a year-rounder. Spot is being modernized and winterized, and will probably play winter stock and perhaps touring shows, also continuing its regular 10-week summer schedule.

The 1,527-seat house has been used continuously for summer stock since 1897, and claims to be the oldest such in the world. Among the names that have played the spot, besides the modern crop, are Douglas Fairbanks Sr., Harold Lloyd and Sarah Bernhardt.

Reconstruction of the theatre is being done under the direction of Arnold M. Gurtler, president of Elitch Gardens Co., Mrs. Gurtler and their son, John M. Gurtler, manager of the firm. House is located in Elitch Gardens, an amusement park.

'Merchant' and 'Caesar,' Plus 'Oedipus' Repeat, At Stratford (Ont.) '55

Toronto, Nov. 23.

"Merchant of Venice" and Julius Caesar" have been selected for the six-weeks' run next summer of the Stratford (Ont.) Shakespearin Festival, with "Oedipus Rex" to be revived for a limited number of performances. Top for the 1,640-seat tent theatre will again be $6.

Canadian actor Lorne Greene will play Brutus in "Julius Caesar," with British actor Douglas Campbell as Casca and Donald Davis as Antony.

Shylock will be played by Czech-born Frederick Valk, of the Old Vic and British Films, Canadian actress Frances Hyland as Portia.

Tyrone Guthrie and Michael Langham will stage the respective Shakespeare plays. On the limited repeat of "Oedipus," played last summer by James Mason, the title role will be handled by Campbell. London designer Tanya Moiseiwitch will again do the costumes, with Louis Appelbaum back as musical director.

Second Shakespeare Festival here last summer earned $36,286 net profit and has a working capital surplus of $150,299. Private donations included $40,000 from the Rockefeller Foundation and $10,000 from the Atkinson Foundation, which owns the Toronto Star. Figures were announced last week by the Festival management.

The festival, starring James Mason, ran nine weeks with three plays, including Sophocles' "Oedipus Rex."

Vet Skipper of the Good Shi Goldenrod

Capt. Billy Bryant

details how

Showboat Captain Braves the Lecture Platform

on interesting editorial feature in the

49th Anniversary Number of

VARIETY

'Only One Step Away From Hitler,' Sez State Legion Head in Nixing 'Loyalty' Drives Vs. Chi Legits

Chicago, Nov. 23.

Moral: Don't Write

Walter F. Kerr, participating in a discussion last week of plans for an expanded drama program at Columbia U., was introduced by Robert E. Sherwood. The Pulitzer Prize dramatist and Playwrights Co. member revealed that when Kerr first joined the N. Y. Herald Tribune three seasons ago on a "guest critic" basis, he had read and immediately admired the aislesitter's reviews, and had written the sheet to urge that Kerr be given permanent status.

Apparently referring to some of Kerr's notices on Playwrights Co. shows, Sherwood plaintively remarked, "Boy, have I lived to regret it."

An apparent end to an unpleasant chapter in Chicago legit history was written last week by Illinois American Legion commander Irving Breakstone. The Legion official issued an emphatic disavowal of individuals who for the last year or so have been making charges of "disloyalty" and "un-Americanism" against personalities associated with touring shows.

In disassociating the state veterans' group from the "patriotic" fingerpointers, Breakstone made clear his personal opposition to self-appointed loyalty screeners and censors. "We are only one step away from Hitler when people try to tell us what performers we may see, what books we may read, or what music we may listen to," he said.

When informed that Phil Tyrrell, a legit producer, has been claiming Legion backing in his "crusade" to rid the "theatre of communism," Breakstone told VARIETY: "Tyrrell has no official connection with the Legion in these activities, and cannot speak for it."

Breakstone revealed that since taking office last summer, he has, in effect put a muzzle on Edward Clamage, chairman of the Legion's state anti-subversive commission, which previously has been the "official instrument" of the legiter attacks. The Legion commander said that under the new regime, "Clamage has no right to make statements or issue releases unless they're first submitted to me."

Breakstone disclosed that he had made an unsuccessful attempt to oust Clamage from the anti-subversive post when his slate was elected at the state convention. Prior to the commander's edict on statements and releases, Clamage used official Legion stationery and his official committee title to backstop the challenges against "suspect" shows.

The edict is seen as explaining Clamage's disclaimers of any official participation in the "Saint Joan" incident here two weeks ago. It was the boomeranging of "tips" on the alleged "front records" of "Joan" cast members that disclosed Tyrrell's activities as Clamage's legit adviser in such matters.

$2,192,457 'Guys' Profit to Date

Total net profit on "Guys and Dolls" as of last Oct. 27 was $2,192,457. Income includes the balance of coin due from sale of the film rights to Samuel Goldwyn, payable in two installments totalling $265,000. Payments are due next Jan. 3 and the same date in 1956.

Pic rights were sold for $1,000,000, with a $70,000 cut going to the estate of Damon Runyon, who created the characters and the plot situation on which the musical was based. That slice was deducted from the 60% share of composer-lyricist Frank Loesser and adaptors Jo Swerling and Abe Burrows. Management and backers split the 40% end.

Deal with Goldwyn was for coin to be paid in three installments. First payment was $225,000, of which $53,416 went to the Cy Feuer-Ernest H. Martin production after deductions for fees and other expenses. Future installments are $605,000 and then $100,000.

Arrangement with Goldwyn also provides for additional payment of 10% of the exhibitor's gross in excess of $10,000,000. This possible bonus will be divided on the customary share of 60% to the authors and 40% to the management and backers.

Only remaining first-class company of "Guys" recently began a British tour, from which the original production receives 35% of the net profits. All other first-class rights to the tuner have now reverted to the authors. Original production also gets 40% of the income from stock and subsidiary rights for the next 10 years. This includes foreign productions, other than British and Scandinavian.

Dividend paid to backers on Oct. 27 totalled $180,000, with $20,000 kept in reserve for taxes and other possible expenses. The total distributed profit to date is $1,907,457 on an investment of $250,000.

The musical bowed Nov. 24 at the 46th Street, N. Y., and played a total of 1,200 performances on Broadway.

Chi Equity Seeks Coin For ELT Headquarters

Chicago, Nov. 23.

Chicago office of Actors Equity is launching a campaign to raise funds for a permanent home for its Equity Library Theatre operations. Nucleus of the drive will be three professional ELT productions this season, starting with a three-night production of "The Girl On the Via Flaminia" tomorrow night (Wed.) and Saturday-Sunday (27-28) at the 11th St. Theatre.

The local ELT was started in 1952 on a self-sustaining basis as a showcase for hometown acting talent. Difficulty in finding suitable quarters for productions and workshop groups has prompted the union reps to seek their own theatre and the establishment of a pop-priced repertory schedule.

Legit, Pix, Etc., Boost P.A. & Mgr. Employment; Enklewitz ATPAM Prez

Reflecting the current legit box-office boom, pressagent and managerial employment is higher than at any time in recent years. According to an Assn. of Theatrical Press Agents & Managers report to its members, 66⅔% were employed as of Sept. 30. Figure includes 81 local area members.

Sources of employment include regular legit productions, summer theatres, industrial shows and Cinerama. In the latter instance, ATPAM is forming a "roadshow picture division" to cover such projects.

Union currently has house managers in 11 of the 13 Cinerama theatres in the U. S. The two houses not using ATPAM members, are in Detroit and Los Angeles. Both were in operation prior to the union's move-in on Cinerama and were excluded from its jurisdiction. In the strawhat field, 30 of Class A houses employ ATPAM members.

Union's administrative slate derwent some changes following Wolfe Kaufman's recent resignation as president. In line with constitutional provisions, an election was held to fill the vacancy, with Abel Enklewitz being upped from veepee status and Francis Robinson moving in as his replacement.

JAP BALLET TO GERMANY

Berlin, Nov. 16.

The first appearance in Germany of the Goyo Japanese Ballet will take place during the 1955 Wiesbaden May Festival.

The troupe, with Japanese government sponsorship, will tour Europe after its Wiesbaden programs.

Shows on Broadway

Abie's Irish Rose

Michael Rose revival of farce in three acts by Anne Nichols. Features Ludwig Donath, Neil Fitzgerald, Anna Appel, Val Dufour, Judith Paige, Lou Gilbert. Staged by the author, assisted by Joseph Leon; scenery, lighting and costumes, Paul Morrison. At Holiday, N.Y., Nov. 1, '54; $5.75-4.60 top ($6.90 opening).

Mrs. Cohen ..... Anna Appel
Mr. Cohen ..... Lou Gilbert
Rabbi Samuels ..... Roger De Koven
Solomon Levy ..... Ludwig Donath
Abie Levy ..... Val Dufour
Rosemary Murphy ..... Judith Paige
Patrick Murphy ..... Neil Fitzgerald
Father Whalen ..... Douglas Rutherford
Baptist Chapain ..... Woody Parker
Bridesmaids ..... Jean Lamont, Marianne Marshall, Maggi McDonnell, Virginia McMahon, Marion Myser

You see, there's this Jewish boy, secretly married to an Irish Catholic girl. Well, they're terrified at having to break the news to their proud parents, so they—yes, it's true, "Abie's Irish Rose" is back on Broadway in a revival at the Holiday Theatre, an also-run film house converted to legit for the occasion.

What is there to say about "Abie's Irish Rose" in 1954? The Anne Nichols farce was a pretty baffling phenomenon when it was originally produced in 1922, to set a new longrun record up to that time, 2,327 performances, and make a reputed $5,000,000 for its author-director-producer. Could it really have been as corny, as incredibly, unabashedly corny, then as it seems now?

There's no denying the basic appeal, the canniness and plai , simple goodness of "Abie's" blunderbuss assault on the funnybone and the weep-ducts. Some of the comedy is indeed funny, ancient and obvious though it may be. Moreover, sincerity, sentiment and goodwill must be respected, so there will be some who will laugh and perhaps choke up a little at the plight of forthright, likable Abie and his adored, adoring Rosie, and at their doting, childish, bigoted but goodhearted fathers.

There may be sympathetic souls who'll be moved and possibly even inspired toward religious amity by the dual-religious wedding rituals, the Christmas Eve schmaltz, and the tear-jerking finale of the twin babies and the forgiving, forgiven grandfathers. Still, the impression persists that if "Abie" had just been written, it would be slaughtered by the critics, provided it could even get a production, that is.

"Abie" has been touched up here and there with topical references and modernisms of the "You can say that again" genre, and there are several soapboxy pleas for brotherhood and tolerance (in one, the dialog actually apologizes for the sermon). The clothes are up-to-date and the apartment interiors are in the very latest style of ugly modernity.

It's the same old "Abie" at heart, however. Is there a public for such a folk-farce anymore? Perhaps, but probably not enough to give the curio more than a gesture of a Broadway run—say about as much as the 46 performances chalked up by the 1937 revival. The fact that the show has the prevailing Broadway scale of $4.60 top weeknights and $5.75 weekends, may make it tough to sell.

Unfortunately, the authoress' direction, with an assist by Joseph Leon, is pretty primitive. The casting is spotty, so the performances vary considerably. Anna Appel is a standout with a relaxed, broad comedy performance as the ample, irrepressible Mrs. Cohen, while Ludwig Donath is quietly effective as Abie's father and Neil Fitzgerald persuasive as Rosie's blathermouth sire.

Val Dufour and Judith Paige are passable as the parent-besieged young couple, and Roger De Koven as the Rabbi, Douglas Rutherford as the Priest and Woody Parker, whose officiation at the original marriage precipitated all the trouble, are plausible.

When "Abie" became the longrun record holder, displacing "Lightnin'" as the champ (and later being succeeded by "Tobacco Road" with 3,182 performances and then "Life With Father" with 3,224), there were various companies playing on tour, in some cases establishing other local run records, and productions in most major cities of the world.

The play was subsequently adapted as a weekly half-hour radio series under Procter & Gamble sponsorship, and a film version was produced by Bing Crosby, who disposed of it for release by another company. There was same criticism of the picture on the ground that it exploited racial and religious stereotypes, and there could perhaps be objection to the present show on similar grounds, despite its earnest preachments for tolerance.

"Abie" was always recognized as a terrible play technically and artistically, if the latter word is even permissible in this heavy-handed slapstick and hokum sentimentality. But the transparent honesty and goodwill are undeniably disarming. *Hobe.*

The Living Room

Gilbert Miller & Donald Albery production of drama in two acts (four scenes) by Graham Greene. Stars Barbara Bel Geddes; features Walter Fitzgerald, Ann Shoemaker, Michael Goodliffe, Nora Nicholson, Carol Goodner. Staked by Hugh Hunt; scenery, Raymond Sovey; costumes, Kathryn Miller. At Henry Miller, N.Y., Nov. 17, '54; $5.75-$4.60 top ($6.90 opening).

Maid ..... Hazel Jones
Rose Pemberton ..... Barbara Bel Geddes
Michael Dennis ..... Michael Goodliffe
Miss Teresa Browne ..... Nora Nicholson
Miss Helen Browne ..... Ann Shoemaker
Father James Browne ..... Walter Fitzgerald
Mrs. Dennis ..... Carol Goodner

It's easy to see why Barbara Bel Geddes would have wanted to do "The Living Room." After prattling a couple of seasons as the garrulous virgin of "The Moon Is Blue," what actress wouldn't drool at the change of pace offered in the intense, harrowing heroine of this Grah m Greene tragedy?

Audiences, having a less special attitude than actors, however, are unlikely to be attracted to such a parochial and depressing discourse as "Room." So the Gilbert Miller-Donald Albery production is a dubious bet for Broadway and negligible as a film prospect. Although it had a nine-month run in London and opened to a good advance sale here, it won't be around long.

Miss Bel Geddes is the interesting element of the show. Having surprised everyone several seasons ago as an accomplished light comedienne in "Moon," she's back on an emotional kick in this first play by the British novelist. Although the part, played in London by Dorothy Tutin, is not completely resolved, Miss Bel Geddes gives a stunning performance.

She plays a warm, uncomplicated, impulsive Roman Catholic girl in love with an older, married Protestant. When she is callously condemned by her righteous, narrow-minded spinster aunts and then, instead of comfort or hope from her priest-uncle, receives only religious dogma, she commits suicide rather than face the agony the situation involves for herself, her lover and his wife.

The character is not particularly intelligent or articulate, but offers considerable emotional range, and Miss Bel Geddes responds with a performance that grows in depth as it rises in dramatic pitch. She is bright and quick in the initial scene of eager romance, more subdued and serious as complications begin to destroy her dream, and despairing and pitiable in the finale, as she kneels to pick up the poison pills her unhappy rival has dropped, and clutching them, her face distorted in misery, sobs words of prayer.

The ensuing scene curtain gets full, prolonged applause, but the final curtain calls were so arranged opening night as not to allow a solo bow for the star, which apparently disappointed an audience prepared to give her an ovation. It was a curious situation, but probably not important, as Miss Bel Geddes has clearly notched another performance credit to her already impressive record.

Except for the star, there isn't very much to be said about "Room." The author, a convert who has written numerous whodunits and has recently concentrated on novels about Catholicism, has not only belabored his story to stupefaction in this case, but has made his beliefs seem pretty repelling. He's provided a theosophical proposition that may fascinate theorists about religion and morality, but is likely to be outside general theatregoer interest.

Walter Fitzgerald, who succeeded Eric Portman in the original London production, is convincing as the crippled priest who has only religious platitudes to offer his agonized niece, but he lacks the personal magnetism that might add theatrical impact to the show. Michael Goodliffe is also acceptable as the lover, without suggesting undue emotional turmoil.

Ann Shoemaker is believable as the neurotic, fiercely intolerant aunt; Nora Nicholson is competent in the less complex role of her simple-minded older sister, and Carol Goodner is effective in the brief part of the hysterical, unwanted wife.

Raymond Sovey's single setting is suitably hideous and foreboding, and the staging by British director Hugh Hunt, with an unbilled assist by Harold Clurman, sems moderately taut. Except for Miss Bel Geddes, however, it all seems sowhattish. *Hobe.*

Original Cast

Anne Nichols production of her own comedy in three acts, staged by Laurence Marston, at Fulton, N.Y., May 23, '54; (played 2,327 performances).

Mrs. Isaac Cohen ..... Mathilde Cottrelly
Isaac Cohen ..... Bernard Gorcey
Dr. Jacob Samuels ..... Howard Lang
Solomon Levy ..... Alfred Weisman
Abraham Levy ..... Robert Williams
Rosemary Murphy ..... Marie Carroll
Patrick Murphy ..... John Cope
Father Whalen ..... Harry Bradley
Flower Girl ..... Dorothy Grau

Winter Garden

On the basis of incoming and current legit shows, Broadway is going horticultural. Floral titles include "Abie's Irish Rose," "Flowering Peach," "Bad Seed," "House of Flowers," "Black-Eyed Susan" and "Wisteri Trees."

Perhaps significantly, "The Rainmaker" preceded thei all.

Wedding Breakfast

Kermit Bloomgarden production of comedy-drama in three acts, by Theodore Reeves. Features Lee Grant, Harvey Lembeck, Anthony Franciosa, Virginia Vincent. Directed by Herman Shumlin; scenery and lighting, William and Jean Eckart; costumes, Edith Lutyens. At 48th St. Theatre, N.Y., Nov. 20, '54; $5.75-$4.60 top.

Ruth ..... Virginia Vincent
Norman ..... Harvey Lembeck
Stella ..... Lee Grant
Ralph ..... Anthony Franciosa

Some fine acting, good scenes and occasional sharp-pointed dialog are expended vainly on "Wedding Breakfast." Despite a flavorsome aura about the whole presentation, its Broadway prospects aren't too promising.

The four-character comedy-drama is weak and confused in characterization and situation, and the story-line is thi The writing, too, although it captures the spirit of middleclass yearning for "culture," often is contrived. It's especially difficult to go along with the piece's main premise—that a sensible gal, once jilted and now in love with another man, will drive him off with an impractical suggestion that he give up a going business and in his late 20's go back to school to become "a man with a purpose," professional man.

The play revolves about two sisters and their men. One sister, who has her man, is dumb but loyal. The other sister, a college grad, is bright, but not bright enough to see that she can't change a person over to her own image of him. She's willing to try—even to the extent of borrowing the savings of her sister and the latter's fiance to subsidize the schooling of her own intended. This is where the play goes haywire.

What takes the onus off the plot-weavings are the performances of the quartet involved. Lee Grant (in a surprising though successful switch from the scatterbrained shoplifter of "Detective Story") plays the brighter sister, and despite the confusion in the role, invests it with a great deal of quiet dignity, charm and conviction. Anthony Franciosa is very good opposite her (they have a poignantly moving love scene in Central Park), but he occasionally goes overboard on the dramatics, as in his final scene with Miss Grant.

Harvey Lembeck and Virgi ia Vincent are an excellent team as the simple-minded duo. Miss Vincent makes her solicitude for her sister very affecting, with a childish mannerism and speech rather appealing than annoying. Lembeck is properly rugged and obtuse until the crisis brings out his fundamental common sense.

Herman Shumlin's direction is sure and steady, and the double setting by William and Jean Eckart impresses. *Bron.*

right and Theatre Histori

Edwin Bronner

chronicles some of the fabulous legit failures of the past in a piece titled

Closed for Repairs

an interesting byline piece in the

49th Anniversary Number

of

VARIETY

Shows Out of Town

Lunatics and Lovers

New Haven, Nov. 17.

May Kirshner production of farce in three acts (four scenes), by Sidney Kingsley. Stars Dennis King; features Sheila Bond, Vicki Cummings, Mary Anderson, Arthur O'Connell, Nat Cantor, Buddy Hackett. Directed by Kingsley; scenery and lighting, Frederick Fox. At Shubert Theatre, New Haven, Nov. 17, '54; $4.50 top.

Dan Cupid ..... Buddy Hackett
Joe Genz ..... Nat Cantor
Sahle Wellington ..... Sheila Bond
Judge Sullivan ..... Dennis King
Desiree ..... Vicki Cummings
Will Harrison ..... Arthur O'Connell
Marian Harrison ..... Mary Anderson
Policeman ..... James Nolan
House Detectiv ..... George Tyne
Hotel Manager ..... Fairfax Burgher
Bellboy ..... Maurice Brenner
Bride ..... Lynn Merrill
Groom ..... Rex Partington

"Lunatics" will probably drive the theatre boxoffice staff nuts trying to handle business when the show gets to Broadway. It's a very funny sex play about an assortment of emotionally confused characters who have one thing in common—the obvious thing.

Kingsley has written penetratingly on the foibles of human behavior. Story concerns a lecherous middleaged jurist, his errant mistress, her semi-milquetoast admirer and the latter's wife and two children. Locale is the hotel apartment of two smalltime racketeers who have adopted the judge as a sort of cronie (or vice versa). Complications include an attempted seduction, a near murder, a general brawl and a set of hysterical goings-on.

An assortment of characters includes several amusing eccentrics and one or two who border on the normal. Dennis King gives a skillful performance in the exacting role of the amorous jurist; making the character personable and even dignified.

Sheila Bond clicks as a Brooklynese blonde in love with one of the racketeers. Vicki Cummings puts considerable polish into her version of a trollop who tries to train down to one man but ultimately relaxes again.

Mary Anderson's portrait of a wronged wife blends neatly into the generally competent acting pattern. Buddy Hackett makes an auspicious legit bow in a plum comedy part, and Arthur O'Connell registers as the husband who shuttles between his wife and the tart lady of the evening. Nat Cantor fits well as a co-racketeer and James Nolan's cop is well played.

The set by Frederick Fox gets an entire apartment onto the stage and provides a foundation for fluid staging. Efficient operation of the numerous light cues also points up the action.

Kingsley's staging of the show matches his adept writing, notably in the smooth transitions of action between the four playing areas. If there's any thought of filming this script, it will require a dose of sapolio first. *Bone.*

Sailor's Delight

Hollywood, Nov. 21.

Huntington Hartford & Richard Skinner (in association with Richard Aurich & Richard Myers, with Julius Fleischmann) production of comedy, in three acts (four scenes), by Peter Blackmore. Stars Eva Gabor; features Paul McGrath, Ruth Matteson, Lulu Mae Hubbard, Philippa Bevans. Staged by Arthur Sircom; scenery and lighting, Paul Bertelsen; costumes, Gene Coffin; song, "I Wouldn't Know," by Richard Myers, Jack Lawrence; harp music by Van Williams. At Huntington Hartford Theatre, Hollywood, Nov. 22, '54; $3.85 top.

Claire Martin ..... Ruth Matteson
Pascaline ..... Angela Paton
Isabelle Lambert ..... Lulu Mae Hubbard
Paul Martin ..... Paul McGrath
Marina ..... Eva Gabor
Charles ..... John Vivyan
Nurse Cary ..... Philippa Bevans
Henri Nigelle ..... Norman Barrs

For half a dozen years, Peter Blackmore has been fooling around with a dramatized version of the old Scottish legend about the mermaid who has a fling among her mortals. In this country, it has been presented in Coast strawhatters as "Miranda" and "Ultramarine," each time with little success. There's little to indicate the latest version will have better luck, despite the fact that Blackmore's script has been a commercial click in England and France and a British film with Glynis Johns.

For American audiences, it's still the same old trouble: the yarn is basically a one-acter. After the initial curtain, nothing happens except variations of a single gag, and the progress of the plot is too easy to predict.

Story line concerns the mermaid brought to Paris by the doctor whom she rescued from drowning in Majorca. She nearly disrupts the doctor's marriage and a pair of romances, but finally dives into the Seine and heads back to the sea, with no doubt that she has done her part to perpetuate her species.

Arthur Sircom's staging is unable to overcome the obviousness of the script, but he has skillfully guided the performers in a series of portrayals that sustain more interest than the dialog. By far the best is Eva Gabor's performance as the mermaid, a charming, believable portrayal that should boost her stock as an actress considerably.

Paul McGrath is mannered but charming as the doctor, and there are other good supporting jobs by Philippa Bevans as a nurse, Ruth Matteson as the wife, Lulu Mae Hubbard as a friend, John Vivyan as a chauffeur.

Paul Bertelsen's excellent Paris apartment set and some exquisite costumes by Gene Coffin are among the production highlights.

Associate producer Richard Myers, with Jack Lawrence has contributed a new song, "I Wouldn't Know," which has no place in the play, but may have a better potential than the script itself. *Kap.*

Pajama Tops

Cincinnati, Nov. 16.

H. Clay Blaney & Rex Carlton production of comedy in three acts, adapted by Mawby Green and Ed Feilbert, from "Moumou," by Jean de Letraz. Stars Diana Barrymore; features Felix Deebank, Brook Byron. Robert Wilcox; staged by Leonard Altobelli; scenery and costumes, Louis Kennel. At Cox, Cincinnati, Nov. 15-20, '54; $3.96 top.

Claudine ..... Lola DeWitt
Inspector Legrand ..... Leopold Badia
Yvonne Chauvinet ..... Brook Byron
George Chauvinet ..... Robert Wilcox
Leonard Jolijoli ..... Felix Deebank
Babette Latouche ..... lana Barrymore
Jacques ..... Al Henderson

Adapter from "Moumou," old French farce, "Pajama Tops" is for the twofer trade. Its outstanding asset is perhaps the single livingroom set, an appealing fourway design for situation entrances and exits.

Diana Barrymore is the star, and a likely draw. Show's appeal is certainly not for hardened road-show patrons of the Theatre Guild Subscription stripe. But in its second week of bullish business, the comedy apparently has come-on for new and casual showgoers.

Miss Barrymore and others of the cast still give a fairly rough performance at this early stage of the tour, but interest holds and laughs are thick and fast at the risque jumble.

Involved are the married couple in whose livingroom the affairs of afternoon and following morning occur. Other characters are the husband's mistress, a poet-former classmate, the couple's sexy young maid, a playboy friend of the mistress and a detective.

Felix Deebank as the sissy poet, is the standout performer. *Koll.*

Equity Review

The Doughgirls

(LENOX HILL, N.Y.)

Twelve years has aged "The Doughgirls." That the Equity Library Theatre revival of Joseph Fields' lampoon of wartime Washington, D.C., has sufficient verve for an evening's entertainment is largely due to the energy of the playing.

Despite its large cast, "The Doughgirls" isn't an ideal actors' showcase, many of the personable company at Lenox Hill appearing only briefly in untaxing parts. The female principals, however, have a field day as they all squeeze into one hotel suite and attempt to legitimatize their sub rosa romances.

As the gal who scores touchdowns against Colonels and their betters, petite Joan Chambers is piquantly wide-eyed. Brett Somers' whisky-voiced technic is good for a lion's share of the lustier yocks, and Martha Barber, who looks fine in leopard-skin undies, is patriotically amorous.

As the vigorous Yugoslav (formerly Russian) sniper who makes Washington unsafe for anyone within gunshot, Chevi Colton plays with a flashing-eyed virility. Among the men trying with varying success to invade the overcrowded suite are Gene Saks as a frustrated Colonel, Hal Currier as a lecherous General and Page Johnson as a cleancut young flier.

In lesser roles, Frank London scores as a wry bellhop, Guy Raymond garners a hand as a bewildered chaplain, and Norman Feld does well with the bit part of a guy who only wants to sleep.

Supposedly redolent of 1942, the girls are coiffed in upsweeps, and Marie Squires has designed such short "old look" dresses that hem tugging becomes a lost cause. Everett Chambers' direction drives the actors at a frantic pace. They stick with it, however, and it's a plus for ELT. *Geor.*

Hub Still Busy; Jennifer $35,700, 'Show' 18½G, 'Susan' $14,300, 'Eye' 7½G

Boston, Nov. 23.

This town was still loaded with four shows last week, but attendance was spotty. Only "Portrait of a Lady," in first full week at the Colonial, drew strong b.o. action, despite tepid notices.

"On With the Show," at the Shubert, was in difficulty both backstage and at the turnstiles. "One Eye Closed," in for eight performances at the Wilbur, had rough going. "Black-Eyed Susan" was okay in its first week at the Plymouth.

There are no newcomers this week but three are slated for Nov. 29. They are "Witness For the Prosecution," Plymouth, two weeks; "Caine Mutiny Court Martial," Colonial, one week, and Jose Greco, Shubert, one week.

Estimates for Last Week

Black Eyed Susan, Plymouth (1st wk) ($3.85; 1,200) (Vincent Price). Fair $14,300; current week is the finale for the tryout.

On With the Show, Shubert (2d wk). ($4.40-$5.50; 1,700) (Irra Petina). Mild $18,500; final week is current for the tryout.

One-Eyed Closed, Wilbur (one week) ($3.85; 1,200). Sluggish $7,500; moved on to Broadway; house is dark.

Portrait of a Lady, (Colonial) (2d wk) ($4.95-$4.40; 1,500) (Jennifer Jones). Wham biz at $35,700; left town to continue tuneup tour; house is dark.

Deborah $37,100, 'Seed' $15,500, D.C.

Washington, Nov. 23.

One-week stand of Deborah Kerr in the road company of "Tea and Sympathy" drew a tremendous $37,100 at the National Theatre last week at a $4.40 top. Saturday night (20) set a new house record for one performance of a dramatic show, with a take of $5,864.

Record week for a non-musical sh w was racked up by the National last year when Mary Martin and Charles Boyer drew over $40,000 for "Kind, Sir."

Maxwell Anderson's "Bad Seed," in for a single week at the Shubert, started slowly, but built to sellout Saturday night and a comfortable $15,500 for the week. "Gentlemen Prefer Blondes," which played one week at the house Nov. 1-7, grossed $18,500 there on twofers, instead of $8,500, as reported.

Bellamy So-So $17,500, Twofer 'Moon' 15½G, Det.

Detroit, Nov. 23.

"Oh Men, Oh Women" grossed $17,500 at the 1,482-seat Cass last week in the first inning of a fortnight's run. Top is $3.85 for the Ralph Bellamy starrer.

At the 2,050-seat Shubert, "Moon Is Blue" grossed $15,500 in the first week of a two-week stay. Twofer top is $3.85 Saturday nights; $3.30 other nights.

The future dates include Nov. 29, "Seven Year Itch," Cass, one week; "Tea and Sympathy," Shubert, two weeks; Dec. 6, "Dark Is Light Enough," Cass, two weeks; Dec. 20, "Oklahoma," Shubert, one week.

'Ginger' Not-So-Hot 12G For Coast Split-Week

Sacramento, Nov. 23.

"Time Out for Ginger," starring Melvyn Douglas, grossed a meagre $12,000 in a five-way, seven-performance split last week. Comedy wound up a week's run at the Metropolitan, Seattle, with two performances Sunday (14), then played the Capital, Yakima, Monday (15); the Temple, Tacoma, Tuesday (16), the Auditorium, Portland, Wednesday - Thursday (17-18) and the Senior Highschool Auditorium, Sacramento, Saturday (20). Only one performance was given each day.

Production is currently at the Biltmore, Los Angeles.

'Tops' $15,000, Cincy

Cincinnati, Nov. 23.

"Pajama Tops" starring Diana Barrymore grossed a jamup $15,000 last week in the 1,300-seat Cox on a twofer rate of $1.98 top. Attendance built to sellout at the weekend.

House is dark this week, but reopens next Monday (29) with Ralph Bellamy in "Oh Men, Oh Women."

'PEACH' PLACID $14,000, 'HOUSE' $3,600, BALTO

Baltimore, Nov. 23.

Menasha Skulnik in "The Flowering Peach" drew a fairish $14,000 at Ford's last week on Guild-ATS subscription. The Broadway-bound Clifford Odets comedy was the second of six plays promised to subscribers. Third offering is the current "Bad Seed," now set for a second stanza.

Extension of road trek of "Portrait Of A Lady" brings the Jennifer Jones starrer here for the week of Dec. 6 adding another week to what's beginning to look like the busiest local season in a decade.

At Don Swann's Hilltop-Parkway, Reginald Owen grossed a mild $3,600 in "Open House," by Francis Swann and Victor Clement and is being held for a second round. "Heartbreak House" follows, Nov. 30.

'Pacific' $31,800, 'Gert' 14G, Phila.

Philadelphia, Nov. 23.

Thanksgiving and the influx of visitors for the Army-Navy and Penn-Cornell football games this week has all five of Philly's legit houses occupied for the first time in three years. The Locust and the Walnut relighted last evening (Mon.), the former with University of Pennsylvania's Mask and Wig Club musical "Tempest in a Teapot" and the latter with the tryout of "Lunatics and Lovers."

"House of Flowers" bows at the Erlanger tomorrow night (Wed.), and "Silk Stockings" makes a delayed debut at the Shubert, Friday evening (26). Despite returns due to the postponement, "Stockings" comes to town with the largest advance sale ever clocked up locally, reportedly over $200,000.

Estimates for Last Week

South Pacific, Forrest (MD) (8th wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Demand still strong for Rodgers & Hammerstein perennial; hefty $31,800, extended again, through Jan. 1.

Getting Gertie's Garter, Locust (C) (3d wk) ($3.60; 1,580). Business rose for the vintage comedy; bulging $14,000 on twofers.

World of Sholom Aleichem, Walnut (D) (3d wk) ($4.20; 1,340) (Jacob Ben-Ami, Morris Carnovsky). Tour ended Saturday night (20) with mild $12,000 for final stanza.

Twofer 'Natalie' $4,200, 2d Week in Cleveland

Cleveland, Nov. 23.

Sexed-up ballyhoo couldn't save "Naughty Natalie" from a sterile $4,200 last week on the second lap of a fortnight stand at the 1,515-seated Hanna, at $3.75 top. Farce pulled in about $6,400 on the first week, helped by two nightly shows Fridays and Saturdays.

Deborah Kerr in "Tea and Sympathy" is current this week.

'Caine' 23G, Montreal

Montreal, Nov. 23.

"Caine Mutiny Court Martial" last week grossed a hefty $23,000 at Her Majesty's, with the 1,704-seat house scaled to a $3.94 top.

"School for Brides" is current.

'OKLA' SUBDUED $21,600; TORONTO STILL JINXED

Toronto, Nov. 23.

"Oklahoma" grossed a mild $21,600 last week to continue the entertainment jinx that has been current since five weeks ago, when Hurricane Hazel swept away all but two bridges to curtail West End traffic. This was the 12th visit of "Oklahoma" and the 1,525-seat Royal Alexandra was scaled at $3.50 top, with tax.

First two days' mail orders for next week's "Dark Is Light Enough," with Katharine Cornell, totalled close to $15,000 at a $4 top, with tax.

'Season' $16,300, Channing $27,800, Kitt $19,000, Chi

Chicago, Nov. 23.

Loop receipts were off last week, with the final-week rush failing to materialize for "Wonderful Town," and "Fifth Season" getting off to a leisurely start.

"King and I" arrives tonight (Tues.) and future bookings include: Nov. 28, "Pajama Tops," Blackstone, twofer, run; Dec. 6, "Oh Men, Oh Women," Harris, subscription, run.

Estimates for Last Week

Fifth Season, Elanger (1st wk) $4; 1,300) (Chester Morris, Joseph Buloff). About $16,300, but shows signs of building.

Mrs. Patterson, Harris (6th wk) ($5; 1,000) (Eartha Kitt). Nearly $19,900 (previous week, $21,000); exits next Saturday (27) for Broadway.

Wonderful Town, Shubert (20th wk) ($4.60; 2,100) (Carol Channing). About $27,800 (previous week, $31,700); resumed tour Saturday (20).

Opening This Week

King and I, Shubert, ($5; 2,100) (Yul Brynner, Patricia Morison). Opens tonight (Tues.) for run, first three weeks on Guild subscription.

'Itch' Tapers to $16,700 For 2d of 3-Week Run; Stock 'Dial' $9,500, St. L.

St. Louis, Nov. 23.

"Seven Year Itch" eased to $16,700 last week on the second stanza of a three-week run at the American. With the show standing still and thereby needing less to get by, there was still a profit at the figure. Final session, current, may indicate whether St. Loo can support a three-week stand, even for a hit comedy. "Three for Tonight," revue with Marge & Gower Champion and Harry Belafonte, is due next week.

Donald Woods in "Dial M for Murder" got a wrong number $9,500 last week at the Empress at $2.50 top. Favorable reviews didn't help. Meller is holding over this week at the Ansell Bros. stock spot. "My 3 Angels" due next week.

'King' $41,700, Columbus; 'Okla,' 'Gertie' Due Next

Columbus, Nov. 23.

"King and I," rolled up a royal $41,700 in eight performances at the Hartman last week, with reserved seats going clean at every performance, at a $5.65 top.

"Oklahoma" arrives Thursday (25) for four performances and "Getting Gertie's Garter" is due the week of Nov. 29.

B'way Dips Sharply; 'Room' 12G (6), 'Abie' 2½G (4), Lunts $33,100 in 9, 'Rainmaker' $17,700, 'Figure' $11,600

Biz on Broadway dropped last week. Upswing expected the latter part of this week, with the holiday weekend a factor. It then starts the annual pre-Christmas ebb. Dip in receipts last week ran as high as $3,000 for a straight play and $7,500 for a musical.

There was one closing last week, "Traveling Lady." Three more shows are skedded to fold next Saturday (27). They are "By the Beautiful Sea," "Fragile Fox" and "King of Hearts." Slated to wrap up at the end of next week is "On Your Toes."

Openings this week are "Sandhog," which bowed last night (Tues.), and "One Eye Closed," debuting tonight (Wed.).

There were three preems last week, "Living Room," "Abie's Irish Rose" and "Wedding Breakfast."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Abie's Irish Rose, Holiday (C) (1st wk; 4; $5.75-$4.60; 900; $28,000). Opened last Thursday (18) to one favorable review (Coleman, Mirror), four pans (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and two inconclusives (Atkinson, Times; Hawkins, World-Telegram); around $2,500 for first four performances.

Anniversary Waltz, Broadhurst (C) (33rd wk; 259; $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Over $22,000 (previous week, $22,800), moves Dec. 6 to the Booth.

Boy Friend, Royale (MC) (8th wk; 60; $6.90; 1,172; $38,200). Over capacity again, $38,300.

By the Beautiful Sea, Imperial (MC) (33rd wk; 260; $6.90; 1,400; $50,000) (Shirley Booth). Over $19,700 (previous week, $25,000); folds next Saturday (27).

Caine Mutiny Court Martial, Plymouth (D) (44th wk; 348; $5.75-$4.60; $33,331) (Lloyd Nolan, John Hodiak, Barry Sullivan). Over $27,500 (previous week, $29,900).

Can-Can, Shubert (MC) (81st wk; 644; $6.90; 1,361; $50,160). Almost $48,500 (previous week, $49,000).

Dear Charles, Morosco (C) (10th wk; 77; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Nearly $25,600 (previous week, $28,600).

Fanny, Majestic (MD) (3rd wk; 20; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Capacity at almost $69,000 (previous week, $65,927); tab on standing room was reduced from $3.45 to $2.50.

Fragile Fox, Belasco (D) (6th wk; 47; $5.75-$4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Nearly $11,000 (previous week, $13,500); closes next Saturday (27).

King of Hearts, National (C) (34th wk; 266; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper). Almost $12,200 on twofers (previous week $14,000); closes next Saturday (27).

Kismet, Ziegfeld (OP) (51st wk; 404; $6.90; 1,528; $57,908) (Alfred Drake). Over $53,900 (previous week, $56,700).

Living Room, Miller (D) (1st wk; 6; $5.75-$4.60; 920; $23,248) (Barbara Bel Geddes). Opened last Wednesday (17) to five unfavorable opinions (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune) and two inconclusives (McClain, Journal-American; Watts, Post); grossed over $12,000 in first six performances.

On Your Toes, 46th St. (MC) (6th wk; 48; $8.05-$6.90; 1,319; $48,547) (Vera Zorina, Bobby Van). Almost $26,800 (previous week, $34,300); closes Dec. 4.

Pajama Game, St. James (MC) (28th wk; 220; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity again at over $52,100.

Peter Pan, Winter Garden (MD) (5th wk; 37; $6.90; 1,510; $57,500) (Mary Martin). Almost $53,300 (previous week, $55,300).

Quadrille, Coronet (C) (3rd wk; 22; $6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Capacity at over $33,100 for nine performances, including an extra show Nov. 14 (previous week, $29,700 for regular eight performances).

Rainmaker, Cort (C) (4th wk; 28; $5.75-$4.60; 1,056; $29,000) (Geraldine Page). Nearly $17,700 (previous week, $18,200).

Reclining Figure, Lyceum (C) (7th wk; 52; $5.75-$4.60; 995; $23,389). Almost $16,600 (previous week, $17,400).

Seven Year Itch, Fulton (C) (105th wk; 837; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Over $19,700 (previous week, $21,600).

Solid Gold Cadillac, Music Box (C) (55th wk; 437; $5.75-$4.60; 1,077; $27,811). Over $19,500 (previous week, $22,200).

Tea and Sympathy, Barrymore (D) (60th wk; 477; $5.75-$4.60; 1,214; $28,300) (Joan Fontaine). Nearly $19,500 (previous week, $21,200).

Teahouse of the August Moon, Beck (C) (58th wk; 468; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Capacity agai at over $34,000.

Tender Trap, Longacre (C) (6th wk; 45; $5.75-$4.60; 1,048; $26,317) (Robert Preston, Kim Hunter, Ronny Graham). Over $23,400 (previous week, $24,900).

Traveling Lady, Playhouse (D) (4th wk; 30; $5.75-$4.60; 999; $23,500) (Kim Stanley). Nearly $14,300 (previous week, $12,600); closed last Saturday (20) at an approximate loss of its full $55,000 investment.

Wedding Breakfast, 48th St. (D) (1st wk; 1; $5.75-$4.60; 925; $23-720). Opened last Saturday (20) to three affirmative reviews (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram), two dissents (McClain, Journal-American; Watts, Post) and one yes-and-no (Kerr, Herald Tribune); grossed nearly $2,500 for first performance.

Miscellaneous

Sandhog, Phoenix (M) ($4.60-$3.45; 1,150; $24,067). Musical by Earl Robinson and Waldo Salt, based on Theodore Dreiser's short story, "St. Columba and the River," presented by T. Edward Hambleton & Norris Houghton, in association with Howard Da Silva and Arnold Perl (Rachel Productions); production financed at $60,000, with investment split evenly between the Phoenix and Rachel; the second of five stock productions to be presented at the Phoenix, it can break even at about $13,000; opened last night (Tues.).

OPENING THIS WEEK

One Eye Closed, Bijou (C) ($5.75-$4.60; 603; $16,979). Play by Justin Sturm, presented by Haila Stoddard; production financed at $50,000, cost about $50,000 to bring in, including approximately $10,000 tryout loss; sub excluding bonds, and can break even at around $15,000 gross; opens tonight (Wed.).

OFF BROADWAY SHOWS

(Figures denote opening dates)

Doll's House, Finch Coll. (11-12).

Dybbuk, 4th St. (10-26-54).

I Feel Wonderful, de Lys (10-18-54).

Importance Being Earnest, Provincetown (11-9).

In Splendid Error, Greenwich Mews (10-26-54).

Sands of the Negev, President (10-25-54).

Slight Delinquent, Blackfriars (10-25-54).

Stone For Danny Fisher, Downtown National (10-21-54).

Twelfth Night, Jan Hus (11-9-54).

Way of the World, Cherry Lane (10-2-54).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 25th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	25	28
Total weeks played so far by all shows	451	419
Total gross for all shows last week	$671,600	$726,200
Season's total gross so far	$12,417,700	$11,828,800
Number of new productions	19	24

ROAD

Excluding stock

Number of current shows reported	26	14
Total weeks played so far by all shows	353	325
Total gross for all shows last week	$493,000	$367,200
Season's total gross so far	$8,956,500	$7,518,700

'LUNATICS' SANE 19G (4) IN NEW HAVEN TRYOUT

New Haven, Nov. 23.

Four-day breakin of "Lunatics and Lovers" at Shubert last Wednesday-Saturday pulled a substantial $19,000, with word-of-mouth a help. Gross was on basis of five shows at $4.50 top.

This week "Witness for the Prosecution" plays Thursday-Saturday (25-27), with "Anastasia" due Dec. 2-4, followed by "Plain and Fancy," Dec. 11-18, all playing tryouts.

'Brides', $9,900, Hartford

Hartford, Nov. 23.

Touring "School for Brides" grossed a fair $9,900 on twofers for eight performances last week at the Parsons. Last two days drew standees.

Parsons is dark this week, but reopens next Monday (29) for a full week tryout of "Hello, Paree."

Shows Abroad

The Talk of the Town

London, Nov. 17.

George & Alfred Black and Jack Hylton production of revue in two acts (15 scenes). Stars Jimmy Edwards, Tony Hancock, Joan Turner; features Trio Bassi, Page & Bray, Lucienne & Astor, John Tiller Girls (16), Kathryn Moore, Billy McCormack, Reg O'List, Charles Holford, Denver Thornton, Ted Hyde, Glen Blake, Iris Scott, Murray Graham. Directed by Alec Shanks & Joan Davis; choreography, Miss Davis; sketches, Frank Muir & Denis Norden; music and lyrics, Ross Parker, Phil Park; orchestrations, Billy Ternent & Ronald Hanmer. At Adelphi Theatre, London, Nov. 17, '54; $2 top.

Having found the proven formula for successful twice-nightly revue, the Black brothers and Jack Hylton go from strength to strength. Their latest joint enterprise, which comes to town after a prosperous Blackpool summer season, is a big potential money-maker and certain of a long run. From the point of view of casting, staging and comedy, it is one of the best in the series that has kept the Adelphi humming for years.

The star trio of the revue are Jimmy Edwards, Tony Hancock and Joan Turner, and with attractive production embellishments, plus a full complement of quality specialty acts, they lead the unit with verve and enthusiasm. The two male comedians collar the top laugh honors. Together they're socko in a sketch on commercial television and in another as isolated lighthouse keepers.

On his own, Hancock makes a bold individual click in a composite impression of visiting American vocalists such as Frankie Laine, Guy Mitchell and Billy Daniels. Edwards, for his part, has the audience rolling as the advocate of his new party, "Jimmunism," and as the presiding judge at an assizes, trying a claim for breach of promise and revealing an injudicial partiality for the shapely and attractive plaintiff.

Miss Turner, a vocalist of distinction, has a unique range and can do equal justice to pops and classical arias. She has a nice number in "My Strapless Blue Gown," some amusing song snippets to describe her preparations for being "The Belle of the Ball" and just to show how well she can do it, winds with a powerful rendition of "One Fine Day."

The Trio Bassi, no strangers in these parts, never fail to win acclaim for the high speed and dexterity of their foot juggling. It is one of the best acts of its kind and a sure attraction. Page & Bray, a duo of Continental terpers, have a series of immaculate routines, all of which end with some fast and fancy twirls. Lucienne & Astor (formerly Bob, Lucienne and Astor; one member of the partnership was drowned during the Blackpool summer season and his part has been written out) have a colorful apache routine.

Comedy sketches by Frank Muir and Denis Norden are up to standard for this ace writing team. Alec Shanks and Joan Davis have done a smash job of direction and the latter has devised the dance routines. The expert line of Tiller Girls do full justice to them.

Myro.

The Average Man

London, Nov. 3.

Warren, Sutton & Welch Ltd. production of new comedy in three acts by William Barrow. Directed by Austin Melford. At Embassy Theatre, London, Nov. 2, '54; $1.60 top.

Mr. Barwood	C. Denier Warren
Ann	Tessa Clarke
John Smith	Bruce Gordon
Michael Dean	Jack Melford
Roma Dean	Roberta Huby
Mrs. Barwood	Doreen Season
Publicity Man	Laurence Alan
Walter	Vernon Littlewood
Mrs. Beading-Wells	Gwen Lewis
Jackie	Jackie Collins
Gillian	Anne Sharp
Mr. Walker	Laurence Phillips

This is a pleasant comedy with a basically amusing idea that could be developed on broader lines. It is well staged and presented with some popular players and may achieve a moderate success. As a screen vehicle for top ranking artists, it could be turned into a first rate comedy.

An advertising clerk who has been winning competitions is used as an unwitting guinea pig by his firm because he has the reaction of the average man. Business booms on his expressed opinion, but then slumps when the hero loses his heart to the film star wife of the firm's junior partner, and pursues her taste instead of his own. It all works out happily, of course.

Despite a slow beginning, the story holds interest and is played with experienced touch by C. Denier Warren and Jack Melford as the ad agency partners, Roberta Huby, a revue and film actress, is suitably attractive as the partner's wife, while Bruce Gordon, a tv favorite, plays the young clerk with an agreeable air and Tessa Clarke makes a forthright personality of the neglected secretary.

Play is well directed by Austin Melford. *Clem.*

Siamese Twin

Columbus, Nov. 23.

Leonard Graves is leading two lives, at least in the program of "King and I," which played the Hartman here last week.

In the front of the program his billing read, "and co-starring Leonard Graves." Toward the back of the book, however, co-star Graves was listed as an understudy for the King.

Current Road Shows

(*Nov. 22-Dec. 4*)

Anastasia (Viveca Lindfors, Eugenie Leontovitch) (tryout)—Shubert, New Haven (2-4).

Bad Seed (Nancy Kelly) (tryout) —(Ford's, Balto (22-4) (Reviewed in VARIETY, Nov. 17, '54).

Black-Eyed Susan (Vincent Price) (tryout)—Plymouth, Boston (22-27); Locust St., Philly (29-4) (Reviewed in VARIETY, Nov. 17, '54).

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Aud., Burlington, Vt. (22); Field House, Troy, N. Y. (23); State, Portland, Me. (24-25); Aud., Worcester, Mass. (26); Court Square, Springfield (27); Colonial, Boston (29-4).

Dark Is Light Enough (Katharine Cornell, Tyrone Power) (tryout)—Erlanger, Buffalo (24-27); Royal Alexandr , Toronto (29-4).

Fifth Season (Chester Morris, Joseph Buloff)—Erlanger, Chi (22-4).

Flowering Peach (Menasha Skulnik) (tryout)—Shubert, Wash (22-4) (Reviewed in VARIETY, Nov. 17, '54).

Getting Gerties' Garter—Royal Alexandra, Toronto (22-27); Hartman, Columbus (29-4).

Hello Paree (Charles Trenet, June Richmond) (tryout)—Playhouse, Wilmington (24-27); Parsons, Hartford (29-4).

House of Flowers (Pearl Bailey) (tryout)—Erlanger, Philly (25-4).

King and I (Leonard Graves, Patricia Morison)—Shubert, Chi (22-4).

Lunatics and Lovers (Dennis King) (tryout)—Walnut, Philly (22-4) (Reviewed in VARIETY this week).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway)—Civic Opera House, Chi (25-4).

Moon Is Blue (Jerome Cowan)—Shubert, Detroit (22-27); Lyceum, Minneapolis (29-4).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi (22-4) (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie—Lyric, Indianapolis (29-1).

Oh Men, Oh Women (Ralph Bellamy)—Cass, Detroit (22-27); Cox, Cincy (29-4).

Oklahoma—Shea's, Jamestown, N. Y. (22); Aud., Akron (23-24); Hartman, Columbus (25-27); Aud., Canton (29-1); Jaffa Mosque, Altoona, Pa. (2-4).

On with the Show (Irra Petina) (tryout)—Shubert, Boston (22-27) (Reviewed in VARIETY, Nov. 10, '54). (Production will be retitled "Hit the Trail" for Broadway).

Pajama Tops (Diana Barrymore, Robert Wilcox)—Pabst, Milwaukee (22-27); Blackstone, Chi (29-4) (Reviewed in VARIETY, Nov. 17, '54).

Portrait of a Lady (Jennifer Jones) (tryout)—National, Wash. (22-4) (Reviewed in VARIETY, Nov. 17, '54).

Sailor's Delight (Eva Gabor) (tryout) — Huntington Hartford, L. A. (22-4) (Reviewed in VARIETY this week).

School for Brides—Her Majesty's, Montreal (22-27); Strand, Syracuse, N. Y. (29-1); Klein Aud., Bridgeport (2-4).

Seven Year Itch (Eddie Bracken)—American, St. L. (22-27); Cass, Detroit (29-4).

Silk Stockings (Hildegarde Neff, Don Ameche)—Shubert, Philly (26-4).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Philly (22-4).

Tea and Sympathy (Deborah Kerr)—Hanna, Cleve. (22-27); Shubert, Detroit (29-4).

Time Out for Ginger (Melvyn Douglas)—Biltmore, L. A. (22-4).

Three for Tonight (Marge & Gower Champion, Harry Belafonte) (tryout)—U. Aud., Bloomington, Ind. (22); Memorial Hall, Columbus (23); Taft, Cincy (24); Murat, Indianapolis (26); Memorial Aud., Louisville (27); American, St. L. (29-4) (Reviewed in Vaudeville section of VARIETY, Nov. 3, '54).

What Every Woman Knows (Helen Hayes)—Aud., Portland (23-25); Metropolitan, Seattle (26-4) (Reviewed VARIETY, Sept. 29, '54).

Witness for the Prosecution (tryout)—Shubert, New Haven (25-27); Plymouth, Boston (29-4).

Wonderful Town (Carol Channing)—Nixon, Pitt (22-4).

Gropper's Side

Continued from page 72

not prohibit his name on other of our collaborative and yet unproduced works. (e.g., "Natalia" with lyrics by John Latouche and music by Ernesto Lecuona, based on a story by Gropper and Hammerstein.)

Milton Herbert Gropper.

(*Ed. Note*: VARIETY's *story was taken from the official court record*).

The text to be used at the N. Y. 92d St. YMHA presentation of Stravinsky's "L'Histoire du Soldat" Dec. 18, will be based on the adaptation of Stella and Arnold Moss that was presented more than a year ago with the Boston Symphony Orchestra.

Hayes $22,000, Frisco; 'Life' NSG $10,500, Folds

San Francisco, Nov. 23.

The legit scene narrowed to two shows here last week with "What Every Woman Knows" sliding but still profitable in its fourth week at the Curran, and the Coast revue, "That's Life" at the Alcazar showing a spurt upwards on excellent w.o.m. and strong plugs from Examiner columnist Herb Caen. Both shows closed Saturday (20), Miss Hayes resuming tour.

The Dublin Players, in two weeks for repertory, opened last night (Mon.) at the Geary. "Time Out for Ginger" is due Dec. 6 at the Curran for four weeks, on subscription.

Estimates for Last Week

That's Life, Alcazar ($4-$3.50; 1,147). Racked up a $10,500 take after a weak $9,000 opener, but still folded Saturday (20); house is dark.

What Every Woman Knows, Curran (4th wk) ($3.85; 1,758) (Helen Hayes). Okay $22,000 after $27,000 previous week; left town Saturday (20); house is dark.

Theatre Shortage

Continued from page 73

(Morosco), "Fanny" (Majestic), "Kismet" (Ziegfeld) and "Pajama Game" (St. James).

Also, "Peter Pan" (in a 16-week limited engagement at the Winter Garden, but a prospect to continue indefinitely) "Quadrille" (Coronet), "Seven Year Itch" (Fulton), "Solid Gold Cadillac" (Music Box), "Tea and Sympathy" (tentatively due to close March 12 at the Barrymore), "Teahouse of the August Moon" (Marti Beck), "Tender Trap" (Longacre) and Victor Borge's in "Comedy in Music" (Golden).

Of the above list, all but "Boy Friend," "Charles," "Fanny," "Pan," "Quadrille" and "Trap" are holdovers from last season. The two other entries that loom probable to last out the season are "Rainmaker" (Cort) and "Reclining Figure" (Lyceum), in their respective fifth and eighth weeks.

Plays, with status not yet clearly indicated are "Living Room" (Henry Miller), "Abie's Irish Rose" (Holiday) and "Wedding Breakfast" (48th Street). Other shows on the boards are "By the Beautiful Sea" (closing next Saturday (27) at the Imperial), "King of Hearts" (also closing this week at the National). "On Your Toes" (closing Dec. 4 at the 46th Street) and "Fragile Fox" (closing next Saturday at the Belasco).

Bookings for future shows are as follows: "One Eye Closed," at the Bijou, tonight (Wed.); "Mrs. Patterson," National, next Wednesday (1); "Hit the Trail," Hellinger, Dec. 2; "Bad Seed," 46th Street, Dec. 8; "Lunatics and Lovers," Broadhurst, Dec. 13; "Black-Eyed Susan," Playhouse, Dec. 15; "Portrait of a Lady," ANTA Playhouse, Dec. 21; "Flowering Peach," Belasco, either Dec. 21 or Dec. 28; "House of Flowers," Alvin, Dec. 23; "Saint of Bleecker Street," Broadway, Dec. 27; "Silk Stockings," Imperial, Dec. 30, and "Purple Dust," Bijou, Jan. 4.

Upcoming productions, with no theatres set, include "Hello Paree," "Witness for the Prosecution," "Anastasia," "Festival," "Grand Prize," "Put Them All Together," "Plain and Fancy," "Running Mate," "Painted Days" and "Desperate Hours."

Only slightly easier situation exists in the principal eastern tryout cities. For example, the Playwrights Co. is having to extend the tryout tour of Maxwell Anderson's "The Bad Seed" until the 46th Street, normally a musical house, becomes available with the Dec. 4 closing of "On Your Toes." After the show's two weeks at the Shubert, Washington, it goes to Ford's, Baltimore, for another two weeks, one of the infrequent fortnight bookings for that town.

ARENA THEATRE, ROCH., FOLDS AFTER 4 YEARS

Rochester, N. Y., Nov. 23.

Six weeks of offish biz has forced Dorothy Chernuck and Omar K. Lerman to fold their local Arena Theatre. Gross of only $3,750 for 17 performances of John Patrick's "Hasty Heart," was the straw that broke the b.o.'s back.

The closing last Saturday (20) ended four years of year-round operation. Launching of their fourth anni production of "Lady's Not For Burning" at an invitation-only preem was skedded for tonight (Tues.)

The resident Equity company will scatter. Miss Chernuck and Lerman will remain.

Current Stock Bills

(*Nov. 22-Dec. 4*)

Goodbye, My Fancy (Conrad Nagel, Katherine Meskill)—Paper Mill Playhouse, Millburn, N. J. (22-28).

King of Hearts (Franchot Tone) —Music Hall, Houston (23-26).

Open House, by Francis Swann and Victor Clement (tryout) (Reginald Owen) — Hilltop Theatre-Parkway, Balto (23-28).

Current London Shows

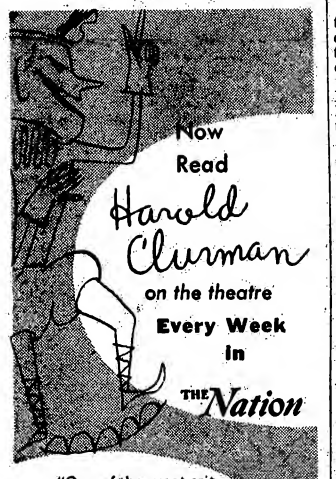
London, Nov. 23.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Ball, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Dark Light Enough, Aldwych (4-30-54).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Immoralist, Arts (11-3-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep In Cool Place, Saville (8-18-54).
King and I, Drury Lane (10-8-53).
Manor of Northstead, Duchess (4-28-54).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
Off The Record, Vic. Pal. (11-2-54).
Old Vic Rep, Old Vic (9-9-54).
Party Spirit, Piccadilly (9-23-54).
People Wonderful? Embassy (11-16-54).
Relations Are, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding In Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53).

SCHEDULED OPENINGS

Beatrice Lillie, Globe (11-24-54).
Simon & Laura, Strand (11-24-54).
Hedda Gabler, Westm'ster (11-29-54).
Accounting Love, Saville (12-1-54).
Glass Clock, Aldwych (1-3-54).
CLOSED LAST WEEK
Duenna, Westminster (7-28-54).
Joan of Arc, Stoll (10-20-54).



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Literati

Javits' 'Anti-Hate' Drive

Jacob K. Javits, attorney-general-elect and the only Republican elected on the party's State ticket in November, revealed in a press conference at Albany Thursday (18) that one of his four main objectives will be the launching of an investigation of "hate" literature, of which "an unusual amount is around." Javits, a liberal Republican several times sent to Congress from a supposedly strong Democratic district, in New York City, described the literature as anti-religion, anti-Catholic and anti-Jewish. The attorney general's office can consider and recommend legislation dealing with the problem, Javits pointed out.

Several bills attempting to deal with the fomenting of racial and religious discord were introduced in the Legislature during recent years, but none emerged from committee.

Irish Ban Bemelmans Book

"Dirty Eddie," by Ludwig Bemelmans, was among 183 books recently banned by the Irish Censorship Board. His company in the banned list on this occasion included "The Esquire Treasury," edited by Arnold Gingrich; Mistinguett's recently-published autobiography, "Mistinguett"; "Nana," by Emile Zola; "Thais, The Monk's Temptation," by Anatole France, and "Ticket of Leave," by Georges Simenon.

Dr. Richard Hayes, former film censor who also served on the Books Appeal Board, has bowed off the board and been replaced by Prof. Jeremiah J. Hogan. He's professor of English Literature at University College, Dublin.

No Pied Piper Here

The dread of every editor—a pied front page—occurred this week in Glenville, W. Va., and the weekly Democrat went to bed with only a masthead and an explanation for the near-blank page. The big news in the community, the explanation stated, happened in the Democrat's printing shop when the page form was pied en route from the makeup room to the press just before presstime.

The page one statement went on to say that with everything pied, the paper couldn't possibly straighten out the type in one day, nor could it reset it in time. "So here we are with almost a blank page one. Sorry. But that's the story this week. We'll be back next week with the regular edition." Democrat was an eight-page edition, with the other seven pages okay.

Religioso Pocket Books

Christopher Cross, publicity chief of Grey Advertising, and Bishop Fulton J. Sheen, who does a tv show on the DuMont web, have religioso themes appearing in December via Pocket Books.

Cross edited "A Minute Of Prayer," an anthology of prayers from all religions plus a calendar guide to religious holidays. It'll be in Cardinal Edition, while Sheen's tome, "Peace of Soul," is a reprint through Perma Books.

Another Profit Divvy

The Manchester (N. H.) Union-Leader distributed semi-annual profit-sharing checks totalling $50,349 to 180 newspaper employes Nov. 15, bringing the aggregate amount distributed among the workers for the fiscal year ended Sept. 30 to a record $96,029.

The total for the past year, which was the sixth year in which the Union-Leader employes have shared in the company's profits, was more than $20,000 above the amount handed out for the preceding year.

Ripsnortin' 'Comstock'

In "Comstock Commotion" and "Legends of the Comstock Lode" (Stanford U.; $2 each), Lucius Beebe and Charles Clegg have written a brace of ripsnorters about Nevada's infancy and the founding of the Virginia City Territorial Enterprise, newspaper the two men currently edit and publish.

Illustrated with old photos and line cuts, the books are paperbound. There are many references to theatre as it flourished in Piper's Opera House in Virginia City and in other frontier playhouses. Lola Montez, Lotta Crabtree and the Younger Salvini receive attention from the writers. Piper's had a typical opening night, western style. "Money" starred Julia Dean and Walter Leman, and as the house-lights dimmed, a couple of well-heeled rivals exchanged pistol fire in one of the plush boxes.

Edwin Booth and Joe Jefferson were visitors to the Nevada stand, but Adah Isaacs Menken, purveyor of "Mazeppa," was the favorite. Once, the Comstock miners presented Adah with a bar of silver bulllon worth $2,000. Wells Fargo's strongest stage coach had to be specially braced to take the gift to the railroad at Reno.

In its latter days, David Belasco was a stage manager at Piper's. Theatre is now a museum-piece, and has not lighted for an attraction for several decades.

Beebe reprints an item from VARIETY concerning his altercation with Hollywood columnist Sidney Skolsky, who once alleged that the publisher of the Enterprise had exchanged fisticuffs with a film celeb on the coast — an activity hotly denied by Beebe. *Down.*

Sheet's 100th Anni

Nebraska City News-Press, oldest paper i Nebraska, observed is 100th anni Sunday (14) with its largest edition, a 72-pager. Publisher J. Hyde Sweet received a congratulatory message from President Eisenhower.

CHATTER

Good Comics Inc. chartered to conduct a publishing and printing business in N. Y.

Milt Shapiro ankled Martin Goodman Publications for post with the Police Gazette.

Irene Dunne wrote "Christmas in Hollywood" for the December issue of Good Housekeeping.

John Masters, author of "Bhowani Junction," in Hollywood to discuss its filming with Metro.

William W. Johnson, chief of the southwest bureau of Life and Time Inc., in Dallas, transfers to Boston next month to become New England bureau chief.

Richard G. Hubler and Coward-McCann have signed contracts for a novel about the west, entitled "The Pass," to appear around the Spring of 1955. This will be Hubler's fifth published novel.

Edward C. Von Tress, ad director of Holiday mag, upped to veepee and exec director of advertising for Curtis Publishing Co., handling four Curtis publications. Peter E. Schruth is new ad director of Holiday.

Louis Bromfield is writing the script for a ballet based on the life of historical character Johnny Appleseed (John Chapman). George Balanchine will choreograph, with the N. Y. City Ballet to present a year hence.

Theatre historian Bernard Sobel points up that "Your (VARIETY) coverage of Elsa Maxwell's stage career was excellent, but omitted the most important item: her appearance on Broadway in Louis Bromfield's 'DeLuxe'."

Martha Raye

Continued from page 2

pleasantness prior to the start of the dinner. At one of the tables, was a femme diner, a reporter for one of the dailies. One of the lads, thinking that Miss Raye shouldn't be alone in this situation, took it for granted that it would be okay to have a distaffer sit besides him. She was told that she had to leave. After all, this is a male organization and females are barred from membership, although they have honored, during the org's lifetime, three ladies of the trade, Blossom Seeley and Sophie Tucker having preceded Miss Raye.

Leonard Highlight

However, despite these handicaps, the 400 or so who paid $5 for the comparatively skimpy luncheon had more than their money's worth. Fat Jack E. Leonard hit one of the highlights of his career in heckling the various speakers. It was one of those afternoons in which he could do no wrong. Every line from him was a boff.

Phil Silvers emceed the event in an extremely pleasant manner. Al Kelly made a stirring presentation of a scroll. Only trouble was, nobody understood him. But he was one of the top laughgetters of the lunch. Smith & Dale gave a recitative of one of their early routines and it was still good for laughs. Gene Baylos also went over in a few well-prepared ad libs, and Myron Cohen stirred the audience with a story. One of the straight speakers was youthful Morty Gunty, making his bow on the Friars dais. He was smart enough to pay a sincere, brief tribute to a star whom he idolized since he could remember. There was a collection of pugs in the audience, including James J. Braddock, Bob Olin and Barney Ross. Political world dished out Judge Samuel DiFalco and Carmine DeSapio, Tammany head.

Miss Raye's thanks to the boys was one of the briefest on record. She seemed genuinely touched by both the nice and ribald things the boys said about her. She didn't spend much time on her life and loves. As Leonard previously pointed out, it would have made a helluva long speech. *Jose.*

Helen Hayes

Continued from page 1

the Capital, tiny Miss Hayes was doing her act onstage when Lew Fields, who was playing an engagement at the house with partner Joe Weber, came backstage to pick up his mail.

The comedy star stood in the wings a few moments to watch the show, then remarked to someone nearby, "Tell that little girl's mother that if she wants her daughter to go on the stage to send her to see me." Several years later, when Mrs. Catherine Brown took her daughter Helen to New York, she followed the advice.

So Miss Hayes' first appearance in New York was as the Little Mime in Weber & Fields' production of Victor Herbert's' "Old Dutch," at the old Herald Square Theatre, in 1909, with the composer conducting the orchestra. Her only other "musical" appearance was th 1946-47 Anita Loos comedy, "Happy Birthday," in which she sang and danced.

Miss Hayes had planned to take a sabbatical from legit this season; but was persuaded to star in a "Helen Hayes Festival" of four plays on successive weeks last summer at the Falmouth Playhouse, Coonamessett, Mass. She subsequently agreed to do one of the shows, "What Every Woman Knows" for 10 weeks the Coast, and the Barrie play and "Wisteri Trees" for two weeks each during the coming winter drama season at the N.Y. City Center.

As soon as she finishes the latter assignment she intends to take a complete rest. "I really mean it this time," she insists.

H'wood So Respectable

Continued from page 1

humdrum announcements of casting decisions.

Explanation for the relative quiet on the Hollywood front is that a new type of performer has moved in. The old madcap stars are gradually dropping out, and the new crop seems to believe in more work and less play. Impression is also gained that this new talent is less apt to seek the limelight than its predecessors. All of which adds up to better public relations for the industry as a whole, coupled with less excitement for the millions whose fantasies about fabulous Hollywood living are gradually being shattered.

Hollywood antics in the past have provided the nation's press with its choicest morsels. Among the scandals of recent years have been those involving Charlie Chaplin, Ingrid Bergman, Rita Hayworth, Robert Mitchum and Franchot Tone and Barbara Payton. Of late, the papers have shown less of an inclination to give the "star" treatment to every bit player charged with an offense.

Leland Hayward

Continued from page 2

based on the Charles Lindbergh book. It will start shooting next spring, also for Warner release. The filmization of Hemingway's "The Old Man and the Sea," is slated for production a year hence, with Spencer Tracy as star.

Hayward's recent serious illness forced him to drop plans to bring the Mary Martin musical revival of "Peter Pan" to Broadway, and the star's manager-husband Richard Halliday took over the project. The producer has no legit plans, but says he'd do a show if he found a script he was "crazy about." He's not interested in tv production for the immediate future.

Hayward will headquarter on the Coast for the next few months, with periodic visits to New York.

SCULLY'S SCRAPBOOK

By Frank Scully

Phoeni Ariz.

Leonard Merrick, a fine actor in his day, once wrote a story called "Conrad In Quest of His Youth." It concerned a sentimental journey of a character back to his old home town. He managed to work up a nice flirtation with a doll in a hotel lobby and they set 8 o'clock to go out and make a night of it. She was to pick him up in his room.

He took 40 winks in order to be in good shape for the night's adventure. She came to his room, knocked, opened the door, tiptoed in, found him sprawled on his back, snoring, with his mouth wide open, gave one look of horror and fled.

On returning from Europe about 20 years ago with my Scandinavian bride, I sought to show her the scenes of my childhood. My disillusion was worse than Conrad's because the march of progress had obliterated practically all of them.

I wanted to show her North Beach where I first saw a vaude bill. It was the sort of place that served beer and sandwiches and threw in eight acts for free. They were good acts, too. As kids, the trick was to watch somebody leaving and slip into his seat and his half-finished beer before the waiters got back to the table.

But there was no sign left of this memory of a gay and romantic boyhood. Something called LaGuardia Field had completely obliterated it. I couldn't even reconstruct the area.

"I remember there was an old Dutch cemetery behind the scenic railway," I said. "I doubt if the hand of progress would have desecrated that hallowed spot. Why, even the switchback worked around it so as not to disturb it."

I explored till I found the few tombstones. Then I reconstructed the whole resort and even many of the acts which I remembered had played there. In fact, I some of the songs of the Bison City Quartet, including all four arts of "My Merry Oldsmobile."

"You Are Old, Father William"

For all the warmth it created in my young doll's eyes, I might just as well have been trying to convince the Sphinx that I was in the original company that played "The Egyptian" 3,000 years ago.

It was with a similar misgiving that I went to Phoenix recently. I had been invited to address a convention of the Society for Crippled Children. Thirty years previously I had spent some years in Arizona. I was exiled there for reasons of health. Phoenix at that time was a town of about 30,000, a sort of fifth carbon copy of L.A.

In fact, the whole state had about two persons to the square mile and even towns of half a dozen buildings were 50 to 75 miles apart. I toured the state from Nogales on the Mexican border to the Grand Canyon as guest of George W P. Hunt, who was seven times governor. Today he would be considered too radical to get by the border patrol, let alone to rate tops among the gubernatorial goobers.

His sense of humor wa such that after feuding with mine owners he sent all of them copies of Upton Sinclair's "King Coal" for Christmas. When he retired, he warned all hands to run the state right or he would be back and run it again. He went off to Siam for a year or two and when he came back was appalled at the way the state slipped. So he got out his model T Ford, toured the state and took his old job back.

He looked no more like the typical western governor than a rhino. He was built like a water barrel, with a weeping walrus moustache, topped by white hair and a cap. In fact, I never saw him wear anything else. His opponents were tall, lean, you-all characters and wore 10-gallon Stetsons. But their drawing power was practically limited to their own breaths when George Wobbly Paul Hunt threw his cap in the ring. Among other things, he was the father of prison reform. He's buried under a small pyramid outside of Phoenix.

One time he took me from Prescott to the Grand Canyon on a road Inspection tour. Along the way he would talk to working stiffs to find out how the job was getting on. On this occasion he recognized a worker who had once been a boxer and had played bit parts in Hollywood westerns. He got in me sort of jam in Arizona, I think it was check-kiting, and when he served his time asked the governor for a job. Hunt got him one with the highway department.

Emily Post Among the Dudes

After talking a while, the governor asked the reformed palooka would he like to go with us to the Grand Canyon. And he was. Then His Excellency got out a sheet of embossed stationery and had it tied to the shovel, explaining that this particular road-runner was AWOL, meaning "absent with official leave."

At the Grand Canyon we stopped at the El Tovar, a deluxe dudery of the Sante Fe, and pediculous with protocol. As we entered th dining room, a line of defensive halfbacks boxed off our extra guest and insisted on putting a coat on him. It was sizes too big for him. He felt like a clown without makeup. The governor treated the whole episode as a joke.

But the next morning as we gathered for breakfast, our ex-pug was still seething like Old Faithful. The headwaiter and his six Jap bellhops were there with the coat. "Get away, get away," the highway hand growled. They kept coming at him, coat ready for the capture. He gripped his fists. They edged within striking distance. He let them have it. The two went out like lights. The rest backed away.

We entered the dining room as a team, our hero still in shirtsleeves, his dignity as a human being restored. The governor smiled at him. "Did you ever read 'Cashel Byron's Profession?'" he asked. The fighter said no, he hadn't. "I'll send it to you. You'd be wonderful in the part," added the guv.

Today, things like that are not likely to be repeated. The best people go around in practically no clothes at all. The Stetson tradition has finally emerged victorious. Howard Pyle, who once was a radio commentator and even managed KTAR, the NBC affiliate, a 10-gallon hat man, is now governor. Nine stations spray their sweetness and light over the Salt River Valley. From 30,000 in my time, Phoenix has grown to a town of nearly 200,000. It has three tv stations, and one, possibly named by ish-fulfillment Freudian, is called KOOL.

The town is really booming. The night I rolled in they were opening a new drive-in with a double feature ("Living It Up" and "About Mrs. Leslie.") The ozoner was named New Acres. It brought the number of those catering to al fresco entertai ment up to 14. That's not counting a drive-in church where the worshipers take it all sitting down. In their cars, with receivers at their ears, or the hundreds of drive-in eateries which seem more common than in L.A. If the next generation can walk at all, it will be a miracle.

Of the older cinematic stalls, 12 were still open as the fall season opened and all of them selling airconditioning as well as entertainment. "Gone With the Wind" was playing both inside and outside and it was sort of cute to read that "Wind" was still considered so hot after all these years it had to be "cooled by refrigeration."

Fresh releases of fresh pictures were everywhere evident. "A Star Is Born" at the Fox was already on a grind policy of four shows a day, starting at 11.25 a.m. "The Black Shield of Falworth," starring Tony Curtis and his wife Janet Leigh, had an author's plug which, considering the proximity of the gubernatorial elections, Demos deemed highly suspect. "Storming from the pages of Howard Pyle's great novel," it ran, 'Men of Iron' in Cinemascope."

It wasn't, of course, the same Howard Pyle who was running for reelection as governor, but how were the peasants to know that without old George Wylie Paul Hunt to tell them?

Certainly I couldn't tell them. I was present to talk to the delegates of the Society For Crippled Children as the guinea pig that made good.

Broadway

Debbie Reynolds returned to the Coast.

LeRoi Scarlett, vet thespian, underwent major surgery at his home in Bay Pines, Fla.

Rosalind Courtright repeats at the Maisonette of the St. Regis Hotel starting Dec. 2.

Judy Garland, accompanied by husband-producer Sid Luft, returned to the Coast this week.

Music publisher Bill Simon back at his New York desk after a promotion trek through New England.

George Murphy back to Hollywood after his stint as toastmaster at the Motion Picture Pioneers banquet.

Phil Baker and Bert Wheeler plan breaking in their new act at the Hollenden Hotel, Cleveland, before Las Vegas bookings.

Loew's International prexy Arthur M. Loew and Latin America regional director Maurice Silverstein back from Barcelona and London.

Eddie (& Renee) Root, now separated legally from his dancing partner-wife Renee, managing the new Don Pallini dance studio on East 83d St.

Virginia Mayo and Michael O'Shea arrived in New York Monday (22), Miss Mayo will be "queen" of Macy's Thanksgiving Day parade tomorrow (Thurs.).

Dick Rubin, an MCA veepee, weds Elayne Terker tomorrow (Thurs.) in a private ceremony at Temple Emanu-El; reception follows at the Savoy-Plaza.

The Bond Clothing sign featuring the waterfall and the nudes of Adam & Eve, which had a six-year run, is being demolished by Douglas Leigh for construction of a new spectacular.

John Masters, author of "Showani Junction," to the Coast over the weekend for confabs with Metro producer Pandro S. Berman and director George Cukor on the filming of the book.

Pietro Scarpini, Italian pianist who made his U.S. bow with the N.Y. Philharmonic two weeks ago, is leaving for home Saturday (27), after being re-signed for next year. He'll also do a tour then, as soloist with several other orchs.

Nickey Quattrocciocchi, boniface of El Borracho, celebrated his birthday with the "publication" of a humorous booklet on "nonetiquette," with the former silent filmster-turned-restauranteur posing for his own mugg shots.

D. L. Cornetet, exec veepee of Civic Concert Service and veepee of National Concert & Artists Corp., will retire from active business effective Dec. 31, after 24 years with Civic. He'll continue on the board of directors of both.

The Stanley Theatre, which usually shows Soviet pix, will make way for a capitalistic bank. Builder-investor Irving Maidman has bought the realty parcel at 41st & Seventh Ave. for construction of a four-story building to be occupied entirely by the banking institution.

David B. Whalen sends word from South Dakota's Black Hills—"on the way to Wyoming and then on out to the northwest and British Columbia"—that he'll be home in N.Y. Dec. 15 after a pre-Xmas season trek of some 60 one-nighters with client Christopher Lynch, the Irish tenor who now lives in Ireland and "commutes" in for his dates after a 10-year U. S. residence.

Chicago

Bob Hope and Pat O'Brien in town for De La Salle alumni shindig.

"Camino Real" being performed for first time in Chi by Wright Junior College.

Dinah Kaye now helming bill at Cloister Inn indefinitely, with Ralph Sharon on the keys.

Milt Gabler, Decca a&r chief, and arranger Sy Oliver here for Georgie Shaw's rcording session at Universal Studios last week.

Edgewater Beach Hotel's Marine Dining Room shuttered for remodelling last weekend and is slated to reopen by New Year's sans floorshows.

Regal Theatre is sporting the only stageshow in town this week only with Larry Steele's "Smart Affairs of 1955." Bill includes Five Keys and Sonny Payne.

Rome

By Robert F. Hawkins
(*Archimede* 145)

Walter Chiari opened his new revue, "I Saltimbanchi," here.

Errol Flynn flew to Madrid for brief stay following Roman swing.

Gina Lollobrigida back in Rome after multiple trips to U. S., London and Milan.

Audrey Hepburn, Mel Ferrer, back from Holland by air after Dutch flood relief fund drive.

Pepe Iglesias, "El Zorro," heads new show at Open Gate Club which also is featuring chanteuse Michele Richard.

"From Here to Eternity" (Col), continues to hold local biz lead, against a strong second from "Mogambo" (M-A).

"Three Coins in Fountain" finally playing Trevi Theatre, a second-runner, three steps from pic's Trevi Fountain location.

Marlo Brando recipient of Italian Film Critics prize for "Waterfront" at special flood-relief preem at Fiamma Theatre.

"Black Widow," locally shot pic starring Patricia Roc and Massimo Serato, in title conflict with 20th-Fox recent release by the same handle.

Paulette Goddard, at Montecatini spa, joined by Katharine Hepburn who just wound up work on "Summertime" for Ilya Lopert in Venice.

Newly outfitted 4 Fontane Theatre opened by impresario Remigio Paone with new show, starring Billi and Riva, titled "We're All Doctors."

Paris

By Gene Moskowitz
(28 *Rue Huchette-Odeon* 49-44)

Freres Jacques into the new Rose Rouge nitery show.

James L. Richman, of BBS Records, here as talent song scout for the company plus setting up an outlet for BBS disks.

Larry Adler will do the musical score, and play it, for a German pic, "Master of Life And Death," with Maria Schell. It is directed by Victor Vicas.

Robert and Raymond Hakim will do another version of Victor Hugo's "The Hunchback of Notre Dame" in Technicolor, and in the new Gallic anamorphoscope process, Cinepanoramic.

Jean-Pierre Aumont and Marla Mauban working days on pic "18 Heures D'Escale" (18 Hours Stopover), while devoting their evenings in their respective legiters, "Carlos Et Marguerite" and "Caterina."

Rene Clement's next directorial stint will be a film adaption of Jean Giono's "L'Hussard Sur Le Toit" (The Soldier On The Roof). Roger Leenhardt and Clement will do the screenplay, and it will go into production this season.

Roger Ferdinand's new play, "Il N'Y A Pas D'Age Pour L'Amour" (There Is No Age For Love, will preem here in April, with Pierre Blanchar and daughter, Dominique Blanchar, as the stars. They play father and daughter in the piece also.

Preston Sturges will act as supervisor on special version of Marcel Pagnol's new pic, "Lettres De Mon Moulin" (Letters From My Mill) for U.S. distrib. Film will be cut from its present three-hour length, with Sturges doing the subtitles. Thomas Brandon is distributing in the U. S.

Miami Beach

By Lary Solloway

Ed Weiner appointed national publicity rep for new Balmoral Hotel.

The Louis B. Mayers spent several weeks here, sunning and visiting relatives.

Felix Young back in town to ready his swank L'Aiglon for a mid-December opening.

Hal Wallis and "Rose Tattoo" company shooting scenes in Key West near author Tennessee Williams' winter home.

Huge new Fontainebleau Hotel will host press and column byliners-junketing them in from all points around the country—for five day preem beginning Dec. 18. Leo Morrison appointed N. Y. rep for hotel.

Washington

By Florence S. Lowe

George Murphy in town enroute from a trade pow-wow in Atlanta, Ga.

Playwright Maxwell Anderson here all last week to doctor his Broadway-bound drama, "The Bad Seed."

Raymond Massey narrates a new Marine Corps short based on the history of recently dedicated Iwo Jima statue.

De Castro Sisters, nitery and disc chantooseys, and tv singer Andy Williams, highlighted annual Father-Daughter dinner of National Press Club.

Edgar Bergen pinchhit for Bob Hope, national life chairman of United Cerebral Palsy, to present a bronze plaque to American Broadcasting-Paramount Theatre prexy Leonard Goldenson, president of UCP since its founding in 1949.

London

The Queen and the Duke of Edinburgh paid a surprise visit to the Casino last Nov. 17 to see Cinerama.

Arthur M. Loew, prez of Loew's International, here last week for the royal command screening of "Beau Brummell."

Important show biz contingent sailing to New York on the Queen Elizabeth includes George Black, Noel Coward, Jack Buchanan and Raymond Massey.

Michael Hill, former Manchester Guardian staffer, authored his first play, "Love Goes for Six," which has its tryout at the Felixstowe Theatre Club.

A new radio series on the Lyon family, comprising Ben and Bebe and their two children, Barbara and Richard, starts on the BBC light program Dec. 2.

Michael Myerberg in town for confabs with Robert S. Wolff, the RKO-Radio topper in London, on preem of "Hansel and Gretel" which opens at the Tivoli just before Christmas.

George Fierstone, formerly drummer in the Palladium Skyrockets Orch, who now has his own quintet, makes his radio and television debut next month. He will be on "Club Piccadilly," a radio feature, Dec. 4.

Ed Sullivan, in town last week to film "Moby Dick" interviews for his "Toast of Town," has agreed to devote a Sunday night feature next May to the "John Huston Story" which will include excerpts from the director's films and include live appearances of all available stars.

Philadelphia

By Jerry Gaghan

Dallas Gerson, co-owner of Latin Casino, purchased side interest in a nursing home.

Dave Miller, head of Essex Records, signed Billy Butterfield to a contract with his label.

Tony Bennett clicked strongly in week at Sciolla's and was brought back for an additional three days, Nov. 18-20.

Jessica Tandy and Hume Cronyn bring dramatic revue, "Face to Face," to Academy of Music for night and a matinee show, Dec. 3-4.

Metopera opened its 70th Philadelphia season at Academy of Music (23) with "Andrea Chenier," starring Zinka Milanov and Mario Del Monaco.

Ilka Chase will head speakers panel at annual book and author show sponsored by the Jewish Times Institute, Bellevue-Stratford, Dec. 7.

Charles Strakosch, manager of Forrest Theatre, doubling as manager of Erlanger, which reopens Nov. 24 for "House of Flowers" four-week run.

Philadelphia Orchestra will stage free concert in Convention Hall Nov. 29 for 1,000 mayors attending American Municipal Congress, Nov. 28-Dec. 1 with Eugene Ormandy conducting.

Memphis

By Matty Brescia

Don Glasser at Peabody's Hotel Skyway for two weeks.

Ralph Flanagan orch in here for a one-nighter Dec. 21 for St. Christopher Guild benefit.

Cathy Bauby, WMCT fashion exec, readying new model agency here along with daily tv chores.

Paul Molloy, Commercial Appeal radio-tv columnist, now batting out his daily pillar at home during his wife's illness.

Bill Killebrew and Charley Sullivan, radio-tv actors here, now doing three-hour daily deejay stint over WHHM, Memphis indie.

Cecil Beaver, WHHM skipper, just checked back here after a major league baseball powwow with baseball bigwigs in N. Y. last week.

Bill Stei, skipper for Sonja Henie's iceshow, ended terrific season at Birmingham last week; show racked up healthy b.o. here and drew rave notices.

Berlin

By Hans Hoehn
(*Phone*: 76-02-64)

WB announced it will soon start releasing German films in this country.

"Caine Mutiny" (Col), which was preemed several weeks ago at Marmorhaus, currently running at the Studio and 30 nabe houses.

Dr. Hana Hass, Germany's underwater film specialist, arrived in Duesseldorf where his latest film, "Unternehmen Xarifa," was launched.

There won't be any UFA feature film production in the near future, and at least not as long as the former UFA property has not been returned to private hands.

Latest U. S. pix preems here include "Human Desire" (Col), "Arrowhead" (Par), "Ride Clear of Diablo" (U), "Portrait of Jenny" (SRO), "Executive Suite" (M-G) and "Elephant Walk" (Par).

West Berlin authorities turned down an offer of Dynamo Moscow (Football team) to play against an all-Berlin Soccer team (including East Berlin) at West Berlin's Olympic Stadium later this month.

Schiller Theatre preemed Wouk's "The Caine Mutiny." Over 12 German cities have obtained performing rights to this play so far. Aside from Berlin, preems already have taken place in Munich and Hamburg.

Madrid

By Ramsay Ames
(*Castellana-Hilton*, 37-22-00)

Cesar Ardavin, who will direct "Maria Coronel," says that Jennifer Jones and Henry Vidal will be his stars.

Antonio Vilar, who four years ago made "Don Juan" opposite Annabella for Chapalo Films, returns to Madrid next month, after a year of film-making in Argentine.

Jose Iturbi in Madrid again, his sixth time as a guest of the Hilton.

Paquita Rico and singer Angelillo have started starring chores in producer Benito Perojo's "Suspiros de Espana."

Every year Spanish mag Triunfo throws a gala theatrical function to present its awards for "firsts" in films. The 1954 edition at Madrid's Teatro Rialto was a brilliant affair, with all the glitter of a Hollywood preem. Prize for the best foreign actress went to Leslie Caron (for "Lili") and best foreign actor, Montgomery Clift (for "Place in Sun").

A tragic note marred production on Cifesa's "Lo Que Nunca Muere" (That Which Never Dies), young star Mercedes de la Aldea, moving too close to the propeller of an airplane being used in her death scene, and she was killed. It was the last day's shooting for the 22-year-old actress, who had just finished directing and starring in "Saint Joan of Arc" at a Barcelona Theatre.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1A; *Tel* A-45045)

Comedian Armin Berg after long tour back in his hometown.

Gottfried Reinhard in Salzburg shooting the comedy pic, "Rosalinde."

Rudolf Saar and Josef Strauss elected presidents of Vienna Maenner Gesang society.

Oldest provincial cinema in Austria, at Wels, Upper Austria, installed CinemaScope.

Rudolf Kampe inked by Salzburg festivals to conduct next season's Hans Pfitzner opera, "Palestrina."

Burgtheatre star Albin Skoda nixed offer to play "De Fuehrer," saying his admirers would object.

American composer-conductor Lee Shannen will direct American sponsored Red White Red Radio concert Dec. 11.

Marcel Prawy signed by Red-White-Red Radio to produce American operettas; starts out with "South Pacific."

Austrian painter Oskar Kokoschka to be in charge of sets of next year's Salzburg festival production of "Magic Flute."

Austrian actor Eric Frey off to Munich to play in "Eternal Waltz" and "Louis II." In both pix he plays the role of Emperor Francis Joseph I.

Minneapolis

By Les Rees

Sonny Land Trio into Augie's nitery.

St. Paul Flame holding over Herb Fields orch.

Russell Nype continuing at Hotel Radisson Flame Room.

London's Festival Ballet, here for three ights, drew mixed reviews.

Minneapolis Symphony orch's Rochester, Minn., concert series racked up sale of 1,200 season tickets.

Vince McKnight here ahead of "Moon Is Blue," Lyceum underline. Twofer "Models in Season" set for Lyceum fortnight opening Jan. 10.

Closing of "Saint Joan" another blow for attractionless Lyceum, local legit house, where it was booked for Feb. as a Theatre Guild subscription season offering.

Chirper Mimi Benzell giving a concert this week at Devils Lake, N. D., where her brother is a farm equipment company zone manager and a member of St. Olaf Lutheran church choir which will be used as a background for several of her numbers.

Hollywood

Gloria de Haven to Dallas.

Dore Schary laid up with virus.

Joan Shawlee planed in from London.

David Levitt back to work after long illness.

Robert Wagner hospitalized with an ear infection.

Russell Holman in town for Paramount huddles.

Gonzales Gonzales to Louisville for the Cerebral Palsy show.

Otto Lang checked in at 20th-Fox after three months in Europe.

John Payne to Roanoke, Va., to spend Thanksgiving with his mother.

Bob Hope returned from the Royal Command Performance in London.

John Farrow hosted officers and men of the British warship New Glasgow.

John Ireland and Don Budge organizing the Paradise Valley Racquet Club.

Pat O'Brien to Louisville to emcee a telethon for under-privileged children.

Vanessa Brown will entertain soldiers of the Sixth Army at Yuma and Barstow.

Prince Axel of Denmark guest of honor at Universal under auspices of the AMPP.

Film cartoonists tossed a party for Walter Lantz to celebrate hi 25th year at Universal.

George Gobel will entertain at the Publicists Guild's eighth nual Panhandle Dinner.

Ava Gardner leaves Thanksgiving Day on a world tour to plug "The Barefoot Contessa."

Greer Garson made a trailer for Gonzales Warm Springs Foundation, a hospital for crippled children.

Dennis Morgan made two special radio transcriptions for the National Society for Crippled Children and Adults.

Billy Daniels hosted a party for the Australian press corps covering Hollywood, in advance of his 10-day tour of Australia early next month.

Hamburg

Europe's first drive-in operation opened in Nuernberg (Nuremberg).

A Lili Marlene Club, featuring The Desert Foxes, 32-piece brass orch of former German Africa Korps members, opened downtown by Otto Friedrich Behnke, owner of a string of Hamburg restaurants and nightclubs.

"Canaris," a film about the life of Admiral Wilhelm Canaris, Germany's military espionage boss under Hitler who was killed in a German concentration camp in connection with the 1944 plot on Hitler's life, has been finished here. Directed by Alfred Weidenmann and produced by F. A. Mainz, pic stars O. E. Hasse in the title role.

Michael Jary, German songwriter, back from U.S., announces he signed contract with RKO for German-American production of "Long Live the King." Jary said Frank Tashlin was picked as director, and leads would be played by Patricia Medina, Lizabeth Scott and French star Louis Jourdan or Steve Cochran. Financing and profits of the film will be on 50-50 basis between RKO and Michael - Jary - Productions, Hamburg.

Ireland

By Maxwell Sweeney

Marie Conmee pacted by Longford Productions for upcoming tour.

Stanley Illsley, Illsley-McCabe Productions, over to London to gander new plays.

Dublin Globe Theatre staged Dalton Trumbo's "The Biggest Thief in Town" Nov. 21.

Constance Cummings in for rehearsals of Hilton Edward's production of Elmer Rice's "Not for Children."

Michael MacLiammoir has new comedy ready for production, "A Slipper for the Moon," ready for launching; probably preem at Dublin Gate, Dec. 25.

Tennessee Williams's "The Glass Menagerie" skedded for airing by Radio Eireann with Jack Aronson and Mary Rose MacMaster in the leads.

Seattle

Johnny Ace orch and Willa May Thornton into China Pheasant.

Paramount Theatre here didn't renew license for stageshows. Plans only pix in future.

Metropolitan Theatre to be razed after run of Helen Hayes in "What Every Woman Knows" closes Dec. 4.

OBITUARIES

MORONI OLSEN

Moroni Olsen, 65, actor and director, was found dead Nov. 22 in his apartment in Los Angeles. Police attributed his death to natural causes. Born in Ogden, Utah, he attended Utah U. and while there organized a repertory theatre.

Olsen appeared in a number of Broadway productions, including his debut role as Jason in Euripides' "Medea," "Iphigenia," "Mary of Scotland," "Romeo and Juliet," and "The Barretts of Wimpole Street." For seven years he toured the Northwest with his own company, and had also played on the Chautauqua and Lyceum Bureau circuits.

He made his first screen appearance as Porthos in the 1935 version of "The Three Musketeers." He had major character roles in more than 30 motion pictures including "The Plough and the Stars," "The Washington Story," and "Air Force." At his death he was directing "Trelawney of the Wells," scheduled for a December production at the Pasadena Playhouse.

EDDIE CLARK

Eddie Clark, 75, actor, playwright and ASCAP member, died of a heart attack Nov. 18 in Hollywood. Opening his career on the stage more than 60 years ago, he wrote a play, "Relations," in 1927, and appeared in it for more than a year on Broadway.

Clark moved to Hollywood in 1928 and opened a dramatic school where Paul Gregory was one of his pupils. For the last decade Clark had been one of the screen's busiest bit players. He last appeared on several "Life With Father" tv subjects, still to be shown.

He is survived by his wife and daughter.

THEODORE B. SAYRE

Theodore B. Sayre, 79, author and playwright, died Nov. 20 in New York after a brief illness. A native of New York, he saw his first play, "The Wife of Willoughby," produced at the Lyceum Theatre, N. Y. before the turn of the century. His later plays included "O'Neill of Derry," "Eileen Asthore," and "Edmund Burke," with Chauncey Olcott appearing in all three. Sayre also wrote "Tom Moore," "Wearing of the Green," "Manon Lescaut," "The Commanding Officer," "The Bold Sojer Boy" and "The Son of Carleycroft," taken from one of his three novels. For a number of years he was a play reader for producer Charles Frohman.

Surviving are his wife and a sister.

HERBERT D. HALE

Herbert Dudley Hale, 62, writer and producer for RKO-Pathe, died Nov. 17 of a heart attack as he was entering the company's studio in New York. He joined the organization in 1940 as a script writer in its newsreel dept.

For the past three years Hale had produced documentary films for the Government in its Foreign Information Dept. He was working on "Cruise Control for Jet Aircraft," for the Air Force at the time of his death.

During the second World War Hale wrote and produced "How to Get Along in Great Britain" for the Army. A grandson of Edward Everett Hale, author of "The Man Without a Country," and a descendant of Nathan Hale, he was the producer the documentary film series "This Is America."

Surviving are a son, a daughter, a brother and three sisters.

KAROL RATHAUS

Karol Rathaus, 59, Polish-born composer and professor of music at Queens College, N. Y. died Nov. 21 in New York after a short illness. He was best known in the U. S. for his later works, including an adaptation of Mussorgsky's "Boris Godunov," which was performed by the Met in 1952.

Among Rathaus' other works were ballets, chamber music, choral music and songs. He was vice-president of the International Society for Contemporary Music and a member of the Polish Academy of Arts & Sciences in New York.

Surviving are his wife, a son and a brother.

WILLIAM J. PERLMAN

William J. Perlman, 72, playwright, producer, and director of the Bureau of Musical Research, died Nov. 18 in New York. From 1924 to 1928 he was co-owner and manager of the Mayfair Theatre, N. Y. and in 1926 was one of the producers of Sean O'Casey's "Juno and the Peacock" at that theatre.

Two of Perlman's plays, "My Company" and "Broken Chai" were produced on Broadway in 1927 and 1929, respectively. Besides writing several other plays he compiled and edited a book, "The Movies on Trial," in 1936.

Surviving are a son, a sister, a brother.

EDITH FRIEDMAN

Edith Friedman, 56, radio and concert pianist, died Nov. 17 in New York after a long illness. She studied in Europe under a Juilliard Fellowship and appeared in concerts there and in the Orient.

In the U.S. Miss Friedman had appeared as a soloist with the Pittsburgh Symphony, the Bamberger Symphony, the Mozart Symphonietta and the Philadelphia Orchestra. For more than 20 years she had a weekly program on radio station WEVD, N.Y.

Surviving are her mother, a sister and a brother.

ALBERT E. DALE

Albert E. Dale, 64, former editor of the Pittsburgh Sun Telegraph and onetime public relations director for NBC, died of a heart attack Nov. 21 on his farm at Skillman, N. J. He resigned as Sun Telegraph editor last Jan. 1 after suffering two heart attacks.

Dale, who began his career with the Associated Press in Albany, N. Y., in 1911, first joined the Sun Telegraph in 1936. He left the paper in 1940 to go with NBC but returned in 1951 as editor.

Surviving are his wife and two sons.

EMIL H. SCHULTE

Emil H. Schulte, 61, scenic artist for the St. Louis Municipal Opera and Empress Theatre, died in St. Louis Nov. 12 of coronary thrombosis. He was employed at the Municipal Opera for 20 seasons. Early in his career he worked at the Empress and returned at the start of the 1953-54 season as artist and stage setting designer. In vaude days he was scenic artist at the Missouri Theatre.

His mother, son and daughter survive.

THOMAS P. ROBINSON

Thomas Pendleton Robinson, 76, architect and playwright, died Nov. 21 in Hingham, Mass. Primarily an architect, he was at one time associated with Prof. George P. Baker at Harvard and Yale U.s as a technical adviser on play production. Four of his plays, "Skylark," "Brook," "Artistic Temperament" and "Be Your Age," were produced on Broadway.

Surviving are his wife and three sons.

GEORGE L. MEIER

George L. (Larry) Meier, 48, editor and foreign correspondent, died Nov. 19 in San Francisco. He was a reporter on the staff of the San Francisco Examiner, edited the Woodland, Cal., Democrat and covered World War II for International News Service, Look mag and Mutual Broadcasting.

A native of Escalon, Cal., he is survived by his wife, three daughters, three brothers and two sisters.

CHARLES DE HAVEN

Charles De Haven, 64, vaudeville trouper, died Nov. 16 in Los Angeles following a hemorrhage. As a member of the team of De Haven & Nice, he appeared with Eddie Cantor and Will Rogers and other stars in the Ziegfeld Follies.

His body was unclaimed until Cantor heard of it and arranged funeral services.

JAMES C. CHAMBERS SR.

James C. Chambers, 75, a veteran member of IATSE, Local No. 143, died Nov. 9 in St. Louis. He had been in health for several years. He worked in many St. Louis theatres, most recent ones being the Esquire and Varsity.

A son is with the Longwood Theatre. His wife and daughter also survive.

GEORGE R. DYE

George R. Dye, 55, veepee and Chicago manager of the Carl Byoir public relations firm, died Nov. 19 in that city. He joined the Byoir outfit in 1937 and a year later became the first manager of its Chicago office.

Survived by wife and daughter.

JANE NESTOR

Jane Nestor (Mrs. Ed James), identified with Coast radio for years as onetime manager with the McKee & Albright agency, died of cancer Nov. 12 in Burbank, Cal. She also was a script secretary for many top network shows.

Besides her husband, radio-tv writer Ed James, she leaves a daughter.

GUY STANDING JR

Guy Standing Jr., stage and screen actor, died Nov. 14 in Reseda, Cal. He had been in retirement because of illness since his last Broadway appearance in Michael Todd's "Up in Central Park." He was the son of the late Sir Guy Standing.

His wife and a son, Guy Standing III,

ROBERT E. MILASCH

Robert E. Milasch, 69, pioneer screen actor, died of uremic poisoning Nov. 14 at the Motion Picture Country Home in California. Starting with the old Edison Co., he had been in pictures for 52 years until his retirement three years ago.

Surviving and two sisters.

WILLIAM G. MACDONALD

William G. MacDonald, 61, technical director, died Nov. 13 in Hollywood after a long illness. He was with Harold Lloyd for 20 years and later was associated with Metro, General Service studios and Motion Picture Center.

His wife and two daughters survive.

CORNELIUS PEEPLES JR.

Cornelius Peeples Jr., 34, radio-tv actor, died in Chicago Nov. 15. He had worked professionally since he was 10, specializing in kid and clown roles. He appeared on such network tv shows as ABC's "Super Circus."

Mother and three brothers survive.

JESSE CIMBERG

Jesse Cimberg, 50, character comedian on the stage for a score of years, died of uremic poisoning Nov. 15 in Hollywood. He came to the Coast three months ago and appeared in several telefilms.

Surviving are his father, mother, a brother and a sister.

Gwen Delano, 72, stage, film and radio-tv actress, died Nov. 20 in Hollywood. She was an organizer of the American Federation of Radio Artists and later became its executive secretary. She appeared on "The Lone Ranger" radio program for seven years.

James R. Dalgleish, 27, music instructor at Bennington College in Bennington, Vt., died in that city Nov. 16, less than a week after being stricken with infantile paralysis.

Nathan W. Cook, 70, national sales and promotion manager of radio station WIBX, Utica, N. Y., since 1938, died Nov. 19 in that city.

Mother of actress Evelyn Ankers died Nov. 14 in Hollywood after a long illness. In addition to her daughter she left a son, Derek, in New Zealand.

Mother, 84, of screen director William Beaudine, died Nov. 16 in Hollywood, where she had lived for the last 35 years. She had been ill for six months.

Marty Ford, 54, stage and screen actor for 30 years, died Nov. 12 in Hollywood. Survivors are a daughter and his brother, actor James Ford.

W. J. (Jack) Proudlove, 44, manager of the Empress Theatre, Edmonton, Alta., died Nov. 7 in that city after a long illness. Surviving are his wife and two sisters.

Karl Kroeck, 54, retired songwriter, died Nov. 11 in Southampton, L. I. A native of Milwaukee, he is survived by his wife, a daughter, a brother and a sister.

Wife of Don Cole, Altec Service Corp. branch manager in Washington, D. C., died Nov. 17 in Alexandria, Va.

Wife of Jorge Marron, dean of Mexican radio announcers, died recently in Tequisquiapan, Mexico. Her husband survives.

Mrs. Laura Bumpus, 68, cashier at World Playhouse Theatre in Chicago for over 15 years, died Nov. 20 in that city of pneumonia.

Mrs. Ilda Le Chaeninant Muir, member of Allied Artists' drapery department, died of a heart attack Nov. 14 Los Angeles.

Mother, 80, of Cass Franklin, who is teamed with Monica Lane in a nitery act, died Nov. 18 in New York.

J. T. Houston, onetime violinist with the Dallas Symphony Orch, died Nov. 13 in San Angelo, Tex.

MARRIAGES

Julie Wilson to Barron Polan, Arlington, Va., Oct. 18. Bride is a singer and actress; he's a talent agent and her longtime personal manager.

Marilyn Maxwell to Jerry Davis, New York, Nov. 21. Bride is a film actress; he's a screen writer.

Vera-Ellen to Victor Rothschild, North Hollywood, Nov. 20. Bride is an actress.

Mitzi Gaynor to Jack Bean, San Francisco, Nov. 18. She's a screen actress; he's i public relations.

Nancy Moore to Carlton Painter, Durham, N. C., Nov. 12. Bride's the sister of Dewey Moore, manager of Melrose Theatre in Pittsburgh.

Anne Gulland to George A. Taylor, Edinburgh, Nov. 12. He's son of George Taylor, w.k. exhib and former prexy of Scot Cinematograph Exhibs' Assn.

Sandra King to Gibson Harper, Glasgow, Nov. 17. Bride is daughter of Sir Alexander Boyne King, Scot cinema leader.

Gaby Carrillo to Armando Saenz, Mexico City, Nov. 12. He's a Mexican film actor.

BIRTHS

Mr. and Mrs. Vic Powell, daughter, Pittsburgh, Nov. 13. Father's a musician; mother is Lu Claire, a dancer.

Mr. and Mrs. Jerry Wenneker, daughter, Pittsburgh, Nov. 15. Mother's Lu Beery, Pitt Playhouse actress; father is a drama teacher.

Mr. and Mrs. Alex Levin, son, Youngstown, O., Nov. 16. Mother's Shirley Br wn, an actress.

Mr. nd Mrs. Cecil Maiden, daughter, La Mesa, Cal., Nov. 16. Father is a screen writer.

Mr. and Mrs. Richard White, son, Chicago, Nov. 15. Father is publicist for Conrad Hilton Hotel in that city; mother is former Patti Keefe, tv producer.

Mr. and Mrs. Albert Marx, son, Los Angeles, Nov. 14. Father is head of Trend Records.

Mr. and Mrs. Jackie Bright, son, New York, Nov. 8. Father is president of the American Guild of Variety Artists.

Mr. and Mrs. Peter Gumeny, son, New York, Nov. 17. Father's a tv actor; mother is Gertrude Toncich, an actress.

Mr. and Mrs. Porter W. Van Zandt, son, Nov. 22, N. Y. Father is a legit stage manager.

Mr. and Mrs. Jack Barry, son, New York, Nov. 22. Father's a radio-tv producer and emcee; mother is actress Marcia Van Dyke.

Royal Film Choice

Continued from page 2

Lord Chamberlain to ensure that the film was suitable for the occasion, the second should be chairman of the Critics' Circle and the third should be someone within the industry unconnected with any production or distribution organization.

In his letter to the Telegraph, Korda agrees that it is difficult for any committee to say which is the best entry. But, he avers, it is even more difficult if one considers th t the selection is not only a great honor but that, as the film itself is a commercial enterprise, it provides great publicity and an addition to its commercial value. He also indicated that he would like to see the scope idened to facilitate entries from all nations which, in turn, would attract more international film stars.

Apart from a slam of "Beau Brummell" by its critic, Leonard Mosley, the Daily Express followed with a condemnation of industry policy which insists that the chosen film must be "safe" and "suitable." In terms of "Royal Film Fiascos," said its show columnist, David Lewin, " 'safe' now equals 'boring' and 'suitable' is synonymous with 'stupid'."

Suggesting that "Beau Brummell" was not the best picture available, Lewin reports that "The Constant Husband," a British Lion release starring Rex Harrison, Margaret Leighton and Kay Kendall got into the final round, but was eliminated because it was not considered suitable for a royal occasion. Agreeing that it deals with a delicate subject, he adds that the censor thought it had been handled so skillfully that no cuts were made, and it had received a "U" (universal exhibition) certificate.

Honor Fisher

Continued from page 2

of Washington, i which the singer spent much of his military service.

Fisher not only sang a group of his popular numbers but also got in plugs for Grossinger's and Coca Cola, plus Kudos for Eddie Cantor and Jolson.

Evening brought two sock surprises. The first was the appearance of the U.S. Army Band with which Fisher had been solo singer during his Army service. Army marched through the banquet hall at the Statler and played on stage. Second surprise was Fisher's announcement that he had created an Eddie Fisher Foundation with $5,000 paid him for a recent St. Louis appearance and was giving $1,000 of it to the local club for its charitable work.

Others who entertained at the dinner were the De Castro Sisters, Pegleg Bates and Sammy Green, and the Justin Lawrie Singers. Eddie Gallagher, of station WTOP, emceed, with the show produced by Joel Margolis, of Loew's Capitol Theatre.

Other speakers at the affair i cluded George Hoover, International Chief Barker of Variety Clubs; Jack Fruchtman, outgoing Chief Barker of the D. C. Tent, and Alvin Q. Ehrlich, who will be chief barker next year. More than 600 attended the dinner.

Fisher and Miss Reynolds wer due in Washington Friday night for a cocktail party by the RCA distributor in this area. However, their plane was weathered in and they didn't reach Washington until Saturday afternoon. Irving Berli , also due to fly in for the party and dinner, was grounded in California and unable to make either. Still another expected guest, RCA and NBC vice-president Manie Sachs, was prevented fro making it by illness.

Writers Guild

Con age 2

for no union. The NLRB election entitle WGA to jurisdiction over network, package producer and sponsor-hired scribblers.

WGAW in the meantim , elected Richard Breen its first prexy. Also elected there wer Paul Franklin, veep; Curtis Kenyon, sect.-treas., and Jules Epstei , Sonya Levien, Ronald MacDougall and Frank Nugent, council trustees. WAGE will hold similar elections on Dec. 15.

Also on the Coast, final voting for members to the three branch boards—radio, screen and tv—was concluded. There were 16 writers elected to each of the branch boards.

Four amendments to the constitution were proposed recently by WGAW, one of which met opposition from Dick Powell, who was once high in the rival TWA hierarchy. Measure to which he objects would bar Communists or those who refuse to testify regarding such alleged affiliation befor a Congressional committee from WGAW membership. Powell, who reportedly got little support in his opposition, said the amendment "would be setting writers against writers" by dint of a "loyalty board."

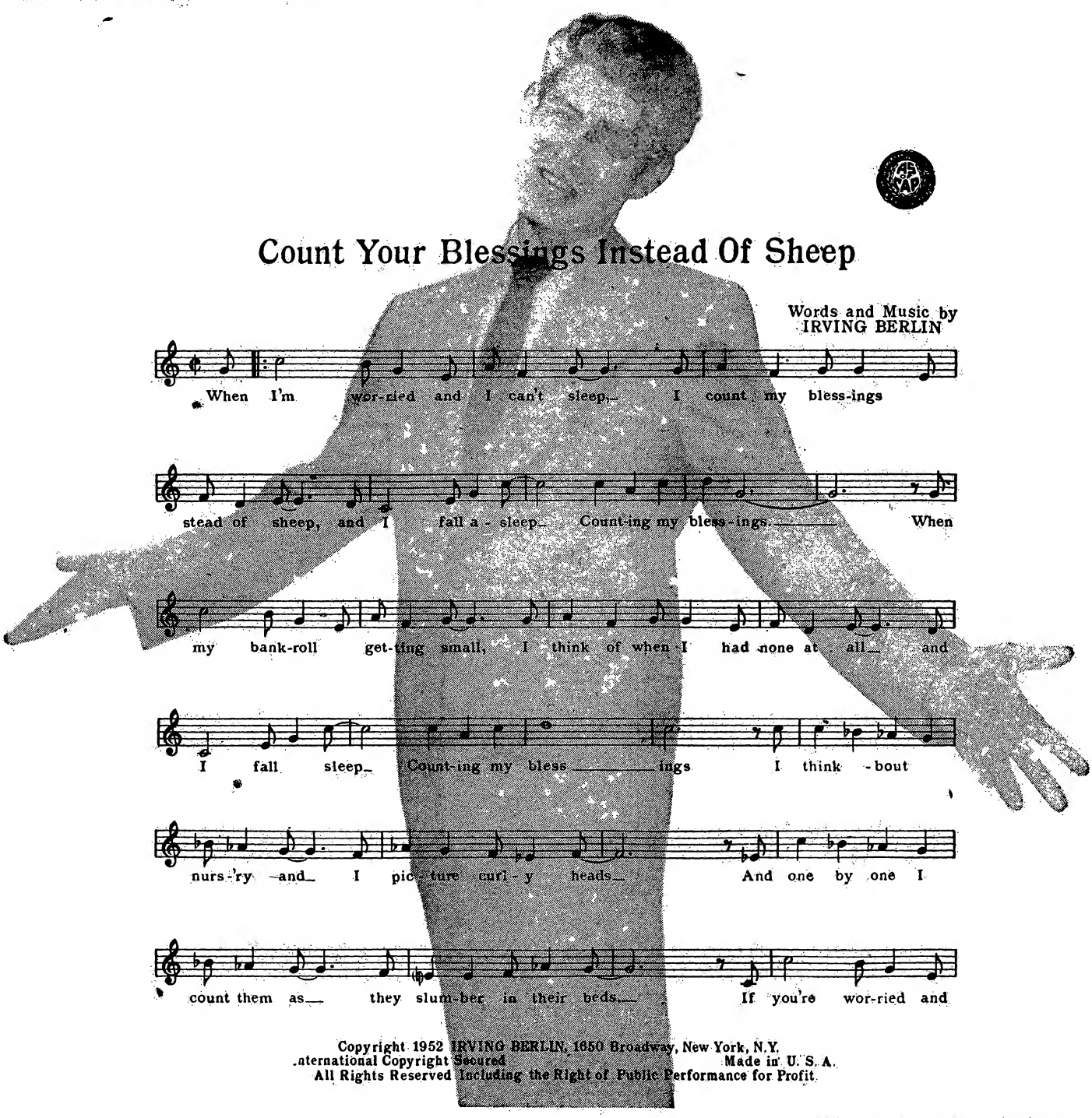
WGAE isn't acting on two of the Coast amendment proposals, one of which concerns the Commies. WGAE did not know if the Commie issue would ever be broached here.

Sullivan Shift

Conti ued from page

put off that long. They'll have to know much sooner than the September deadline in order to go ahead with next season's budgets. At the same time, CBS would have to start shopping around for a replacement program and possibly a new sponsor for that time in the event it would let Sullivan go to the rival network.

"Toast" is Sullivan's property and will go where Sullivan directs. It's likely that the columnist would retain the 8 to 9 p.m. slot in the event of a shift, with the Colgate "Comedy Hour" to be shuttled to another time or dropped. The rating battles between the shows has been a seesaw affair, with Sullivan getting the higher figures when featured talent on the show comparable.



Count Your Blessings Instead Of Sheep

Words and Music by
IRVING BERLIN

When I'm wor-ried and I can't sleep I count my bless-ings
stead of sheep, and I fall a - sleep Count-ing my bless-ings When
my bank-roll get-ting small, I think of when I had none at all and
I fall sleep Count-ing my bless ings I think - bout
nurs-'ry and I pic-ture curl-y heads And one by one I
count them as they slum-ber in their beds If you're wor-ried and

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From VARIETY Oct. 9, 1946

EDDIE FISHER
Songs
Copacabana, NOV 1946 VARIETY

Carrying out an accent-on-youth policy (all right, so how old can Joe E. Lewis be?), Monte Proser has installed teen-ager Eddie Fisher to share the lyrics in his new revue with another comparative tyro, Little Annie Rooney. This is Fisher's initiation as a pro, except for a breakin that Proser arranged for him at Grossinger's.

Kid is a natural with the pipes, giving out with a big, pleasant voice that's a nice shade between the pop crooners and the pro tenors. Okay-looking lad, too, he'll be a good bet for a Broadway musical when experience gives him greater presence and a knowledge of selling, which he now lacks. Herb.

Happy Thanksgiving To All

AND SPECIAL THANKS TO THE COCA-COLA FAMILY R.C.A. VICTOR AND EVERYONE WHO HAS BEEN SO KIND TO ME ALL THROUGH THE YEARS!

Eddie Fisher

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